

# what fruite of immortality

*a booke of laudes or praises*

for Choir, String Ensemble, Percussion and Narrator

Edward Caine  
Graham Bier



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for Choir, String Ensemble, Percussion and Narrator

Music by Edward Caine  
based on a psalter by Archbishop Matthew Parker (1559-1575)  
and psalm settings by Thomas Tallis (1505-1585)  
edited by Graham Bier

Commissioned by the Sir Jack Lyons Celebration Award in collaboration with Graham Bier.  
Premiered by The 24 and students of the University of York, cond. Graham Bier, narr. Jason Darnell.  
Sir Jack Lyons Concert Hall, University of York 20/6/12.

## Performance Directions

### General

Performance should be accompanied by a slideshow, which can be found in the accompanying CD in Apple Keynote, Microsoft Powerpoint and Adobe PDF format. Slide cues are given in the score.

With some practice the narration could be performed by the conductor.

### 3. "On the Psaltery (Boya)"

The aim of this movement is to reproduce the sound of a psaltery playing a monody, found in the "(structure)" line. Some creative use of *espressivo* and dynamics can be used to bring out the monody, but the ratio of the dynamics between the parts must remain constant.

### Choir

#### 1. Prelude and 9. Epilogue

Pitches can be cued by either the conductor, by words spoken by the Narrator or specific notes sung by the Counter-tenor solo as indicated.

 = pitch to be held

 = length of pitch (time-space notation)

 = notes joined by a dotted line to be performed simultaneously

syllables sung are based on IPA and derived from the poem:

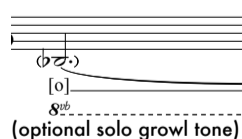
<p>"It is a glasse: a myrroure bright, for soule to see his state: A garden fayre: all fully dight, with herbes most delicate."</p>	<p>It Is a glas a mlrør brait fɔr sol tu si hɪs stɛt a ɡɑrdʒn fɛr al fuli dait wɪθ hærbz most delɪcɛt</p>
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Exaggerate the consonants and the rolled "r"s.

### 6. Psalm 23 "The Lord so good, who giveth me food"

[m] = held consonant or vowel. Based on the IPA (m, n, ŋ, o, a, ε, i). While performing these pitches, move the tongue to the back of the throat to bring out overtones.

bars 53-56 - overtone gliss optional, if you have someone able to produce clear overtones.

 = b.64 growl tone (produced by vibrating the vestibular fold on its own). This can be sung by any male member of the choir and does not need to be sung from the Tenor 1 position. Optional.

 = b.64 subtone (produced by vibrating the vestibular fold sympathetically an octave below the sung note). Optional and can be sung from any male position.

bb 64-76 Bass 2: slow rising overtone glissando. Can be sung in the *isakere* voice (produced by vibrating the vestibular fold sympathetically at the same pitch as the sung note) or using a clear voice and placing the tongue at the back of the throat. Optional and can be sung from any male position.

## 7. Together Clap Ye Hands

Ideally this movement should be performed from memory, but stands can be used to facilitate the clapping of hands.

∨ □ = inhale/exhale

■ □ = air tone. This should be reasonably loud but not too forced.

× ⊗ = sotto voce or whispered

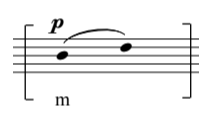
● ○ = voiced

☉ ☊ = sprechgesang

 = undetermined glissando. This should explore the full range of pitch including falsetto.

 = clap your hands

## 9. Epilogue

 = improvisatory cell. Move between any of the cells at your own pace, leaving lots of space, and in a relaxed manner.

↓ = conductor cue. When the conductor cues you, move in your own time (not immediately) to the cell indicated and then move to the next section, tied across as indicated.

## Ensemble

### Strings

Resultant harmonics and natural harmonics are notated **at pitch** rather than an octave down.

 = play the wood of the bridge (on the side or under the strings depending on available time)

 = white noise: play the side of the instrument

 = play the tail-piece

### Percussion


 = cup hand and tap the open end of the metal tube

 = blow through the metal tube, angling it sideways to amplify the white-noise sound

### 1. Prelude and 9. Epilogue

Ensemble is cued by either the conductor or the counter-tenor solo, with a couple of cues coming from the Narrator.

 = short indeterminate note

 = long indeterminate note (line indicates length of time to be held)

### 3. "On the psaltery"

The level of dynamics is important, and derived from spectral analysis. Each ensemble should be playing as one instrument. The aim is to replicate the sound of a bowed and plucked psaltery.

Percussion - if it proves too difficult to perform both pitches arco in a diad, play only the lowest pitch.

### Details of the Premiere

Several aspects of the performance (including the physical setup) of this piece are variable. In particular the arrangement and text of the Tallis settings and the nature of the narration.

The premiere used the following directions:

#### 2. Tallis Tune 4:

As written.

#### 4. Tallis Tune 5:

Verse 1: Solo tenor leads, tenors join in first line in octaves, congregation join in second line, women up an octave, all singing tenor line in unison.

Verse 2: Tenors *mf* as written, SAB *pp* singing "loo" in their own parts.

Verse 3: as written.

Verse 4: as written, with 3 sopranos on the tenor line an octave up.

#### 5. Tune 6

Verse 1: as written.

Verse 2: tenor line louder than the other parts.

Verse 3: sopranos and tenors louder than the other parts.

Verse 4: SAT only until bar 44 where basses join in as written.

Verse 5: Altos and basses louder for the first line. Two altos add the tenor line up an octave from bar 44-end.

#### 8. Tune 7

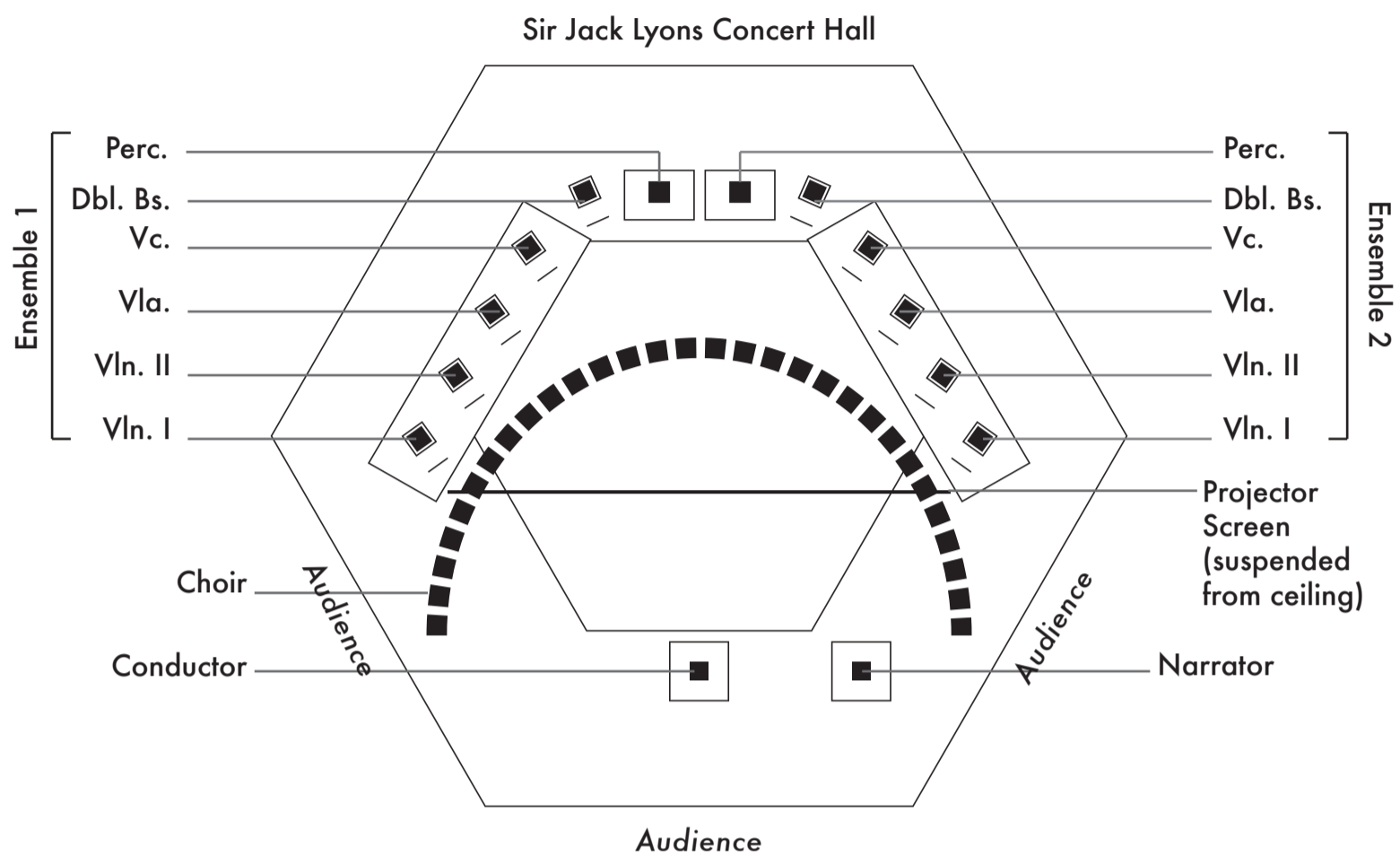
Verse 1: as written

Verse 2: Altos and Tenors on the tenor line for the first half, second half as written.

The Narrator, Jason Darnell, read the part in an approximation of a 17th Century English accent. However, the piece can also be narrated in a modern accent.

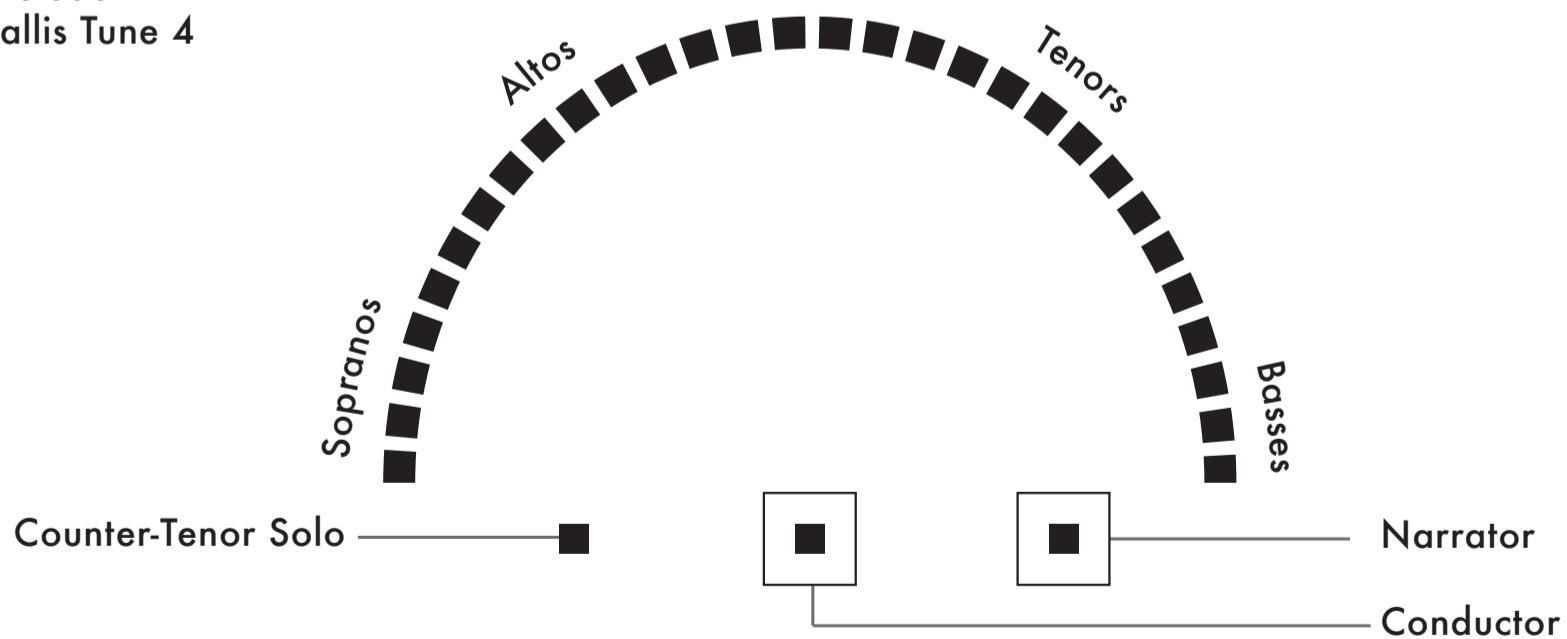
## Setup

Setup can be variable, depending on the space available. The two ensembles should be arranged antiphonally. The following is the setup for the premiere of the piece:



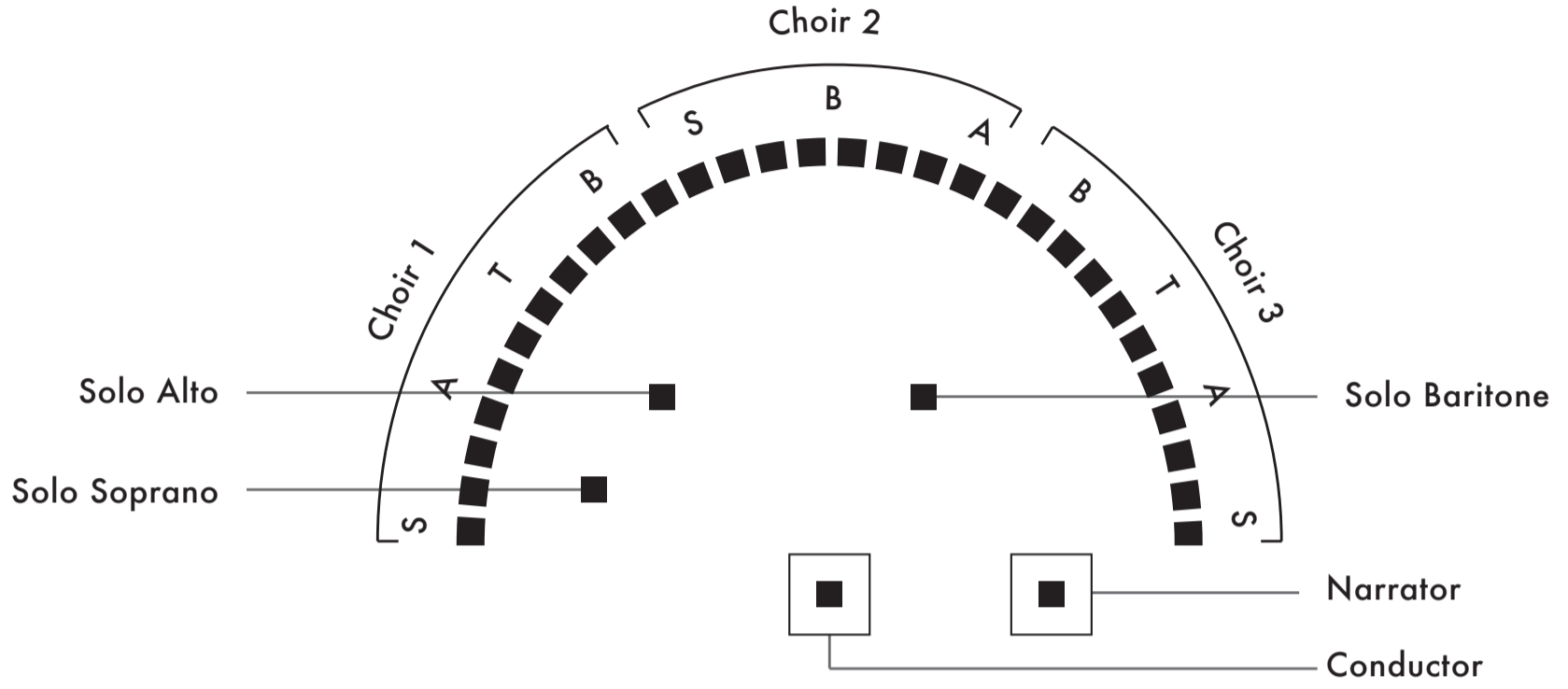
## Choir and soloist positions for each movement

1. Prelude
2. Tallis Tune 4

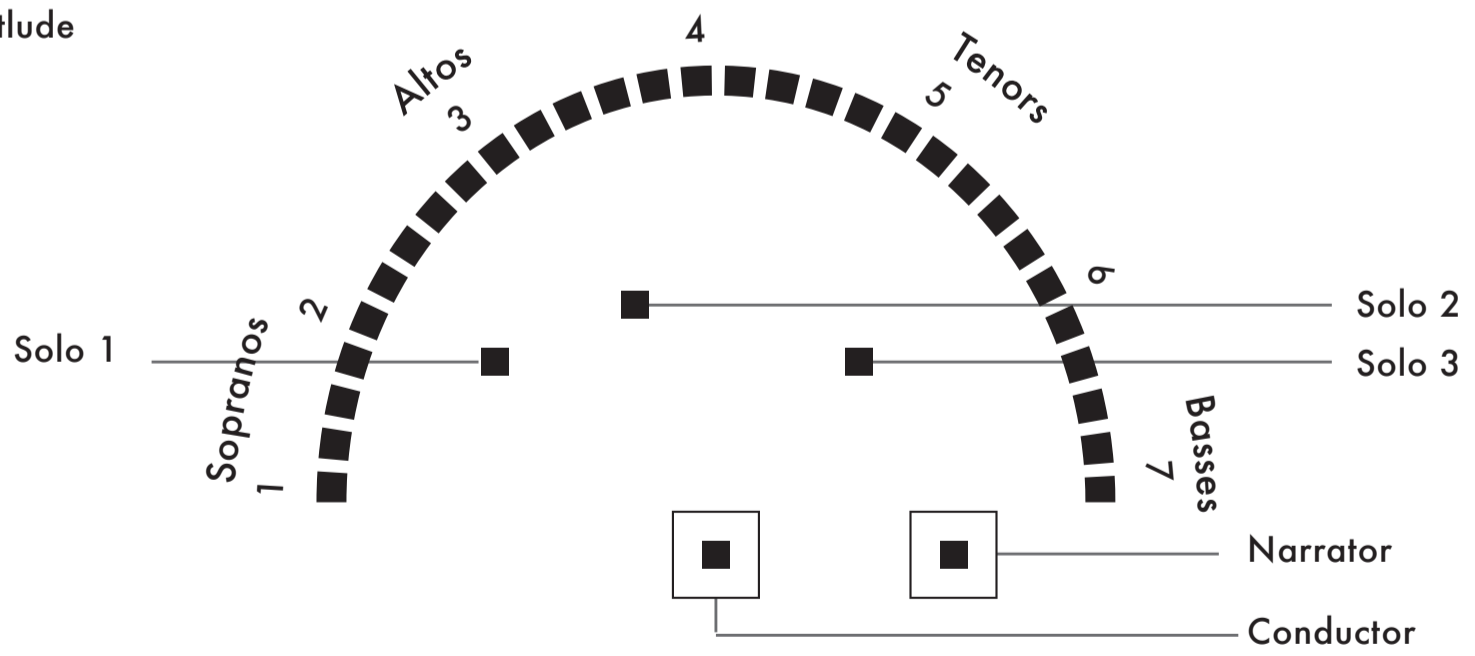


3. On The Psaltery - Choir disperses, Ensemble only.

- 4. Tallis Tune 5
- 5. Tallis Tune 6
- 6. Psalm 23 "The Lord so good, who giveth me food"



- 7. Together Clap Ye Hands
- 8. Tallis Tune 7
- 9. Postlude





# what fruite of immortality

## 1. Prologue

Pre-show set to SLIDE 1: what fruite of immortality title page

SLIDE 2: Prologue

Music by Edward Caine  
based on the psalter by Archbishop Matthew Parker (1504-1575)  
and psalm settings by Thomas Tallis (1505-1585)  
edited by Graham Beir

X Slowly unfolding, following the narrator

S. sa

A. I tl

T. tl

B. ml ro

Nar. (declamatory) The psalm is the rest of the soul, the rodde of peace

bra

S.

A.

T.

B.

Nar.

Ct.

*mf* *legato*

Of thee good friend: this much I crave,

it still - eth and pa - ci - fi - eth the

*sfz* *pp* *mp* *mp* *mp*

so tu u

3

A

S. *mp* *mf*  
si

A.

T.

B. *mf*  
hl

*mf*  
ste

Nar. **||** raging bellows of the mind

Ct. *mf*  
These few re - quests I say

Vc. play the wood of the bridge  
*mf* *mf*

Db. *mf* *pp* *mf* *mf*

Perc. hollow metal tube about 1m long  
cup-tap the end with hand  
*mf*

Ensemble 1

**B**

S. *sfz* *f*  
a

A. *sfz* *mp*  
a

T. *sfz* *mf*  
ga

B. *sfz* *mf* *mf*  
d3 fε

Nar. ||  
for it doth assuage and molifie that ireful power and

C

4/4

S. *f*  
fu

A. *mp*  
li

T.

B. *mf*  
da *mf*  
da

it  
it

Nar. || passion of the soule

Ct. *mf*  
No browes to bende: but first with saue, to iudge by like a - ssay.

Vln. I *molto sul pont.* *pp* *pp*

Vc. *mf* *mf*

Db. *mf* *mf*

Perc. *mf*

Vln. I 2. *molto sul pont.* *pp*

D

4/4 Moderato ♩ = 70

X A tempo

And if ye...

1.

2.

**Ct.**

**Vln. I**  
 molto sul pont. et 1/2 col legno  
 ppp  
 play the side of the instrument  
 sfz

**Vln. II**  
 molto sul pont. et 1/2 col legno  
 ppp  
 play the side of the instrument  
 sfz

**Vla.**  
 play the side of the instrument  
 mf sfz

**Vc.**  
 play the wood of the bridge  
 mf

**Db.**  
 play the tailpiece  
 mf

**Perc.**  
 blow through sideways on  
 mf  
 wooden beater on the side  
 pp

**Vln. I**  
 play the side of the instrument  
 sfz  
 molto sul pont. et 1/2 col legno  
 ppp

**Vln. II**  
 play the side of the instrument  
 sfz  
 ppp

**Vla.**  
 play the side of the instrument  
 mf sfz

**Vc.**  
 play the wood of the bridge  
 mf

**Db.**  
 play the tailpiece  
 mf

**Perc.**  
 Muted Bass Drum  
 l.v  
 ppp pp

S. *sfz mf* w1 *sfz*

A. *mf* hærbs *sfz p subito* de *sfz*

*mf* most *sfz p subito* de *sfz*

T. *sfz p subito* de *sfz*

*sfz p subito* de *sfz*

B. *sfz p* li *sfz p* ce ce *sfz*

Nar. it in duceth chasti-ty where reigneth wantonness, it maketh amitie where there was dischord

Ct. — spie: as much ye may, where strayd a - misse I haue:

Detailed description: This is a page of a musical score, page 13. It features five vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Narrator (Nar.). Each part has a staff with a treble clef (except for the Bass part which has a bass clef). The Soprano and Alto parts begin with a dynamic marking of *sfz mf* and a note with the syllable 'w1'. The Alto and Tenor parts have lyrics 'hærbs' and 'most' respectively, followed by 'de'. The Tenor and Bass parts have lyrics 'de' and 'li' respectively. The Bass part has lyrics 'ce ce'. The Narrator part has the lyrics 'it in duceth chasti-ty where reigneth wantonness, it maketh amitie where there was dischord'. The Soprano and Alto parts end with a dynamic marking of *sfz*. The Bass part has a dynamic marking of *sfz p*. The Narrator part has a dynamic marking of *sfz*. There are also performance markings such as *mf*, *sfz p subito*, and *sfz* throughout the score. A triplet of notes is marked with a '3' and a bracket in the Narrator part. The Soprano and Alto parts have a vertical dashed line indicating a specific time point.

E

poco rit.

Ct. To mend where I: went out of way, with art more sad

Vln. I sul pont. et 1/2 col legno *ppp* *ppp*

Vln. II sul pont. et 1/2 col legno *ppp* *ppp*

Vla. play the side of the instrument *sfz* *sfz*

Vc. play the wood of the bridge *mf* *mf*

Db.

Perc. *mf*

Vln. I sul pont. et 1/2 col legno *ppp* *ppp*

Vln. II sul pont. et 1/2 col legno *ppp*

Vla. *sfz* *sfz*

Vc. *mf* *mf*

Db.

Perc. muted bass drum very soft beater *ppp* l.v. l.v. l.v. l.v.

1.

2.



F

long rolled "R"s

S. *sfz p* gre *v*

S. *sfz p* gre *v*

A. *sfz p* gre *v*

A. *sfz p* grā

T. *sfz p* gre *v*

T. *sfz p* gre *v*

B. *sfz p* gre *v*

B. *sfz p* gre *v*

Nar. it knitteth friendes together, it returneth enemies to unifie again

Ct. and graue.

1. *sfz p*

Vln. I *sfz p*

Vln. II *sfz p*

Vla. *sfz p*

Vc. *sfz p*

Db. *sfz p*

2. *sfz p*

Vln. I *sfz p*

Vln. II *sfz p*

Vla. *sfz p*

Vc. *sfz p*

Db. *sfz p*

Perc. *sfz p* *pp* l.v

SLIDE 3: To the reader ("of thee good friend, this much I crave")

G

3/3 take tempo from counter tenor

4/2

A. *gliss.*

T. *gliss.*

Ct. *mp*  
But reade it round and hacke it

Vln. I sul pont. et 1/2 col legno *ppp*

Vln. II sul pont. et 1/2 col legno *ppp*

Vla. sul pont. et 1/2 col legno *ppp*

Vc. play the wood of the bridge *pp* *mf*

Db.

Perc. *mf*

Vln. I sul pont. et 1/2 col legno *ppp*

Vln. II sul pont. et 1/2 col legno *ppp*

Vla.

Vc. play the wood of the bridge

Db.

1.

2.

4/2

Ct. not, as ium - blying short with long: Ex - presse them

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp*

Vc. *pp*

Db. play the wood of the bridge *mf* play the tailpiece *mf* play the wood of the bridge *mf*

Perc. blow through, sideways into tube

Vln. I *ppp*

Vln. II *ppp*

Vla. sul pont. et 1/2 col legno *ppp*

Vc. *pp*

Db. play the tailpiece *mf* play the wood of the bridge *mf* play the tailpiece *mf*

Perc. Muted B.D very soft beaters *ppp* l.v. *ppp* l.v.

**4**  
**2**

**2**  
**2**

**6**  
**4**

Ct. sound: and racke them not, as lear - ners vse a - mong. Ac -

Vln. I *8<sup>va</sup>*

Vln. II *8<sup>va</sup>* II

Vla. *ppp* *ppp* *pp*

Vc. *15<sup>ma</sup>* *15<sup>ma</sup>* *15<sup>ma</sup>*

Db. *mf* *mf* *mf*

Perc. to Tam-tam Tam-tam very soft beaters *ppp* to hollow metal tube I.v cup-tap with hand To Crotales (arco)

Vln. I *8<sup>va</sup>*

Vln. II

Vla. *ppp* *pp*

Vc. *pp* *pp*

Db. *mf* *mf*

Perc. I.v To Hollow Metal Tube *ppp*

H

6/4 5/4 4/2 6/4 5/4 2/2

Ct. cent in place: your voyce as needth, note num - ber poynte, and time: Both lyfe and grace: good read - ing breedth, flat

Vln. I *ppp sempre.*

Vln. II *ppp sempre.*

Vla. *pp* >

Vc. *pp* >

Db. *mf* <

Perc. Tam-Tam very soft beaters to Crotales l.v

Crot. arco *pp* to Tam-Tam arco To Hollow Metal Tube

Vln. I *ppp sempre.*

Vln. II *ppp sempre.*

Vla. *pp* >

Vc. *pp* >

Db. *mf* <

Perc. Hollow Metal Tube Cup-tap end with hand *mf* blow-through sideways into tube cup-tap end with hand to B.D

X

2/2

S. *mp* sa

A. *pp* I *mp* gla

T. *pp* II *mf* sa

B.

Nar. so that the song of the psalme work-eth cha-ri-tie

Ct. verse it reysth su - blime.

Vln. I

Vln. II

Vla. *8<sup>va</sup>* III *8<sup>va</sup>*

Vc.

Db. play the tailpiece *mf* *mp*

Perc. cup-tap end with hand *mf* cup-tap end with hand *pp* blow side-ways on through tube *mf* *ppp*

Vln. I *8<sup>va</sup>*

Vln. II

Vla.

Vc. *15<sup>ma</sup>* *15<sup>ma</sup>*

Db. play the tailpiece *mf* *mp*

Perc. muted B.D. very soft sticks *ppp* I.v *ppp* I.v *mf* *ppp*

S. *f* *sfz p*  
bra

A. *sfz p*  
bra

T. *sfz p*  
bra

B. *mf* *sfz p*  
ml bra

Nar. || *3*  
whiche is the grea - test trea - sure of all good - ness that can be,

*pp*  
bra

S. *mf pp* *attacca*  
it [m] gliss. gliss.

A. *mf pp*  
it [m] gliss.

T. *mf pp*  
it [m] gliss.

B. *mf pp*  
it [m] gliss. gliss.

Nar. ||  
so joyning the people together after the similitude of a quire in their unities of singing.

1. Db. *ppp*

2. Db. *p* IV long slow harmonic gliss. *8<sup>va</sup>* #

SLIDE 4: The Fourth Tune

## The Fourth Tune

Matthew Parker  
Psalm 95

Thomas Tallis

O come in one to praise the Lord and him re - count our stay and wealth, all hear - ty joyes let

O come in one to praise the Lord and him re - count our stay and wealth, all hear - ty joyes let

O come in one to praise the Lord and him re - count our stay and wealth, all hear - ty joyes let

O come in one to praise the Lord and him re - count our stay and wealth, all hear - ty joyes let

10

us re - cord to this strong rock our Lord of health. His face with praise let us pre - vent,

us re - cord to this strong rock our Lord of health. His face with praise let us pre - vent,

us re - cord to this strong rock our Lord of health. His face with praise let us pre - vent,

us re - cord to this strong rock our Lord of health. His face with praise let us pre - vent,

19

his facts in sight let us de - nounce, join we I say in

his facts in sight let us de - nounce, join we I say in

his facts in sight let us de - nounce, join we I say in

his facts in sight let us de - nounce, join we I say in

25

glad as - sent, our psalms and hymns let us pro - nounce.

glad as - sent, our psalms and hymns let us pro - nounce.

glad as - sent, our psalms and hymns let us pro - nounce.

glad as - sent, our psalms and hymns let us pro - nounce.



NARRATOR:

This booke is called [...] a Psalter, by the name of a  
Musical instrument: Whereunto (as to some others)  
these Psalmes were sunge.

3. "On the Psalterly" (Boya)

Lento ma con moto, con molto rubato et espressivo, as if playing on one instrument

♩ = 50-60

4/4 sul poco tasto

Vln. I *mf* < *f* *ppp* subito

Vln. II *mf* < *f* *ppp* subito

Vla. *pp* < *p* *ppp* subito

Vc. *mf* < *f* *ppp* subito

Db. *mp* < *mf* *ppp* subito

Crot. arco *mf* < *f*

Ensemble 2

Vln. I *mf* < *f* *ppp* subito

Vln. II *mf* < *f* *ppp* subito

Vla. *pp* < *p* *ppp* subito

Vc. *mf* < *f* *ppp* subito

Db. *mp* < *mf* *ppp* subito

Vib. *sempre con Ped.* *mf* < *f*

(structure)

The musical score is for a string ensemble and includes parts for Violin I, Violin II, Viola, Violoncello, Double Bass, Crochet, and Vibraphone. It features dynamic markings such as *mf*, *f*, *ppp*, *pp*, *p*, *mp*, and *mf*, along with performance instructions like 'sul poco tasto' and 'subito'. The score is divided into two systems, with the second system labeled 'Ensemble 2'. The tempo is marked 'Lento ma con moto, con molto rubato et espressivo, as if playing on one instrument' with a quarter note equal to 50-60 beats per minute. The time signature is 4/4.

8

Vln. I  
*f ppp f ppp mf < f ppp subito* *mf < f ppp f ppp f* *ppp mf < f ppp sub.* *mf < f ppp mf*

Vln. II  
*f ppp f ppp mf < f ppp subito* *mf < f ppp f ppp f* *ppp mf < f ppp sub.* *mf < f ppp mf*

Vla.  
*p ppp p ppp pp < p ppp subito* *pp < p ppp p ppp p* *ppp pp < p ppp sub.* *pp < p ppp pp*

Vc.  
*f ppp f ppp mf < f ppp subito* *mf < f ppp f ppp f* *ppp mf < f ppp sub.* *mf < f ppp mf*

Db.  
*mf ppp mf ppp mp < mf ppp subito* *mp < mf ppp mf ppp mf* *ppp mp < mf ppp sub.* *mp*

Crot.  
*f f mf < f* *mf < f f f* *mf < f* *mf < f* *mf < f* *mf < f*

Vln. I  
*f ppp f ppp sub. mf < f ppp sub. f ppp sub. mf < f ppp f ppp* *mf < f ppp sub.* *mf < f ppp sub.* *mf < f ppp sub.*

Vln. II  
*f ppp f ppp sub. mf < f ppp sub. f ppp sub. mf < f ppp f ppp* *mf < f ppp sub.* *mf < f ppp sub.* *mf < f ppp sub.*

Vla.  
*p ppp p ppp sub. pp < p ppp sub. p ppp sub. pp < p ppp p ppp* *pp < p ppp sub.* *pp < p ppp sub.* *pp < p ppp sub.*

Vc.  
*f ppp f ppp sub. mf < f ppp sub. f ppp sub. mf < f ppp f ppp* *mf < f ppp sub.* *mf < f ppp sub.* *mf < f ppp sub.*

Db.  
*mf ppp mf ppp sub. mp < mf ppp sub. mf ppp sub. mp < mf ppp mf ppp mp < mf ppp sub.* *mp < mf ppp sub.* *mp < mf ppp sub.*

Vib.  
*f f mf < f f* *mf < f mf < f mf < f* *mf < f* *mf < f*

(structure)

14

Vln. I *f ppp mf < f ppp sub.* *f ppp f ppp sub.* *f ppp f ppp mf < f ppp sub.* *sf ppp < mf <*

Vln. II *f ppp mf < f ppp sub.* *f ppp f ppp sub.* *f ppp f ppp mf < f ppp sub.* *p ppp mf <*

Vla. *p ppp pp < p ppp sub.* *p ppp p ppp sub.* *p ppp p ppp pp < p ppp sub.* *f p ppp arco*

Vc. *f ppp mf < f ppp sub.* *f ppp f ppp sub.* *f ppp f ppp mf < f ppp sub.* *sfz mf ppp arco*

Db. *mf ppp mp < mf ppp sub.* *mf ppp mf ppp sub.* *mf ppp mf ppp mp < mf ppp sub.* *sfz f ppp arco*

Crot. *f<sup>3</sup> mf < f* *f f* *f f mf < f* *sfz mf <*

Vln. I *f ppp sub.* *mf < f ppp sub.* *f ppp f ppp sub.* *f ppp f ppp sub.* *f ppp sub.* *mf f ppp sub.*

Vln. II *f ppp sub.* *mf < f ppp sub.* *f ppp f ppp sub.* *f ppp f ppp sub.* *f ppp sub.* *mf f ppp sub.*

Vla. *p ppp sub.* *pp < p ppp sub.* *p ppp p ppp sub.* *p ppp p ppp sub.* *p ppp sub.* *pp p ppp sub.*

Vc. *f ppp sub.* *mf < f ppp sub.* *f ppp f ppp sub.* *f ppp f ppp sub.* *f ppp sub.* *mf f ppp sub.*

Db. *mf ppp sub.* *mp < mf ppp sub.* *mf ppp mf ppp sub.* *mf ppp mf ppp sub.* *mf ppp sub.* *mp mf ppp sub.*

Vib. *mf < f* *mf < f* *mf < f* *mf < f* *mf f f* *mf f*

(structure) *arco* *pizz.*

20

Vln. I  
*f ppp mf* *f ppp sub. sf* *pp* *mf < f* *ppp f* *ppp mf* *f ppp sub. mf* *f ppp sub.* *mf* *f*

Vln. II  
*f ppp mf* *f ppp sub. p* *ppp* *mf < f* *ppp f* *ppp mf* *f ppp sub. mf* *f ppp sub.* *mf* *f*

Vla.  
*p ppp pp* *p ppp sub. f* *p* *pp < p* *ppp p* *ppp pp* *p ppp sub. pp* *p ppp sub.* *pp* *p*

Vc.  
*f ppp mf* *f ppp sub. sfz mf* *p* *mf < f* *ppp f* *ppp mf* *f ppp sub. mf* *f ppp sub.* *mf* *f*

Db.  
*mf ppp* *sfz f* *mf ppp mp* *mf ppp sub. mp* *mf ppp sub.* *mp* *mf ppp sub.* *mp* *mf*

Crot.  
*f* *mf* *f* *sfz* *mf < f* *f* *mf < f* *mf < f* *mf < f* *mf* *f*

Vln. I  
*f ppp sub.* *f ppp sub.* *mf* *f ppp sub.* *f ppp f* *ppp sub.* *mf < f ppp sub.* *sf* *p*

Vln. II  
*f ppp sub.* *f ppp sub.* *mf* *f ppp sub.* *f ppp f* *ppp sub.* *mf < f ppp sub.* *p* *pp*

Vla.  
*p ppp sub.* *p ppp sub.* *pp* *p ppp sub.* *p ppp p* *ppp sub.* *pp < p ppp sub.* *f* *p*

Vc.  
*f ppp sub.* *f ppp sub.* *mf* *f ppp sub.* *f ppp f* *ppp sub.* *mf < f ppp sub.* *sfz mf* *p*

Db.  
*mf ppp sub.* *mf ppp sub.* *mp* *mf ppp sub.* *mp* *mf ppp sub.* *mp* *sfz f*

Vib.  
*f* *f* *mf < f* *f*

(structure)  
 arco  
 pizz.  
 pizz. arco



SLIDE 6: "Lyft up thy selfe: thou Psaltrye sweete"

32

Vln. I

Vln. II

Vla.

Vc.

Db.

Crot.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vib.

(structure)

sf p sf P sf > pp <>>> f ppp mf < f ppp sub. sf p <>>> sf p <>>> sf sf

p pp p > p > pp f ppp mf < f ppp sub. p ppp p ppp p p p

pizz. arco molto vib. arco pizz. molto vib. arco pizz. molto vib. p pizz. arco molto vib.

sfz sfz f > p p ppp pp < p ppp sub. f > p f > p p f > p

pizz. arco sfz sfz f > p f ppp mf < f ppp sub. sffz mf > p sffz mf > p sffz sfz mf >

pizz. arco p pizz. molto vib. arco pizz. molto vib. arco pizz. molto vib. III pizz. arco molto vib.

sfz sfz f > p mf ppp mp = mf ppp sub. sffz f sffz f sffz f

l.v. l.v. l.v. l.v. l.v. l.v. simile

ppp p > p > pp f ppp mf < f ppp mf = f ppp sf > p <>>> sf > p sf > sf

pizz. arco molto vib. ppp p f > p f ppp mf < f ppp mf = f ppp p ppp pp

pizz. arco molto vib. ppp p sffz mf > pp f ppp pp < p ppp pp < p ppp f > p p p p

pizz. arco molto vib. ppp sffz sffz f f ppp mf < f ppp mf = f ppp sffz mf > p sffz sffz mf >

mf ppp mp < p ppp sffz f sffz f sffz

l.v. l.v. l.v. l.v. l.v. l.v. l.v. l.v. l.v. l.v. l.v.

pizz. ppp

37

Vln. I

Vln. II

Vla.

Vc.

Db.

Crot.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vib.

(structure)

The musical score consists of ten staves. The first five staves (Vln. I, Vln. II, Vla., Vc., Db.) and the last five staves (Vln. I, Vln. II, Vla., Vc., Db.) contain the main melodic and harmonic material. The Crochet (Crot.) and Vibraphone (Vib.) staves provide rhythmic accompaniment. The (structure) staff at the bottom shows the underlying harmonic structure. The score is marked with various dynamics such as *p*, *sf*, *pp*, *f*, and *mf*. Articulation includes *pizz. arco*, *arco molto vib.*, and *pizz. molto vib.*. Rhythmic patterns include triplets and quintuplets. The key signature has one sharp (F#).



This page contains a musical score for measures 41 through 44. The instruments are arranged in the following order from top to bottom: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Crotchet (Crot.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), Vibraphone (Vib.), and a section labeled (structure).

**Measure 41:**  
Vln. I: *p* *sf* *p* *sf* *p* *f* *ppp* *f* *ppp*  
Vln. II: *pp* (triplets)  
Vla.: *f* *p* (pizz. arco)  
Vc.: *pp* *sfz mf* *pp* *sfz mf* *pp*  
Db.: *sfz f* (pizz. arco)  
Crot.: *f* (l.v.)  
Vln. I (2nd system): *sf* *p* *sf* *p* *mf* *f* *ppp* *f* *ppp* *f*  
Vln. II (2nd system): *p* *pp* *p* *pp* *mf* *f* *ppp sub.* *f* *ppp* *f*  
Vla. (2nd system): *f* *p* (pizz. arco molto vib.) *f* *p* (pizz. arco)  
Vc. (2nd system): *sfz mf* *p* (pizz. arco molto vib.) *sfz mf* *p* (pizz. arco)  
Db. (2nd system): *sfz f* (pizz. arco molto vib.) *sfz f* (pizz. arco)  
Vib.: *mf* *f* (l.v.)  
(structure): arco

**Measure 42:**  
Vln. I: *p* *pp* *p* *pp* *mf* *f* *ppp* *f* *ppp* *f*  
Vln. II: *pp* (triplets)  
Vla.: *f* *p* (pizz. arco)  
Vc.: *pp* *sfz mf* *pp* *sfz mf* *pp*  
Db.: *sfz f* (pizz. arco)  
Crot.: *f* (l.v.)  
Vln. I (2nd system): *mf* *f* *ppp* *f* *ppp* *f*  
Vln. II (2nd system): *p* *pp* *mf* *f* *ppp sub.* *f* *ppp* *f*  
Vla. (2nd system): *f* *p* (pizz. arco)  
Vc. (2nd system): *sfz mf* *p* (pizz. arco)  
Db. (2nd system): *sfz f* (pizz. arco)  
Vib.: *mf* *f* (l.v.)  
(structure): arco

**Measure 43:**  
Vln. I: *mf* *f* *ppp* *f* *ppp* *f*  
Vln. II: *mf* *f* *ppp sub.* *f* *ppp* *f*  
Vla.: *pp* *p* *ppp sub.* *p* *ppp* *p*  
Vc.: *mf* *f* *ppp sub.* *f* *ppp* *f*  
Db.: *mp* *mf* *ppp sub.* *mf* *ppp* *mf*  
Crot.: *f* (l.v.)  
Vln. I (2nd system): *mf* *f* *ppp* *f* *ppp* *f*  
Vln. II (2nd system): *mf* *f* *ppp sub.* *f* *ppp* *f*  
Vla. (2nd system): *pp* *p* *ppp sub.* *p* *ppp* *p*  
Vc. (2nd system): *mf* *f* *ppp sub.* *f* *ppp* *f*  
Db. (2nd system): *mp* *mf* *ppp sub.* *mf* *ppp* *mf*  
Vib.: *mf* *f* (l.v.)  
(structure): arco

**Measure 44:**  
Vln. I: *f* *ppp* *f*  
Vln. II: *f* *ppp* *f*  
Vla.: *p* *ppp* *p*  
Vc.: *f* *ppp* *f*  
Db.: *mf* *ppp* *mf*  
Crot.: *f* (l.v.)  
Vln. I (2nd system): *f* *ppp* *f*  
Vln. II (2nd system): *f* *ppp* *f*  
Vla. (2nd system): *p* *ppp* *p*  
Vc. (2nd system): *f* *ppp* *f*  
Db. (2nd system): *mf* *ppp* *mf*  
Vib.: *f* (l.v.)  
(structure): arco

45

Vln. I

Vln. II

Vla.

Vc.

Db.

Crot.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vib.

(structure)

*f ppp mf < f ppp sf p < mf < f ppp f ppp mf < f ppp f ppp mf < f ppp*

*f ppp mf < f ppp sf p < mf < f f ppp mf < f ppp f ppp mf < f ppp*

*p ppp pp < p ppp f p < pp < p p ppp pp < p ppp p ppp pp < p ppp*

*f ppp mf < f ppp sfz mf < pp mf < f f ppp mf < f ppp f ppp mf < f ppp*

*mf ppp mf < f ppp sfz f < mp < mf mf ppp*

*f mf < f mf < f mf < f*

*ppp f ppp mf < f ppp sub. f ppp mf < f ppp sf p < mf < f ppp f ppp sub.*

*ppp f ppp mf < f ppp sub. f ppp mf < f ppp mf < f ppp f ppp sub.*

*ppp p ppp pp < p ppp sub. p ppp mp < p ppp f p pp < p ppp p ppp sub.*

*ppp f ppp mf < f ppp sub. f ppp mf < f ppp sfz mf p mf < f ppp f ppp sub.*

*ppp mf ppp mf ppp sfz f*

*f mf < f f mf < f f*

*arco ppp ppp ppp ppp*

50

Vln. I

Vln. II

Vla.

Vc.

Db.

Crot.

Vib.

(structure)

*sf > sf > sf p mf < f ppp f ppp sub. sf > p sf > p*

*p > p > p pp mf < f ppp p > p pp p > p pp*

*pizz. arco p > p pp f > p f > p*

*pizz. arco p > p pp sffz mf pp sffz mf pp sffz mf pp*

*pizz. arco sffz f sffz f pp*

*l.v. l.v. l.v. mf < f (Ped.)*

*sf > sf > sf p mf < f ppp sub. f ppp f ppp subito mf < f mf < f ppp subito*

*p > p > p pp mf < f ppp sub. f ppp f ppp subito mf < f mf < f ppp subito*

*pizz. arco p > p pp pp < p ppp sub. p ppp p ppp subito pp < p pp < p ppp subito*

*pizz. arco sffz sffz sffz mf p mf < f ppp sub. f ppp f ppp subito mf < f mf < f ppp subito*

*pizz. arco sffz sffz sffz f mf ppp mf ppp subito mp < mf mp < mf ppp subito*

*l.v. l.v. l.v. mf < f mf < f mf < f*

*pizz. arco pizz. arco*

NARRATOR:

If thou hast a desire to Godward, and hearest thine enemies to vpbroyde thee, bee not troubled, but consider what fruite of immortalitie ryseth to thee for this desire: comfort thy soule with hope to God, and so therein relea|uyng and asswagyng the heauines of thy lyfe

The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to suche as will syng or play them privatelye.

Verse 1: SLIDE 7: "The tenor of these parts"

Verse 2: SLIDE 8: "The Fift Tune"

Verse 3: SLIDE 9: "E'en like the hunted hind" facsimile

# The Fift Tune

Matthew Parker

Thomas Tallis

Psalm 42, verses 1-5, 7 and 12

1. E'en like the hun - ted hind, the wa - ter brooks de - sire. E'en thus my soul that  
2. My tears in - stead of meat, both day and night they were. While that all day re -

3. Why casts thy self then down my soul? I said no less: why lay'st in me so  
4. As deep to deep re - boundth at noise of thy great showers, thy streams by course so

1. E'en like the hun - ted hind, the wa - ter brooks de - sire. E'en thus my soul that  
2. My tears in - stead of meat, both day and night they were. While that all day re -

3. Why casts thy self then down my soul? I said no less: why lay'st in me so  
4. As deep to deep re - boundth at noise of thy great showers, thy streams by course so

fain - tie is, to thee would fain a - spire. My soul did thirst to God, to  
-bu - kers said, where is thy God so far? When this came soon to heart I

pain - ful - ly in woe and care - ful - ness? Put thou thy trust in God, let  
o - ver - flows, my soul the pain de - vours. O put thy hope in God I

fain - tie is, to thee would fain a - spire. My soul did thirst to God, to  
-bu - kers said, where is thy God so far? When this came soon to heart I

pain - ful - ly in woe and care - ful - ness? Put thou thy trust in God, let  
o - ver - flows, my soul the pain de - vours. O put thy hope in God I

God of life and grace. It said e'en thus: when  
yet re - com - fort felt, and trust to lead the

thing not thee a - maze, I will him thank for  
trust in time and place. He is my God whom

God of life and grace. It said e'en thus: when  
yet re - com - fort felt, and trust to lead the

thing not thee a - maze, I will him thank for  
trust in time and place. He is my God whom

shall I come to see God's live - ly face?  
peo - ple forth, to go where thou hast dwelt.

all his help, in sight of his good grace.  
I will thank, my face shall see his grace.

shall I come to see God's live - ly face?  
peo - ple forth, to go where thou hast dwelt.

all his help, in sight of his good grace.  
I will thank, my face shall see his grace.

# The Sixth Tune

SLIDE 10: "The Sixth Tune"

Matthew Parker

Thomas Tallis

Psalm 57, verses 4-9 and Psalm 92, verses 10, 12-14

1. Twixt li - ons fierce doth stand my life, with fie - ry men I dwell: Whose teeth be  
 2. To catch my feet a net they splay'd, my soul they have de - prest in - to that  
 3. A - wake my tongue, my joy a - wake, a - wake both harp and lute: Come forth at

10

spears and darts in strife, their tongues sharp swords and fell. Ad - vance thy self, O God ap -  
 pit for me they laid them - selves there - in be threst. My heart is fix'd, my heart is  
 morn I me be - take, to sing with shawm and flute. Thy lauds with thanks out will I

19

- pear from heav'ns more high thou they. Thy glo - ry great, set up so clear, on  
 fix'd O God in thee full stay'd, and sing I will my griefs be - twixt in  
 sound when peo - ple meet a - right. To sing O Lord to thee so bound, I

27

all the earth to stay. 4. My horn and power shall yet be rais'd as u - ni -  
 psalms with mu - sic play'd. 5. Deep plan - ted they in roots a - way in God's sweet  
 will in pay - nym's' sight.

all the earth to stay. My horn and power shall yet roots be rais'd as u - ni -  
 psalms with mu - sic play'd. 4. Deep plan - ted they in roots a - way in God's sweet  
 will in pay - nym's' sight. 5.

all the earth to stay. My horn and power shall yet be rais'd as u - ni -  
 psalms with mu - sic play'd. 4. Deep plan - ted they in roots a - way in God's sweet  
 will in pay - nym's' sight. 5.

all the earth to stay. 4. My horn and power shall yet be rais'd as u - ni -  
 psalms with mu - sic play'd. 5. Deep plan - ted they in roots a - way in God's sweet  
 will in pay - nym's' sight.

35

- corn's is seen. Ev'n now I seem as sweet - ly dew'd with oil of o - live green.  
 house to bide shall flou - rish like, in both the courts of this, our God and guide.

- corn's is seen. Ev'n now I seem as sweet - ly dew'd with oil of o - live green.  
 house to bide shall flou - rish like, in both the courts of this, our God and guide.

- corn's is seen. Ev'n now I seem as sweet - ly dew'd with oil of o - live green.  
 house to bide shall flou - rish like, in both the courts of this, our God and guide.

- corn's is seen. Ev'n now I seem as sweet - ly dew'd with oil of o - live green.  
 house to bide shall flou - rish like, in both the courts of this, our God and guide.

44

The true e - lect and righ - teous man shall flou - rish like the palm.  
 In age most sure they shall in - crease their fruit a - bun - dant - ly.

The true e - lect and righ - teous man shall flou - rish like the palm.  
 In age most sure they shall in - crease their fruit a - bun - dant - ly.

The true e - lect and righ - teous man shall flou - rish like the palm.  
 In age most sure they shall in - crease their fruit a - bun - dant - ly.

The true e - lect and righ - teous man shall flou - rish like the palm.  
 In age most sure they shall in - crease their fruit a - bun - dant - ly.

51

As ce - dar tree in Ly - ba - nus him - self shall spread with balm.  
 Well li - king they and fat shall be to bear most fruit - ful - ly.

As ce - dar tree in Ly - ba - nus him - self shall spread with balm.  
 Well li - king they and fat shall be to bear most fruit - ful - ly.

As ce - dar tree in Ly - ba - nus him - self shall spread with balm.  
 Well li - king they and fat shall be to bear most fruit - ful - ly.

As ce - dar tree in Ly - ba - nus him - self shall spread with balm.  
 Well li - king they and fat shall be to bear most fruit - ful - ly.

optional: position tongue at the back of the throat to produce prominent overtones while singing. [boxed] lyrics only.

Tessitura:  
Choir 1: High  
Choir 2: Medium  
Choir 3: Low

6. Psalm 23 "The Lord so good, who giveth me food"

**4/4 Moderato, spacious** ♩ = 60 *pp legato*

**Choir 1**

S. [m] [n] [ŋ]

A. [m] [n] [ŋ] [o]

T. [m] [n] [ŋ] [a] [ɛ] [i] [m]

B. [m] [n] [ŋ] [a] [ɛ] [i]

**Choir 2**

S. [m] [n] [ŋ] [ah]

A. [m] [n] [ŋ] [a]

B. [m] [n] [ŋ] [a] [ɛ]

**Choir 3**

S. [m] [n] [ŋ] [a]

A. [m] [n] [ŋ] [a]

T. [m] [n] [ŋ] [a] [ɛ] [i]

B. [m] [n] [ŋ] [a] [ɛ]



7

S. [o] [ε] [i]

A. [a] [ε] [i]

T. [n] [ŋ] [a] [ε] [i]

B. [m] [ε] [i]

S. [ε] [i]

A. [ε] [i]

B. [m] [n] [a] [n] [i]

S. [ε] [i]

A. [ε] [i]

T. [m] [n] [ŋ] [a] [ε] [i]

B. [i] [m] [a] [i]



SLIDE 12: Parker vs. King James "The Lord is my shepherd, I shall not want"

con moto (♩ = 75)

13

S. Solo *p*  
The lord so good who gi - veth me food my she - pherd is and guide

A. Solo *p*  
The lord so good who gi - veth me food my she - pherd is and guide

Bar. Solo *mf*  
The lord so good who gi - veth me food my she - pherd is and

19

**3/4** **4/4** *mf*

S. Solo  
How can I want or suffer scant when he defendth my side

A. Solo  
How can I want or suffer scant when he defendth my side

Bar. Solo  
guide How can I want or suffer scant when he defendth my side

*ppp* sotto voce

S.  
The who food

A.  
lord gi

T.  
so veth

B.  
good me when he defendth my side

*mf*

S.  
when he defendth my side

A.  
when he defendth my side

B.  
when he defendth my side

*ppp* sotto voce

S.  
The who

A.  
lord gi

T.  
so veth

B.  
good me when he defendth my side

28 **A tempo**

S. Solo

A. Solo

Bar. Solo

S. *pp*

[m] [a] [ε] [i]

A. *pp*

[m] [o] [a] [ε] [i]

T. *pp*

[m] [n] [η] [o] [a] [ε] [i]

B. *pp*

[m] [n] [o] [a] [ε]

S. *pp*

[m] [n] [η] [o] [a] [ε]

A. *pp*

[m] [n] [η] [o] [a] [ε] [i]

B. *pp*

[m] [n] [η] [o] [ε] [i]

S. *pp*

[m] [n] [η] [o] [a] [ε] [i]

A. *pp*

[m] [n] [o] [ε] [i]

T. *pp*

[m] [n] [η] [o] [a] [ε] [i]

B. *pp*

[m] [n] [η] [o] [ε] [i]

## SLIDE 13: Parker vs. King James "He maketh me lie down in green pastures"

**con moto** (♩ = 75)

**f** **2/4** **4/4** **3/4** **4/4**

S. Solo **f**  
To féede my need He fourth brought me in li-ber - tie

A. Solo **f**  
He will me lead He fourth brought me in li-ber - tie

Bar. Solo **f**  
in pa-stures green and fat He fourth brought me in li-ber - tie to wa - ters de-li-

S. **pp sotto voce**  
[u] [i] [i]

A. **pp sotto voce**  
[i] [i] [i]

T. **pp sotto voce**  
[l] [u] [o] [i] [i] [u] [o] [ɜ] [ɛ] [i]

B. **f** **pp**  
To

S. **pp sotto voce**  
[i] [o] [l]

A. **pp sotto voce**  
[l] [o] [l]

B. **f** **pp**  
To

S. **pp sotto voce**  
[ai] [o] [ɜ]

A. **pp sotto voce**  
[i] [o]

T. **pp sotto voce**  
[a] [i] [i] [l] [i] [u] [o] [ɜ] [ɛ] [l]

B. **f** **pp**  
To

quicker (♩ = 100)

3/4

9/8

5/4

3/4

rit. 4/4

46

S. Solo

A. Solo

Bar. Solo

cate \_\_\_\_\_

S.

A.

T.

[3] \_\_\_\_\_

B.

*mf warm* my soule and hart: he did \_\_\_\_\_ con - vert to me he sheweth the path *pp < mf >* right-wise - ness \_\_\_\_\_ *p* in

S.

of right \_\_\_\_\_ in ho - li-ness [m] \_\_\_\_\_

A.

[ɔ] [ai] \_\_\_\_\_ [I] [oh] - [i] [ε] [m] \_\_\_\_\_

B.

*mf warm* my soule and hart: he did \_\_\_\_\_ con - vert to me he sheweth the path *pp < mf >* right-wise - ness \_\_\_\_\_ *p* (div a2)<sub>[I]</sub>

S.

A.

T.

[3] \_\_\_\_\_

B.

*mf warm* my soule and hart: he did \_\_\_\_\_ con - vert to me he sheweth the path *pp < mf >* right-wise - ness \_\_\_\_\_ *p* [I]

A tempo

6/4

53

*f* *pp* *cresc.*

S. tue hath [m] [o] [a] [ε] [i]

*mf* *pp* *cresc.*

A. such ve(rtue) [m] [o] [a] [ε] [i]

*mp* *pp* *cresc.*

T. His na(me) [m] [ŋ] [o] [a] [ε] [i]

*pp* *mp* *pp* *cresc.*

B. ho - li - ness Hi(s) [m] [o] [a] [ε] [i]

*pp* *cresc.*

S. [m] [o] [a] [ε] [i]

*pp* *cresc.*

A. [m] [o] [a] [ε] [i]

*pp* *mp* *pp* *cresc.*

B. ho - li - ness Hi(s) [o] [a] [ε] [i]  
[o] [i] [ε] (optional slow harmonic gliss upwards)

*f* *pp* *cresc.*

S. hath [m] [o] [a] [ε] [i]

*mf* *pp* *cresc.*

A. ver - tue [m] [o] [a] [ε] [i]

*mp* *pp* *cresc.*

T. name su(ch) [m] [ŋ] [o] [a] [ε] [i]

*pp* *mp* *pp* *cresc.*

B. [o] - [i] [ε] Hi(s) [m] [o] [a] [ε] [i]

61 *mf* *dim.* *pp*

S. [ε] [a] [o] [ŋ] [n] [m]

*mf* *dim.* *pp*

A. [ε] [a] [o] [ŋ] [n] [m]

*mf* *dim.* *pp*

T. [ε] [a] [o] [ŋ] [n] [m]

*mf* *dim.* *pp*

B. [ε] [a] [o] [ŋ] [n] [m]

*mf* *dim.* *pp*

S. [ε] [a] [o] [ŋ] [n] [m]

*mf* *dim.* *pp*

A. [ε] [a] [o] [ŋ] [n] [m]

*mf* *dim.* *pp*

T. [ε] [a] [o] [ŋ] [n] [m]

*mf* *dim.* *pp*

B. [ε] [a] [o] [ŋ] [n] [m]

64  $\frac{3}{4}$  expansive  $\text{♩} = 65$

S. Solo *p* Yea though I go through

A. Solo *p* Yea though I go through

Bar. Solo *mf* Yea though I

S. [rest]

A. *pp* sotto voce [m]

T. *pp* sotto voce (div a2) [m] *pp* sotto voce [m]  
 (optional solo growl tone)

B. *pp* sotto voce [m]

S. [rest]

A. *pp* sotto voce [m]

B. *pp* sotto voce optional solo harmonics (div a2)

S. [rest]

A. [rest]

T. *pp* sotto voce [m]

B. *pp* sotto voce (div a2) [m] [o]



67

S. Solo death his wo his vaale and sha - - dows wide

A. Solo death his wo his vaale and sha - - dows wide

Bar. Solo go through death his wo his vaale and

S. *pp sotto voce*  
[m]

A.

T. (8).....

B.

S. *pp sotto voce*  
[m]

A.

B. *pp simile*  
[hm]

S. *pp sotto voce*  
[m]

A. *pp sotto voce*  
[m]

T.

B.

71

S. Solo

I fear no dart: wyth me thou art,

A. Solo

I fear no dart: wyth me thou art,

Bar. Solo

sha dows\_ I fear no dart: wyth me thou

S.

A.

T.

B.

S.

A.

B.

S.

A.

T.

B.

76  $\frac{4}{4}$  rit. . . . . A tempo senza rit.  $\frac{2}{4}$   $\frac{4}{4}$

S. Solo  
 — wyth staffe and rod to guide —

A. Solo  
 — wyth staffe and rod to guide —

Bar. Solo  
 art, wyth staffe and rod to guide

S. *pp*  
 [m]

A. *mp* *pp*  
 gui(de) [m]

T. *mp* *pp*  
 rod to [m]

B. *mp* *pp*  
 staff a(nd) [m]

S. *pp*  
 [m]

A. *pp*  
 [m]

B. *mp* *pp* unison  
 wyth staffe [m]

S. *pp*  
 [m]

A. *mp* *pp*  
 to gui(de) [m]

T. *mp* *pp*  
 and ro(d) [m]

B. *mp* *pp* unison  
 wyth staffe [m]

NARRATOR:

And who that noth: and hath it waighde,  
how Psalmes by Metre go:  
Can blame no art: by rythme so layde,  
nor musike squard therto.

And that in some: reportes be found,  
and wordes as spare put to:  
They may be lest: the sence yet sound,  
though Metre varyth so.

If some be blamde: to rythme too thicke,  
transpose the wordes ye may:  
The lesse by right: may Momus kicke,  
the beame so soone away..

SLIDE 16: "Together Clap ye hands" with Parker quote

natural harmonics indicated at resultant pitch (as apposed to octave down)

- V □ = inhale/exhale
- □ = air tone
- × ⊗ = sotto voce/whispered
- ○ = voiced
- ⊛ ⊘ = sprechgesang

7. Together clap ye hands

**2** quick (♩ = 92 - 113)  
 don't force air through  
 Tutti "w" simile



5  
3, 4  
1, 2, 5, 6, 7  
6, 7

(6, 7)



11  
3  
3, 4  
1, 2, 5  
6, 7  
7

(3)

(2, 1)

(7)



27  
1  
1, 2  
3  
4  
5  
6  
7

(1)

f hold breath

f hold breath

f hold breath

f hold breath

35 **A** subtle shifting texture. ritmico, strict.

1 *mf* "ws" simile

2 *sfz pp* Why bragst in ma-lice high? O thou; in mis-chief stout: God's good-ness yet is nigh, All day to me no doubt; Thy tongue to muse all ev'l, It doth it-self i-nure: As ra-zor sharp to spill, All guile;

3 *sfz pp* To-ge-ther clap ye hands: Ye gen-tiles all be glad: Re-joice to God in me-lo-dy: with thanks for mer-cy had The Lord; is high in pow'r: and ought be feard I say, He is the king of all

4 *sfz pp* Of thee good friend: this much I crave; these few re-quests I say: No brows to bend: but first with save, To judge; by like a-ssay. And if ye spy: as much ye may where strayed a-miss I have: To mend;

5 *sfz pp* God grant with grace he us em-brace; In gen-tle part: bless he our heart: Wit lo-ving face: shine he in place; His mer-cies all: on us to fall. That we thy way may know all day While we do sail:

6 *mf* "ws" simile

7 *mf* "ws" simile.



1 simile *mf* "ws" simile

2 it doth pro-cure. Thou ma-lice lov'st to wry, A-bove all good-ness walk: And more thou lov'st to lie, Then righ-teous-ness to talk Yeah loved thou hast no less, To speak one word for all:

3 the earth: to him all things o-bey. He shall so un-der us: the peo-ple soon sub-due: All Gen-tiles cast at feet of us at us their Lords to use. He did choose out all us:

4 where I: went out of way, with art more sad and grave. But read it round: and hack it not, as jum-bling short and long: Ex-press them sound: and wrack them not, as lear-ners use a-mong.

5 this world so frail: Thy health's re-ward is nie-de-clared, As plain at eye: all Gen-tiles spy. Let thee al-ways: the peo-ple praise, Oh God of bliss: as due it is: The peo-ple whose might thee ex-toll

6 *mf* "ws" simile

7 *mf* "ws" simile.



1 simile *mf* "ws" simile

2 All words of naugh-ti-ness Thou tongue in fraud most thrall But God once thee shall waste, Shall 'stroy and scrape by hand: Thy tent from thee at last, To rout thee out of land.

3 an he-ri-tage so fair: E'en Ja-cob's high mag-ni-ci-cence: who he did love as heir. God is a-scen-ded up: in joy-ful-ness on high: With trum-pets noise:

4 A-cent in place: your voice as need'th note num-ber point and time: Both life and grace: good rea-ding breed'th, flat verse it rais'th su-blime. Ob-serve the train: the cea-sure mark,

5 From whom all thing: they see to spring All folk re-joice lift up your voice, For thou in sight shalt judge them right: Thou shalt di-rect the gen-tiles sect: In earth that be:

6 simile *mf* "ws" simile

7 *mf* "ws" simile.

52

Soli 1

1 *mf* "ws" *f* hold breath

2 *ff subito*

3 *ff subito*

4 *ff subito*

5 *ff subito*

6 *f* hold breath

7 *f* hold breath

Oh Ha - ppy be they Whose sins be re - leased: Who hath their o - ffence Whole hid by re - quest.

And righ - teous men shall see, And fear there - by shall take: But yet at him ull free Good laugh - ter shall they make.

as once his ark e'en thus up high did see. Oh prai - ses sing to him: Oh prai - ses see ye sing: Sing prai - ses still un - to

To rest with note in close: Rhythm - do - grell plane: as dogs do bark, ye make it else to lose. Read oft e - nough: well spell the line, less jar to hear by use: if verse

to turn to thee. Let thee al - ways: the peo - ple praise, Oh God of bliss: as due it is: The peo - ple whole: might thee ex - toll, From whom all thing they see to spring.

Oh come in one: let us sing to the Lord: And him re - count: for the stay of our wealth, All hear - ty joys: let us du - ly re - cord: To this

The wi - cked in heart: as I guess is he bent, All sin - ful a - buse: in his life to fre - quent: Of God hath he not: a - ny fear in his

evangelical, impassioned, grotesque *mf*

To thee good

And ha - ppy the man Whom God doth

O lo the man him - self That made

our god: and laud him just as king

Choir

less jar to hear by use: if verse

From whom all thing they see to spring.

let us du - ly re - cord: To this

pp *sfz* *pp* *sfz* *pp* *pp* *sfz* *pp* *pp*

57

Soli 2

1 friend: this much I crave, These few re - quests I say

2 *evangelical, impassioned, grotesque* *explore your full range including falsetto*

3

God grant with grace he us em - brace, In gen - tle part bless he our heart:

1 *sfz* *pp* *simile*

2 *sfz* *pp* *sfz* *pp* *simile*

3 *sfz* *pp* *sfz* *pp* *simile*

4 *sfz* *pp* *sfz* *pp* *simile*

5 *sfz* *pp* *sfz* *pp* *simile*

6 *sfz* *pp* *sfz* *pp* *simile*

7 *sfz* *pp* *sfz* *pp* *simile*

a - quite: Whose spir't hath no guile To doubt of his might. For hal - ding my tongue, My bones fell a - away: I grand in my heart, All whole by the day.

not God his aide: That trust'd in ri - ches wealth Whose might in mis - chief laid. But I as o - live green, in God's sweet house shall lay, My trust hath e - ver been, in God's good grace for aye.

For that our God is king: of all the world so round: Sing ye his praise then pru - dent - ly with un - der - stan - ding sound For God by strength doth reign:

be rough no fault is mine, if ye the ear a - buse. But princ'pal thing, your lute to tune, that heart may sing in cord: Your voice and string: so fine to prune, to love

The earth shall bud: his fruits so good, Then thanks most due: from it shall sue: And God e'en he: our God most free. Shall bless us all: from day to day.

strong rock: to the Lord of our health. His face with praise let us rise to pre - vent, His facts in sight: to the world to de - nounce, Join we I say: in our joy - ful

eyes, So will - ful he goes in his Ho - ly de - vise. For blind - ly he us'th for to fla - ter him - self, So pride hath him puffed: by his fal - te - ring wealth: Un - til

*gliss.*

62

1 *mf* No brows to bend: but

2 With lo - ving face shine he in place, His

3

1 *ff subito* By night and by day, Thy hand was too stour: My moi - sture was dried like su - mmer the drou. *sfz pp* My crime I be - trayed Ev'n just in thy sight: I hid not my guilt, But *simile.*

2 *ff subito* I thee shall laud e'en still, For this thou did'st say I: Thy name to wait I will, For good thy saints it spy. *pp* "w"

3 *ff subito* u - pon the hea - ven all God sit'h u - pon his ho - ly seat: all thing doth hear his cal. *sfz pp* The peo - ples heads be met: with A - b'ham's god and seed *sfz pp* Of god they be

4 *ff subito* and serve the Lord. *f* "w" *mf*

5 *ff subito* So God our guide shall bless us wide, with all in - crease no time to cease: All folk there - by: on earth which lie, His name shall fear, and love him bear. *mf* "w"

6 *ff subito* a - ssent Our psalms an hymns let us ear - ly pro - nounce For why this Lord is a God of a might, For help at need: u - pon whom we may call: A pui - ssant king:

7 *ff subito* that his sinne: so be - ha - ted of God, Found out by his search: be de - frayed by his rod. *sfz pp* The words of his mouth: be un - right - fu - lly weighed, In sight - ly de - ceit

67

1 first with save, To judge by like a - ssay

2 mer - cies all: on us to fall. On us to fall. That we thy way: may know all day, While

3 *evangelical, impassioned, grotesque* Oh ha - ppy be they Whose sins be re - leased: Who hath their o - ffence Whole hid by re - quest

1 brought it to light. I cas - teth my self My fault to re - veal: And straight thou re - leased, It e - ve - ry deal. *mf* "w"

2 *mf* "w"

3 *sfz pp* to shield the earth but god doth them ex - ceed. *mf* "w"

4 *mf* "w"

5 *mf*

6 *sfz pp* in his ra - di - ant light He pass'h all Gods: by his rule o - ver all: *simile.* All coasts of earth: in his po - wer do lie: His cells and grounds: be they ne - ver so deep As fast by him: be the moun - tains

7 *sfz pp* be they cra - te - ly laid: Quite ceased he hath: to be - have hym a right Good deed for to do: hath he dri - ver from his sight. *simile.* All mis - chief he dreams: to de - vise in his bed, From godly de - serts



73 **B**

*f* clap clap clap clap clap

To - gether clap ye hands: ye Gen - tiles all be glad: Rejoice to God in me - lo - dy: with thanks for

we do sail this world so frail: Thy health's re - ward is nigh de - clared As plain as eye: all Gen - tiles - spy.

And ha - ppy the man Whom God doth a - quit Whose spir't hath no guile To doubt of his

for this shall we see All saints to de sire: In suit for to be When time doth re - quire.

on high: an stoop to hum: be they ne - ver so steep. Thesea is his: as the work of his hands, Her rise and fall: with her mu - ta - ble road, The land from her: by au - tho - ri - ty stands: Whom God

hat he turned his head: No way that is good: hath he be - leaved un - to, No e - vil can he hath: but in it doth he go. Thy mer - cy Oh Lord: to the heav'n doth ascend, Still him to a - bide:

(Ensemble) (from Tune 3 Tenor) percussive roll

Vln. I *ppp* *mp > ppp*

Vln. II *ppp* *mp > ppp*

Vla. *ppp* *mp > ppp*

Vc. *ppp* *mp > ppp*

Db. *ppp* *mp > ppp*

Perc. arco

Crot. *ppp* *mp > ppp*

Vln. I *ppp* *mp*

Vln. II *ppp* *mp*

Vla. *ppp* *mp*

Vc. *ppp* *mp*

Db. *ppp* *mp*

Perc. B.D very soft beaters *ppp*

Vib. arco **B** *ppp* *mp*



86

1 I have: To mend where I: went out of way, with art more sad

2 to turn to thee. gliss.

3 turn to thee to turn to thee. gliss.

1 clap Through trouble a rise, as floods when they grow Yet shall they not time, The just overflow. clap

2 clap

3 clap

4 clap

5 clap

6 clap

7 clap

(Ensemble)

Vln. I *mf* *mp* *pp* *ppp* *mf* *ppp* *mp*

Vln. II *mf* *mp* *pp* *ppp* *mf* *ppp* *mp*

Vla. *mf* *mp* *pp* *ppp* *mf* *ppp* *mp*

Vc. *mf* *mp* *pp* *ppp* *mf* *ppp* *mp*

Db. *mf* *mp* *pp* *ppp* *mf* *ppp* *mp*

Perc. *ppp* *mp* *ppp*

Crot. *ppp* *mp* *ppp*

Vln. I *mf* *pp* *ppp* *mf* *ppp* *mp* *mf*

Vln. II *mf* *pp* *ppp* *mf* *ppp* *mp* *mf*

Vla. *mf* *pp* *ppp* *mf* *ppp* *mp* *mf*

Vc. *mf* *pp* *ppp* *mf* *ppp* *mp* *mf*

Db. *mf* *pp* *ppp* *mf* *ppp* *mp* *mf*

Perc. *ppp* *mp* *ppp*

Vib. *mf* *pp* *ppp* *mf* *ppp* *mp* *mf*

SLIDE 17: "Together Clap ye handes: ye Gentils all be glad:"

C

1 and grave. *f* To - ge - ther clap ye handes: ye Gen - tiles all be glad: re - joice to God in me - lo - dy: with thanks for mer - cy had!

1 *clap*

2 *clap*

3 *clap*

4 *clap*

5 *clap* *mf* evangelical, impassioned, grotesque  
God grant with grace: he

6 *clap*

7 *clap*

(Ensemble)

Vln. I *mf* *mp* *f* *mp* *mf* *ppp*

Vln. II *mf* *mp* *f* *mp* *mf* *ppp*

Vla. *mf* *mp* *f* *mp* *mf* *ppp*

Vc. *mf* *mp* *f* *mp* *mf* *ppp*

Db. *mf* *mp* *f* *mp* *mf* *ppp*

Perc. temple blocks medium sticks *ppp* *mp*

Crot. *mp* *mf* *ppp*

Vln. I *mp* *f* *pp* *mf* *ppp*

Vln. II *mp* *f* *pp* *mf* *ppp*

Vla. *mp* *f* *pp* *mf* *ppp*

Vc. *mp* *f* *pp* *mf* *ppp*

Db. *mp* *f* *pp* *mf* *ppp*

Perc. temple blocks medium stick B.D very soft beater *ppp* *mp*

Vib. *mp* *f* *pp* *mf* *ppp*

C

100

1 Oh Ha - ppy be they, Whose sins be

2 Why brag'st in ma - lice high? O thou in mis -

3 To - ge - ther clap ye hands: ye Gen - tiles all be glad: Re - joice to God in me -

4 Of thee good friend: this much I crave these few re - quests I say: No brows to bend: but first with save, to judge by like a - ssay.

5 us em - brace, in gen - tle part: bless he our heart: With lo - ving place shine he in place, his mer - cies all: on us to fall. God grant with grace he us em - brace, in gen - tle part bless he our heart: with

6 O Come in one let us sing to the Lord: And him re - count for the stay of our wealth, All hear - ty

7 The wi - cked in heart: as I guess is he bent, All sin - ful a -

evangelical, impassioned, grotesque *mf*

110

1 re - leased: Who hath their o - ffence Whole hid by re - quest And ha - ppy the man Whom god doth a - quit Whose

2 chief stout: God's good - ness yet is nigh All day to me no doubt.

3 lo - dy: with thanks for mer - cy had To - ge - ther clap ye hands ye Gen - tiles all be glad

4 Of thee good friend this much I crave These few re - quests I say: No brows to bende: but first with save, to judge by like a - ssay

5 lo - ving face shine he in place, His mer - cies all on us to fall. That we thy way may know all day, While we do sail: this world so frail: Thy health's re -

6 joys: let us du - ly re - cord: To this strong rock: to the Lord of our health

7 buse: in his life to fre - quent: Of God hath he not: a - ny fear in his

clap

115

1 spir't hath no guile to doubt of his might. For hol - ding my tongue, My bones fell a - way: I

2 Why brag'st in ma - lice high? O thou in mis - chief stout: God's

3 Re - joice to God in me - lo - dy with thanks for mer - cy had

4 And if ye spy: as much ye may, where strayed a - miss I have: to mend where I: went out of way, with

5 ward: is nigh de - clared, As plain as eye: all Gen - tiles spy.

6

7 eyes so will - ful he goes: in his ho - - - ly

clap

118

1 grand in my heart, All whole by the day. By night and by day, Thy hand was too stout.

2 good - - - ness yet is nigh All day to me no doubt

3

4 art more sad and grave.

5

6

7 de - - - vise. For blind - ly he us'th for to fla - tter him - self, So pride hath hym

127 **D** (meno mosso as required)

1

2

3 *sfz* *PPP* etc. as quick as possible  
Clear is this Lord: most high of fame, his state surmount: all (mortal) praise: Can no

4 *sfz* *PPP* etc. as quick as possible  
Both day and night: I will declare, thy (worthy) lauds most thankfully: By praising due: thy holy name, for aye (and aye) without delays.

5 *sfz* *PPP* etc. as quick as possible  
Arise I will: my God and king, to rouse my grace with tongue most high and bless thy name: to me benign I will (and shall) eternally.

6

7 puffed:

124

1 *mf* *gliss.* *clap* *clap* *clap* *gliss.*  
To - ge - ther clap ye hands: ye gen - tiles all be glad: Re -

2

3 *sfz* *PPP* etc.  
Enhance I shall: thy glory bright, thy fame (and name) thine excellence: indicting still: thine acts of might, so wonderful (that be) to see.

4 *sfz* *PPP* etc.  
Describe to age: shall age full well, thy (handy) works: with reverence, Declare they must: where that they dwell, thy (godly) might: magnificence.

5 *sfz* *PPP* etc.  
man search: how he excel, in greatness him (by weight) to praise.

6 *sfz* *PPP* etc.  
Know this will every creature, with thanks (most due) Oh

7 *sfz* *PPP* etc.  
In love he is: most piteous, to all that him (thereof) require: Imprinted be: his mercies

8 *sfz* *PPP* etc.  
For that that man: may speak and write, thy (princely) deeds. that dreadful be: From hence even so: I will resound, thy (godheds) grand ability.

9 *sfz* *PPP* etc.  
Good men shall preach: how grace abound in thee (O Lord) with gentleness: Glad songs to sing: they will in sound, of thy great (truth and) bounteousness.

10 *sfz* *PPP* etc.  
How good the Lord: how gracious, he is to all in (painful) stress: How slow to wrath: not furious, his mercy rul'th (and stay'th) his ire.

130

1 *gliss.* *clap* *gliss.* *clap*  
 joyce to God In me - lo - dy with thanks for mer - cy had!

2 *gliss.* *gliss.* *gliss.* *gliss.*  
 Why brag'st in ma - lice high? O thou in mischief stout: God's good - ness yet is nigh, All day to me no doubt.

3  
 God grant with grace he us em-brace in gen - tle partless he our heart: With lo - ving face: sine he in place His

1 *sfz* *PPP* etc.  
 Men thus will still: thy strength repeat, to Adams stock: and (living) seed: Most wide they will: with kind assent, thy kingdoms (laud: and) glory spread

2 *sfz* *PPP* etc.  
 Lov'd will they speak: thy regal seat, most glorious (at eye) to see: Lord, so shall men: be glad to treat, thy power (devine) so tried by deed.

3  
 Lord to thee Kind hearted men: will them inure, (in heart) to bless thy majesty.

4  
 sure, on all his works (all whole) entire.

5 *sfz* *PPP* etc.  
 No doubt the reign: is permanent, a reign (of bliss) to stand for all: Needs must thy power:

6 *sfz* *PPP* etc.  
 O sure in worde: the Lord is tried, most faithfull true (and just) always: On all his

7 *sfz* *PPP* etc.  
 Poor wavering men: the Lord bestrideth

(Ensemble) (from Tune 7 Tenor)

Vln. I *mf* *pp* < *mf* *pp* < *mp* >

Vln. II *mf* *pp* < *mf* *pp* < *mp* >

Vla. *mf* *pp* < *mf* *pp* < *mp* >

Vc. *mf* *pp* < *mf* *pp* < *mp* >

Db. *mf* *pp* < *mf* *pp* < *mp* >

Perc.

Crot. *pp* < *mf* *pp* < *mp* >

Vln. I *mf* *p* *mf* > *pp* *pp* < *mp* >

Vln. II *mf* *p* *mf* > *pp* *pp* < *mp* >

Vla. *mf* *p* *mf* > *pp* *pp* < *mp* >

Vc. *mf* *p* *mf* > *pp* *pp* < *mp* >

Db. *mf* *p* *mf* > *pp* *pp* < *mp* >

Perc.

Vib. *mf* *p* *mf* > *pp* *pp* < *mp* >





142

**F** *mf* rit./accel. as required

1 *ff* *mf*

2 this Lord's deserved: (laud and) praise Yeah let all flesh: give thanks again, to his good name (most due) always. *ff* *mf*

3 this Lord's deserved: (laud and) praise Yeah let all flesh: give thanks again, to his good name (most due) always. *ff* *mf*

4 Exile he doth: ungodly men, to scatter them (most wide) he seek'th. *ff* *mf*

5 saveth them (whole) as him (it) lik'th *ff* *mf*

6 to scatter them (most wide) he seek'th. *ff* *mf*

7 Exile he doth: ungodly men, to scatter them (most wide) he seek'th. *ff* *mf*

(Ensemble)

Vln. I

Vln. II

Vla.

Vc.

Db.

Perc.

Crot.

Vln. I

Vln. II

Vla.

Vc.

Db.

Perc.

Vib.

**F** *mf* rit./accel. as required

*ppp*

*ppp*

149

1

2

3

4

5

6

7

(Ensemble)

Vln. I

Vln. II

Vla.

Vc.

Db.

Perc.

Crot.

Vln. I

Vln. II

Vla.

Vc.

Db.

Perc.

Vib.

233

Soprano

Why

Alto

Why

Tenor

Why

Bass

Why

233

attacca  
Tallis Tune 7

SLIDE 18: "The Seventh Tune"

# The Seventh Tune

Matthew Parker  
Psalm 52, verses 1, 5, 7-8

Thomas Tallis

Why bragst in ma - lice high? O thou in mis - chief stout. God's  
lo the man him - self that made not God his aid, that

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

*ff* (*mp* 2nd time)

1st time *mf*  
2nd time *mp*

1st time *mf*  
2nd time *mp*

1st time *mf*  
2nd time *mp*

1st time *mf*  
2nd time *mp*

5

M.  
 good - ness yet is nigh, all day might to me no doubt. But God once thee shall  
 trust'd in rich - es wealth, whose might in mis - cheif laid. But I as o - live

Ct.  
 good - ness yet is nigh, all day might to me no doubt. But God once thee shall  
 trust'd in rich - es wealth, whose might in mis - cheif laid. But I as o - live

T.  
 good - ness yet is nigh, all day might to me no doubt. But God once thee shall  
 trust'd in rich - es wealth, whose might in mis - cheif laid. But I as o - live

B.  
 good - ness yet is nigh, all day might to me no doubt. But God once thee shall  
 trust'd in rich - es wealth, whose might in mis - cheif laid. But I as o - live

Vln. I  
 1st time *ff*  
 2nd time *mp*

Vln. II  
 1st time *ff*  
 2nd time *mp*

Vla.  
 1st time *ff*  
 2nd time *mp*

Vc.  
 1st time *ff*  
 2nd time *mp*

Db.  
 1st time *ff*  
 2nd time *mp*

Vla.  
 1st time *ff*  
 2nd time *mp*

Vc.



14 | 1. #

M. last, to root last, thee out of land. O

Ct. last, to root last, thee out of land. O

T. last, to root last, thee out of land. O

B. last, to root last, thee out of land. O

Vln. I 1. mp

Vln. II mp

Vla. mp

Vc. mp

Db. mp

Vln. I # mp

Vln. II mp

Vla. mp

Vc. mp

Db. mp

rit.

17

2. #

M.

been in God's good grace for ay.

Ct.

been in God's good grace for ay.

T.

been in God's good grace for ay.

B.

last, to root thee out of land. been in God's good grace for ay.

rit.

2.

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Db.

pp

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Db.

pp

pp

9. Epilogue

move straight on to next page regardless of relative positions of other performers

attacca from Tallis tune 7

freely. Take in your own time, everyone at a different tempo.  
cresc. poco a poco

Voiced "s"

*f pp*

S. It I → s → m m n ŋ u m o a ε u i

A. It I → s → m m n ŋ u m o a ε u i

T. It I → s → m m n ŋ u m o a ε u i

B. It I → s → m m n ŋ u m o a ε u i

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco

freely. Take in your own time, every one at a different tempo.  
cresc. poco a poco



move freely between the cells (from both parts), in your own time. sempre legato

Conductor signals to move to these cells. Once you have performed this cell move onto the next section in your own time

S. *f* o a ε i ] [ *f* gliss. ] [ *f* ] [ *mf* gliss. ] [ *p* ] [ *p* ]

A. *mf* ε ] [ *sfz p* i ] [ *mf* gliss. ] [ *f* ] [ *f* or harmonic gliss. ] [ *p* ] [ *p* ]

T. *f* gliss. ] [ *mf* ] [ *sfz p* ] [ *f* gliss. ] [ *mf* ] [ *mf* ] [ *f* or harmonic gliss. ] [ *p* ] [ *p* ]

B. *f* or harmonic gliss. ] [ *f* gliss. ] [ *mp* ] [ *sfz p* ] [ *p* ] [ *f* ] [ *p* ] [ *p* ]

o - a - ε - i - ε - a - o ] m ] m ] sa ] a - ε - i ] m ]

u ] a ] ε ] i ] s ] m ]

i - ε - o ] o - a - ε - i - ε - a - o ] m - ŋ - o ] gla ] a - ε ] m ]

s ] m ] o - a - ε - i - ε - a - o ] a - ε - o ] o ]

etc.



SLIDE 20: "Agayne if they be overflowne"

Musical score for Slide 20, "Agayne if they be overflowne". The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a Bass line. It includes lyrics and various dynamic markings such as *p*, *mf*, *sfz p*, *f*, *gliss.*, and *mp*. The lyrics for the Soprano part are: m, m, a, a - o, a - ε - o - i, ε - . . . i, bra - it. The Alto part has: m, m - n - η - a, m, o - a - ε - i - ε - a - o, m, a, bra - it. The Tenor part has: m, m, a, m, a, ε, i, i - ε - o, a, ror, bra - it. The Bass part has: m, o - a - ε - i - ε - a - o, i - ε, a - o - η - n, m, a, bra - it. The Bass line has: o, o - η - n - m, ε - i, o, u, m, bra - it.

SLIDE 21: "Epilogue"

A Slowly unfolding, following the narrator

Musical score for Slide 21, "Epilogue". The score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a Narrator (Nar.). It includes dynamic markings such as *mp* and *sfz p*, and instructions like "exaggerate consonants". The lyrics for the vocal parts are: S. sa, gla; A. l, l; T. il; B. (no lyrics shown). The Narrator part has the lyrics: "My readers all: now must I pray, in worth to take my payne:".

My readers all: now must I pray, in worth to take my payne:

S.  
A.  
T.  
B.  
Nar.

exaggerate consonants  
*mf*  
sa

exaggerate consonants  
*mf*  
ml

exaggerate consonants  
*mf*  
ra

exaggerate consonants  
bra

I ment but well: as well they may, meane well, and winne some gayne.



S.  
A.  
T.  
B.  
Nar.

*sfz*  
t

*sfz*  
t

*sfz* *pp*  
t fo

*sfz* *pp*  
t fo

*sfz* *pp* *mp*  
t so

*sfz* *mp*  
t tu

*sfz* *mp*  
it u

As some before: the lyke hath playde, of Psalmes to pike their choyce:

*mp* *mf* *sfz*

S. *si*

*pp* *mf* *sfz*

A. *sfz*

T. *sfz*

B. *mf* *hl* *mf* *ste* *sfz*

Nar. ||

And them in ryme: so fyne haue layde, to sing with musikes voyce.

3/4



**B** 3/4 *moderato, halting.* X

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *f* *ff* *mp subito* *mp* *pp*

Vc. *mf* *ff* *mp subito* *pp*

Db. *mf* *ff* *mp subito* *pp*

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *f* *ff* *mp subito* *mp* *pp*

Vc. *mf* *ff* *mp subito* *pp*

Db. *mf* *ff* *mp subito* *pp*

X

The musical score consists of five vocal parts and a narrator part. The Soprano (S.) part begins with a treble clef and a forte (*f*) dynamic. The Alto (A.) part has a treble clef and a mezzo-piano (*mp*) dynamic. The Tenor (T.) part has a treble clef and a mezzo-forte (*mf*) dynamic. The Bass (B.) part has a bass clef and a mezzo-forte (*mf*) dynamic. The Narrator (Nar.) part is on a single line with a double bar line. Vertical dashed lines connect the lyrics to the corresponding notes in each part.

Herein because all men's delight been diverse founde in mynde I tournd the Psalmes: all whole in sight, in rythmes of diuers kynde.

4/4 **C** Moderato ♩ = 70

S.

A.

T.

B.

Nar. And where at first: I secret ment, but them my selfe to sing:  
Yet frendes requestes: made me relent, thus them abrode to bring.

1.

Vln. I

Vln. II

Vla.

Vc.

Db.

Perc.

molto sul pont. et 1/2 col legno

play the side of the instrument

ppp

8va

play the wood of the bridge

mf

play the tailpiece

mf

blow through sideways on

mf

wooden beater on the side

pp

2.

Vln. I

Vln. II

Vla.

Vc.

Db.

Perc.

play the side of the instrument

mf

play the tailpiece

mf

blow through sideways on

mf

wooden beater on the side

pp

molto sul pont. et 1/2 col legno

ppp

8va

play the side of the instrument

ppp

play the wood of the bridge

mf

Muted Bass Drum

ppp

l.v

pp

l.v

pp

ppp

X

S. *sfz mf* wi *sfz mf* wi

A. *mf* hørbs *mf* mōst *sfz p subito* de

T. *sfz p subito* de *sfz p subito* de

B. *sfz p subito* de

Nar. || Though Scripture booke: sayth Athanase, of vertue rule it bée: Yet Psalter booke: of soule it hase, the state for eche degré.

1. Vc. *pp*

2. Db. *pp*

Perc. *pp*

S. *sfz*

A. *sfz*

T. *sfz*

B. *sfz p* li *sfz p* cā *sfz* cā

Nar. || In other bookes: where man doth looke, but others wordes séeth he: As proper hath: this onely booke, most wordes his owne to be.

SLIDE 22: "It is a glasse: a miroir bright" facsimile

**D**  
Moderato ♩ = 50-60

**X**  
long rolled "r"s  
*sfz p*

2/2 *f*

S. *f* "w" *f* *sfz p* bri(ght) long rolled "r"s

A. *f* "w" *f* *sfz p* bri(ght) long rolled "r"s

T. *f* "w" *f* *sfz p* bri(ght) long rolled "r"s

B. *f* "w" *f* *sfz p* bri(ght) long rolled "r"s

Nar. ||

Ct. It is a glasse a mi - rror bright

Vln. I *ppp* sul pont. et 1/2 col legno I *sfz*

Vln. II *ppp* sul pont. et 1/2 col legno II *sfz*

Vla. *pp* sul pont. et 1/2 col legno

Vc. *pp* sul pont. et 1/2 col legno

Db. *mf* play the wood of the bridge *mf*

Perc. Hollow Metal Tube Cup-tap end with hand *mf* Tam-tam very soft beaters *ppp*

Crot.

Vln. I *ppp* sul pont. et 1/2 col legno

Vln. II *ppp* sul pont. et 1/2 col legno

Vla. *pp* sul pont. et 1/2 col legno

Vc. *pp* sul pont. et 1/2 col legno

Db. *mf* Play the wood of the bridge *mf*

Perc. Muted B.D. I.v *ppp* *ppp*

**E**  
**3/4** slow  $\text{♩} = 70$

S.  
ee

A.  
eh

T.  
oh

B.  
n

Ct.  
*mf*  
a gar-den faire all fu- lly dight with herbes most de- li- cate

Vln. I  
*ppp*

Vln. II  
*ppp*

Vla.  
*pp*

Vc.  
*pp*

Db.  
*mf*

Perc.  
I.v Hollow Metal Tube

Vln. I  
*ppp*

Vln. II  
*ppp*

Vla.  
*pp*

Vc.  
*pp*

Db.  
*mf*

Perc.  
I.v



**F**  
**X**

S. *f* *sfz p*  
ro bra

A. *mp* *sfz p*  
sa bra

T. *pp* *mp* *mf* *sfz p*  
I gla sa bra

B. *pp* *mf* *sfz p* *pp*  
II tI sa mi bra bra

Nar. **||** It is a glasse: a myrrou bright, for soule to sée his state: A garden fayre: all fully dight, with herbes most delicate.

Ct.

Vln. I *pizz.* *arco* *sfz* *pp*

Vln. II *arco* *pp*

Vla. *pizz.* *arco* *sfz* *pp*

Vc. *pizz.* *arco* *sfz* *pp* 8<sup>va</sup>

Db.

Vln. I *sfz*

Vln. II *pizz.* *arco* *sfz* *pp*

Vla. *pizz.* *arco* *sfz* *pp*

Vc. *pizz.* *arco* *pp*

Db.

S.  
it [m]

A.  
it [m]

T.  
it [m]

B.  
it [m]

Nar.  
A treasure house: ye may repute, this booke of all good lore:

SLIDE 23: "With thanks to:"

**G** smooth transition between vowels

Tutti Choir  
n - u - o - a - e - e - a - o - u - n - m

Nar.  
All whol - some salve: to dis - tri - bute, to eche mans griefe and sore.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.