

Four 17th Century Anthems:

Weelkes	Hosanna to the Son of David (??)
Tomkins	O Sing unto the Lord (? before 1625)
Purcell	Hear my Prayer Z.15 (1680-82)
Gibbons	O Clap your hands (1622)

*Arranged for **Wind Octet** by Toby Miller (2019)*

Weelkes:	for 6 voices, words from Matthew 21 & Luke 19
Tomkins:	for 7 voices, words from Psalm 149 vv. 1-2
Purcell:	for 8 voices, words from Psalm 102 v. 1
Gibbons:	for 8 voices, words from Psalm 47 (ex. v.9 pt 1)

(see notes at end of score)

Thomas Weelkes	(?1575 – 1623)
Thomas Tomkins	(1572 – 1656)
Henry Purcell	(1659 – 1695)
Orlando Gibbons	(1583 – 1625)

Hosanna to the Son of David

Score (instrumental pitch)

arr. for wind octet by Toby Miller

Weekes

[♩ = 96] Cls Obs
Hns Bn2 Cls
Bn2 Bn1

[♩ = 120] Ob1 lead w Bn1 Ob2
Bn2

Oboe 1

Oboe 2

Clarinet 1 in B♭

Clarinet 2 in B♭

Horn 1 in F

Horn 2 in F

Bassoon 1

Bassoon 2

[f] Ho sa nna to the Son of Da vid,

[f] Ho sa nna to the Son of

[mf] Ho sa nna, [f] Ho sa nna to the Son of Da vid,

[f] Ho sa nna, [mf] Ho sa nna to the Son, [f] to

[mf] Ho sa nna,

[mf] Ho sa nna,

[f] Ho sa nna, Ho sa - nna to the Son of Da vid,

[f] Ho sa nna, Ho sa nna to the Son of

7

GP (tutti)

to the Son of Da vid, to the Son of Da vid. [mf] Ble ssed be the

Da vid, to the Son of Da - vid, of Da vid. [mf] Ble ssed be the

to the Son of Da vid, Da vid, [mf] Ble ssed be the

the Son of Da vid, of Da vid, to the Son of Da vid. [mf] Ble ssed be the

to the Son of Da - vid, of Da vid. [mp] Ble ssed be

to the Son of Da vid, Da - vid, [mp] Ble ssed be

to the Son of Da vid. [mf] Ble ssed be

Da vid, to the Son of Da vid. [mf] Ble ssed be

13

Cl1 Bn1 Bn2 Hn2 Ob1 Ob2 Bn1

King, [mf] that co in the nam of the

King that co meth in the name of the Lord, [mf] that co meth in the

King that co meth in the name of the Lord,

King [mf] that co meth in the name of the Lord that

the King [p] the King [p] that co meth

the King, the King [mf] that co meth in the name of the Lord,

the King that co meth in the name of the Lord, that

the King that co meth in the name of the Lord, in the name of the

17 [J = 96] **B** C [J = 120]

Bn2 C11 lead w Obs Bn1 lead Cls+Hns Bn2 lead Obs; Hns C11 lead C12 Bn2

[f] Lord, of the Lord of the Lord, Ho - sa nna, **[mf]** Ho - sa nna,

[f] name of the Lord, of the Lord, Ho - sa nna, **[mf]** Ho - sa nna,

[f] Ho - sa nna, Ho sa nna, **[mf]** Thou that sittest in the hi ghest

co meth in the name of the Lord. **[f]** Ho sa nna, **[mf]** Thou that sittest in the

in the name of the Lord. **[mf]** Ho sa nna, Ho - sa nna, (♩ later)

[mf] Ho sa nna Ho - sa nna, (♩ later)

co meth in the name of the Lord, of the Lord. **[f]** Ho sa nna, Ho - sa nna,

Lord, that co meth in the name of the Lord. **[f]** Ho - sa nna, **[mf]** Thou that

23 Bn1 Ob2 Ob1 Bn1 C12 C11

[mp] Thou that sittest in the hi ghest heav'ns,

[mp] Thou that sittest in the hi ghest heav'ns,

heav'ns, **[p]** Thou that sittest in the

hi ghest heav'ns **[p]** Thou that sittest in the hi ghest

[p] Thou that sittest in the hi ghest heav'ns, the hi ghest heav'ns,

[p] Thou that sittest in the hi ghest heav'ns, Thou that sittest in the

[mf] Thou that sittest in the hi ghest heav'ns, **[mp]** Thou that sittest in the hi ghest heav'ns, Thou that

sittest in the hi ghest heav'ns, **[mp]** the hi ghest heav'ns, Thou that sittest in the hi ghest heav'ns,

ghe'st heav'n's the hi ghe'st heav'n's, the hi ghe'st heav'n's. Ho - sa nna in e

heav'n's, the hi ghe'st heav'n's, the hi ghe'st heav'n's. Ho - sa nna

Thou that sittest in the hi ghe'st heav'n's, in the hi ghe'st heav'n's. Ho sa nna, Ho - sa nna

hi ghe'st heav'n's hi ghe'st heav'n's, in the hi ghe'st heav'n's. Ho sa nna, Ho - sa nna

sittest in the hi ghe'st heav'n's, in the hi ghe'st heav'n's. Ho sa nna, Ho - sa nna

the hi ghe'st heav'n's, in the hi ghe'st heav'n's. Ho sa nna, Ho - sa nna

e xcel sis De o, [ff] in e xcel sis De o.

[f] in e xcel sis, in e - xcel sis De o, De o.

[f] xcel sis, in e xcel sis, De o.

in e xcel sis, in e xcel sis De o.

[f] in e xcel sis De o.

[f] in e xcel sis De o.

[f] in e xcel sis in e xcel sis De o.

[f] in ex cel sis De o.

O Sing Unto the Lord

Score (instrumental pitch)

transcr. for wind octet by Toby Miller

Tomkins

[♩ = 96]

(Cl1) (Ob1) (Cl2) (Bn2) (Hn1) (Cl1 Bn1)

Oboe 1

[*mf*] O sing un to the Lord a - new song, - a new song.

Oboe 2

O sing

Clarinet 1 in B♭

[*mf*] O sing un to the Lord a new song, a new song, O sing un to the

Clarinet 2 in B♭

[*mf*] O sing un to the Lord a new song, sing un

Horn 1 in F

[*mf*] O sing un to the Lord a new song, un

Horn 2 in F

Bassoon 1

O sing un

Bassoon 2

[*mf*] O sing un to the Lord a new song,

8 (Hn2) **A**

O sing un - to the Lord a - new song, a

un to the Lord a new song a new song, a new song, O sing

Lord a new song,

to the Lord, O sing un to the Lord, O sing un to the

to the Lord a new song, a new song, O sing

[*mf*] O sing to the Lord a new

to the Lord a new song, O sing un

O sing un to the Lord a new song,

13 **B** (antiphonal)

new song, to the Lord a new song, [*pp*] a new

un to the Lord, un to the Lord a new song, a new song,

sing un to the Lord, the Lord a new song, a new song, a new

Lord, a new song, [*pp*] a new

un to the Lord a new song, a new song, a new

song, sing un to the Lord a new song

to the Lord un to the Lord a new song, a new song,

a new song, [*pp*] a new

18

C (Bn2) (tutti)

song, a new song, a new song, a new song. **[f]** Let the congre ga ti on of

[pp] a new song, a new song, a new song. **[f]** Let the congre ga ti on of

song, a new song, a new song. **[mf]** Let the congre ga ti on of

song, a new song, singu nto the Lord a new song. **[f]** Let the congre ga ti on of

song, sing a new song. **[mf]** Let the congre ga ti on of

[f] Let the congre ga ti on of

[pp] a new song,

a new song, a new song.

song, a new song, a new song. **[f]** Let the congre ga ti on

24

(Bn1) (tutti) (anti-phonal) [*f*] (1sts) (2nds) [*f*]

saints, let the congregation of saints sing praise unto him, sing praise unto

saints, let the congregation of saints sing praise unto him, [*p*]

saints, let the congregation of saints [*f*] sing praise unto him, [*p*] sing praise unto

saints, let the congregation of saints [*p*] sing praise unto him, un to [*f*]

saints, [*f*] sing praise unto him, sing praise unto [*p*]

saints, let the congregation of saints sing praise unto him, [*f*]

[*f*] let the congregation sing praise unto him, sing praise unto [*p*]

saints, let the congregation of saints sing praise unto him,

30

[f] **D** (tutti)

him, sing praise un to him, sing praise un to him.

[p] sing praise un to him, un **[f]** to him, sing praise un to him. Let I sra

him, sing praise un to him, sing praise un to him, to him.

him sing praise, un to him, Let I sra el,

sing praise un to him, sing praise un to him. Let

[p] him, **[f]** to him, sing praise, to him.

him, sing praise un to him, sing praise un to him. Let I sra el,

[p] sing praise un to him, **[f]** sing praise un to him. Let

35

Let I sra el re joice in him that made him, (w Bn2)

el re joice in him that made him, re joice in him that

let I sra el re joice in him that made him, that

I sra el, let I sra el re joice in him that made him, that made

Let I sra el re joice in him that made

let I sra el re joice in him that made, that made him, (w Ob2)

I sra el re joice in him that made, that made him, re joice in him that

39

(w Bn1) [mp]

re joice in him that made him, that made him,

made him, made him, re joice in him that made him,

re joice in him that made him, that made

made him, that made him, re joice in him that

him,

him, re joice in him

(w Ob1)

re joice in him that made him, re joice in him that

made, that made him, re joice in him that made him,

42

[f]

made him, re joice in him that made him, that made -

[p]

re joice in him that made him, that

[p]

him, re joice in him that made him, that made him, that made

made him, made him, re joice in him that made

in him that made

that made him,

[p]

made him, that made him, re joice in him that made him; and

re joice in him that made him, re joice in him that made, that made

him; and let the chi ldren of

made him; and let the chi lde ren of Si on,

him; and let the chi ldren of Si on, and let the chi ldren of Si on,

him; and let the chi lde ren of Si on, the chi ldren of

him; and let the chi ldren of Si on, of

and let the chi ldren of Si on,

let the chi ldren of Si on, the chi ldren of Si on,

him; and let the chi ldren of Si on,

Si - on of Si in for

the chi ldren of Si on, the chi ldren of Si on, of Si on

the chi ldren of Si on, the chi ldren of Si on, for e

Si on, of Si on, the chi ldren of Si on, of Si on for

Si on, the chi ldren of Si on

of Si on, for

the chi ldren of Si on, of Si on

the chi ldren of Si on, of Si on, of Si on

[F] (antiphonal)

[mp]

[mp]

[mf] (tutti)

e versing

for e ver - sing,

for e versing A lle

[pp]

[mp]

[pp]

for e versing, e ver sing, for e ver sing, e ver sing

[pp]

[mp]

[mp]

[mf]

ver sing, for e versing, for e versing, for e ver sing A

[pp]

[mp]

[pp]

e versing, for e ver sing, for e versing, for e ver sing, e ver

[pp]

for e versing,

for e ver sing

[mp]

[mf]

e versing,

e ver sing,

A lle lu

[pp]

[pp]

[mp]

[mf]

for e versing,

for e versing, for e ver sing A lle

[mp]

for e versing,

for e versing

The image displays a musical score for the song 'Ave Maria' by Franz Schubert. The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are in Latin: 'Ave Maria, A lle lu ia, A lle - lu - ia A lle - lu -'. The score includes dynamic markings such as *[mf]* (mezzo-forte) and *[f]* (forte). The piano part features arpeggiated chords and flowing sixteenth-note passages. The vocal line is melodic and expressive, with some notes marked with a sharp sign (#) indicating a change in pitch or a specific performance instruction.

[illegible]

[rall...]

a lle lu ia, a lle lu ia, a lle lu i a, a lle

i a, a lle lu i a, a lle lu i a, a lle lu i a,

a, a lle lu i a, a lle lu i a, a lle lu ia, a lle lu ia, a

ia, a lle lu ia, alle lu i

lu i a, a lle lu i a, a lle lu i a,

a, a lle lu ia, a lle lu ia, a lle lu i a, a lle lu i a,

a lle lu i a, a lle lu ia, a lle lu i a, a lle lu ia, alle lu

[più rall...]

(Bn2 ♯s) (Ob2 C12 ♯s)

lu i - - - - - a.

a lle lu i a.

(w C12)

a lle lu i a.

(w C11)

lle lu i a.

a, a lle lu ia. a lle lu i a.

a, a lle lu ia. a lle lu i a.

ia, a lle lu i a.

Hear my Prayer z.15

Score (instrumental pitch)

transcr. for wind octet by Toby Miller

Purcell

[Adagio, ♩ = 60]

CII lead

[p]Ob1

(Bn1)

(CI2)

(Ob2)

Oboes

and let my cry ing come un - to thee, [p]

and let my

Clarinet in B♭

[p]

Hear my pray-er, O Lord, and let my cry ing come, my cry ing

[p]

and let my cry ing

Horns in F

[p]

Hear my prayer, O Lord, [p]

Hear my

Bassoons

[p]

Hear my pray-er, O Lord,

8

(Bn2)

hear my pray-er, O Lord, and let my cry ing come un -

cry ing come un - to thee, and let my cry ing

come un - to thee, and let my cry ing come un - to thee,

come un - to thee, hear my pray-er, O Lord, my pray er, O

and let my cry ing come un - to thee,

pray-er, O Lord,

hear my pray-er, O

[p]

and let my cry ing come un - to thee,

Hear my pray-er, O Lord, hear my

The image displays a musical score for the hymn "Come Unto Thee" by William Byrd. It is presented in two systems. The top system includes a vocal line and a four-part instrumental setting. The vocal line is in G minor (one flat) and 4/4 time, with lyrics: "to thee, and let my crying come unto thee, hear my pray-er, O Lord, and let my crying". The instrumental parts consist of four staves, each with a different melodic line. The bottom system continues the vocal and instrumental parts. The vocal line continues with "ing come unto thee, and let my". The instrumental parts continue with their respective melodic lines. The score is written in a clear, modern notation style, with lyrics placed below the corresponding staves.

to thee, and let my crying come unto thee, hear my pray-er, O Lord, and let my crying

come un - to thee, Lord, and let my crying come un - to thee, hear my prayer, O Lord, and let my

come un - to thee, hear my pray - er, O Lord, pray - er, O Lord, hear my pray-er, O Lord,

[illegible]

27

[mf] *[f]*

cry ing come un - to thee, and let my cry ing, cry ing

come un - to thee, let my cry ing come, my cry - ing come

[mp] *[mf]*

and let my cry ing come, my cry ing, cry ing come

and let my cry ing come un - to thee, let my cry ing

[mf]

to thee, and let my cry ing come, my cry - ing

[mf]

and let my cry ing come un to thee, and let my cry - ing come, my cry-ing

to thee my cry - ing, my cry - ing

[mf]

and let my cry ing come

[p] *[p]* *[p]* *[p]* *[p]* *[p]* *[p]*

come un - to thee. un - to thee. un - to thee. come un - to thee. come un - to thee. come un - to thee. un - to thee.

[f] *[p]*

come un - to thee. un - to thee.

come un - to thee. un - to thee.

come un - to thee. un - to thee.

un - to thee.

O clap your hands

Score (instrumental pitch)

transcr. for wind octet by Toby Miller

Gibbons

[con brio] $\text{♩} = 120$
(Hn1 lead)

[mf] (Ob1 Bn1) (Ob2) (Cl1) (Cl2 Bn2)

Oboe 1

Oboe 2

Clarinet 1 in B \flat

Clarinet 2 in B \flat

Horn 1 in F

Horn 2 in F

Bassoon 1

Bassoon 2

O clap your hands to - ge - ther, all

O clap your hands to - ge - ther,

O clap your hands to -

O clap your

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

O clap your hands to - ge - ther,

O clap your

[mf]

[p]

dy. For the Lord is high and to be fear - ed, and to

For the Lord is high and to be

dy. For the Lord is high and to be fear - ed, for the Lord is high

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

dy. For the Lord is high and to be fear -

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

For the Lord is high and to be

dy. For the Lord is high and

B (Ob2 Hn1) (Cl2) [mf] (Ob1 Hn2) (Cl1) (Bn2) (Bn1)

be fear ed; He is the great King of all

fear - ed; He is the great King of all the earth, the earth,

and to be fear - ed; [mf] He is the great King u - pon all

ed; [mf] He is the great King u - pon all the earth,

- ed; He is the great [mf] King, he is

to be fear - ed; He is the great King [mf] of all

fear - ed; He is the

to be fear - ed; He is the great King of

the earth, of all the earth, he is the great King the earth, the earth, up - on all the earth, the he is the great King u - pon all the great King up - on all the earth, the earth, he is great King up - on all - the earth, he is all the earth, he is the great King, he is - the great

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

Others hold till after

28



Cl1 restarts on 2nd

[pp]

earth. He shall sub-due, he shall sub - due the peo - ple, the

earth. He shall sub - due, he shall sub-due the peo-ple un - der

[pp]

He shall sub-due,

he shall sub-due,

he shall sub - due the peo -

earth. He shall sub-due, he shall sub - due the peo - ple un - der

[pp]

earth. He shall sub-due, he shall sub - due the peo - ple, the

earth. He shall sub - due, he shall sub-due the peo - ple un - der

[pp]

earth. He shall sub-due, he shall sub - due the peo - ple un - der

[pp]

earth. He shall sub - due, he shall sub-due the peo - ple un -

[poco più mosso]

33

$\text{♩} = 136$
(Bn1)

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

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

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

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

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

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

[mf]

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

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

37 **D** (Cl1) (Cl2) *[mf]* (Ob1) (Ob2) (Bn2) (Hn1)

He shall choose out an

feet. *[mf]* He shall choose out

[mf] He shall choose out an he - ri - tage for us, he shall choose

[mf] He shall choose out an he - ri - tage for us, he

He shall choose out an he - ri - tage for us, *[mf]* he shall

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

shall choose out an he - ri - tage for us, *[mf]*

He shall choose

41

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

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

out an he - ri - tage for us, ev'n the wor - ship

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

choose out an he - ri - tage for us,

tage for us, *[mf]* ev'n the wor - ship of Ja - cob, ev'n the

out an he - ri - tage for us, for us,

[poco rall.]

(Cl2 only
move)

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

whom he lov-ed, whom he lov-ed, whom he lov-ed.

of Ja-cob, the wor-ship of Ja-cob, whom he lov-ed.

he lov-ed, he lov-ed, of Ja-cob, whom he lov-ed.

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

wor-ship of Ja-cob, the wor-ship of Ja-cob, whom he lov-ed.

whom he loved, the wor-ship of Ja-cob, whom he lov-ed.

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

[ancora più mosso]

E

♩ = 148

(Ob1 lead)

(Cl1+Hn1)

[mf] God is gone up with a mer-ry noice, and the Lord with the

[mf] God is gone up with a mer-ry noice, with a mer-ry

[mf] God is gone up with a mer-ry noice, and the Lord with the

(Bn1) (Bn2) (Ob2) (Cl2)

sound of the trum - pet, [mf] God is gone up

noice, and the Lord with the sound of the trum - pet, and [mf] God is gone

sound of the trum - pet, of the trum - pet,

[mf] God is gone up with a mer - ry noice, and the Lord

[mf] God is gone up with a mer - ry noice, a

(Hn2)

God is gone up with a mer - ry noice, and the

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

the Lord with the sound of the trum - pet,

up with a mer - ry noice, and the Lord with the

[mf] God is gone up with a

God is gone up with a mer - ry noice, and the Lord with the

with the sound of the trum - pet, and

mer - ry noice, God is gone

Lord with the sound of the trum - pet,

God is gone up with a mer - ry noice, and the Lord

God is gone up with a mer - ry noice,

sound of the trum - pet, the sound of the trum-pet, of the trum -

mer - ry noice, God is gone up

sound of the trum pet, God is gone up with

the Lord with the sound of the trum - pet,

up with a mer - ry noice, and the Lord with the sound of

God is gone up with a mer - ry noice, and the Lord with the sound of the

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

and the Lord, the Lord with the sound, the sound of the

- pet, God is gone up with a mer - ry noice, and the Lord with the

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

a mer - ry noice, and the Lord with the sound of the

of the trum - pet, with the sound of the

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

64

(1sts) **[f]** **F** (2nds: echo) **[f]** **[f]**

trum - pet. O sing prais - es, sing prais - es, sing prais - es un - to our

trum - pet. O sing prais - es, sing prais - es,

trum - pet O sing prais - es, sing prais - es, sing prais - es un - to our

sound of the trum - pet O sing prais - es, sing prais - es, sing

trum - pet. O sing prais - es, sing prais - es, sing prais - es un - to our

trum - pet. O sing prais - es, sing prais - es,

trum - pet. O sing prais - es, sing prais - es, sing prais - es un - to our

trum - pet. O sing prais - es, sing prais - es,

trum - pet. O sing prais - es, sing prais - es, sing prais - es un - to our

trum - pet. O sing prais - es, sing prais - es,

68

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

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

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

prais - es un - to our God: O sing prais - es, sing prais - es, **[f]**

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

sing prais - es un - to our God: O sing prais - es, sing prais - es **[f]**

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

sing prais - es un - to our God: O sing prais - es, sing prais - es **[f]**

72

to the Lord our King, un - to the

un - to the Lord our King, [f]

un - to the Lord our King, un - to the Lord our King, [f]

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

to the Lord our King, un - to the Lord our King, [f]

un - to the Lord our King, [f] un - to the

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

un - to the Lord our King, our King,

75

(tutti) **G**

Lord our King. For God is the King of all the earth:

[*f*]

un - to the Lord our King. For God is the

our King. For God is the King of all the earth,

[*f*]

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

King, [*f*] un - to the Lord our King. For God is the

Lord our King. For God is the King of all the earth:

King, un - to the Lord our King. [*f*] For God is the

un - to the Lord our King. For God is the King of all the earth:

sing ye prais - es with the un - der - stand -
 King of all the earth: sing ye prais - es
 of all the earth: sing ye prais - es with the
 King of all the earth:
 King of all the earth: sing,
 sing ye prais - es with the un - der - stand - ing,
 King of all the earth: sing ye prais - es
 sing ye prais - es with the un - der - stand - ing, with the un - der -

ing, sing prais - es, sing prais - es with the un - der - stand - ing. [rall.]
 with the un - der - stand - ing, sing ye prais - es with the un - der - stand - ing.,
 un - der - stand - ing, with the un - der - stand - ing,
 sing ye prais - es with the un - der - stand - ing.
 with the un - der - stand - ing, with the un - der - stand - ing.
 sing ye prais - es with the un - der - stand - ing.
 with the un - der - stand - ing, with the un - der - stand - ing.
 stand - ing.

85 **H** (Cl2 [meno mosso] ♩ = 108)
 Bn2 (Ob2 (Ob1
 Hns) Cl1) Bn1)

[p] God reign - eth o - ver the hea - then:

[p] God reign - eth o - ver the hea - then, o - ver the hea - then:

[p] God reign - eth o - ver the hea - then: God

[p] God reign - eth o - ver the hea-then, o - ver the hea - then:

[p] God reign - eth o - ver the hea - then, the hea - then:

[p] ing. God reign - eth o - ver the hea - then:

[p] God reign - eth o - ver the hea - then:

[p] God reign - eth o - ver the hea - then, the hea - then:

89

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

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

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

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

God sit-teth up - on his ho - ly

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

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

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



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



[più mosso $\text{♩} = 132$]
 (2nds)

[mp] (1sts: echo)



seat. For God, which is high - ly ex - al - ted, doth de - fend the
 seat. For God, which is high - ly ex - al - ted, doth de - fend the
 seat. For God, which is high - ly ex - al - ted, doth de - fend the
 seat. For God, which is high - ly ex - al - ted, doth de - fend the
 seat. For God, which is high - ly ex - al - ted, doth de - fend the
 seat. For God, which is high - ly ex - al - ted, doth de - fend the
 seat. For God, which is high - ly ex - al - ted, doth de - fend the

102

K restart on 2nd ⌵
(2nds) (Bn1)

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

[f]

earth, as it were with a shield. Glo - ry be

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

[f]

earth, as it were with a shield. Glo-ry be to the

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

[f]

earth, as it were with a shield. Glo-ry be to tie

doth de-fend the earth, as it were with a shield. Glo - ry

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

106

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

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

[f] Glo - ry be to the Fa - ther, glo - ry be to the Fa - ther, the

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

[f] Glo - ry be to the Fa - ther, and to the Son,

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

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

[f] Glo - ry be to the Fa - ther, glo - ry be

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

[più] **L** **mosso** $\text{♩} = 148$
(Ob1) (Ob2 Cl2) (Cl1) (Hn1)

to the Ho - ly Ghost; As it was in the be - gin - ning, is now,
and to the Ho - ly Ghost; As it was in the be - gin - ning,
to the Ho - ly Ghost, and to the Ho - ly Ghost; As it was in the be -
to the Ho - ly Ghost; As it was in the be - gin - ning,
to the Ho - ly Ghost; As it
and to the Ho - ly Ghost;
to the Ho - ly Ghost;
and to the Ho - ly Ghost;

120 (Hn2 Bn1) (Bn2)

as it was in the be - gin - ning, is now, **[f]**

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

gin-ning, is now, and ev - er shall be, world with - out end, and **[f]**

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

was in the be - gin - ning, is now, and **[p]** **[f]**

As it was in the be - gin - ning, is now, and ev - er shall be, world **[p]**

As it was in the be - gin - ning, is now, **[p]**

As it was in the be - gin - ning, is now, **[p]**

124 **[p]** **[p]**

and ev - er shall be, world with - out **[f]** **[p]**

be, world with - out end, and ev - er shall be, world with-out **[p]**

ev - er shall be, and ev - er shall be, world with - out **[p]**

with - out end, and ev - er shall be, world with - out end. **[f]** **[p]**

is now, and ev - er shall be, world with - out end, world with - out **[p]**

with - out end, world with-out end, A - men, and ev - er **[p]**

and ev - er shall be, world with - out **[f]** **[p]**

and ev - er shall be, world with - out

18

These 4 anthems were all written in England in the 17th century (probably: those by Weelkes and Tomkins are not dateable and could conceivably be earlier). These composers were of the same generation as Gibbons; Purcell however was not born till three years after the death of Tomkins. **Thomas Tomkins** was the great survivor, despite suffering personally and professionally from the Civil War (referred to in his *Sad Pavan; for these Distracted Times*) and Cromwell's destruction of the established church and its musical apparatus. It has been argued that the longevity of Tomkins, along with the relatively short break in the functioning of the Chapel Royal during the Cromwell years, were the major factors in ensuring that the English choral tradition did not die out, unlike those of much of continental Europe. A large collection of Tomkins' music was supervised by his son Nathaniel for publication as *Musica Deo Sacra* after the Restoration in 1668, by which time his already old-fashioned musical style would have seemed very odd outside England. *O Sing Unto the Lord* builds to a climax of false relations in the final *Alleluias*. About the life of **Thomas Weelkes** we know little beyond unflattering detail in the records of Chichester Cathedral, where he was organist and master of the choristers for most of 20 years. He seems to have become an alcoholic and was sacked for unauthorised absence and rowdy behaviour; having been reinstated, he peed on the Dean from the organ loft... Today he is best known for his madrigals, which show Italian influence; his church music is more conservative (his 7-part anthem *O Lord Arise* clearly borrows from Tomkins' *O Sing Unto the Lord*), but this *Hosanna* is a dramatic piece also still frequently performed today. **Orlando Gibbons** was a musical genius whose life was cut short by his sudden death in 1625 at age 41. Already 20 years earlier he had been appointed senior organist at the Chapel Royal, with the older Tomkins as his assistant. *O Clap your Hands* was (appropriately) written to be performed at the ceremony in 1622 where he and a friend were awarded the title of Doctor of Music at Oxford, and possibly also to fulfil the requirements. Some performances take the whole piece at a uniform fast speed but I have suggested more light and shade in pace as well as dynamics. The three older pieces alternate polyphonic writing (all parts entering independently, imitating each other) with sections that are homophonic (entering together in chords – Weelkes) or antiphonal (half the parts answering the other half – Tomkins and Gibbons). So **I suggest that the 'first' players sit opposite the 'seconds'**, rather than in the normal octet formation by pairs of instruments. *Hear My Prayer* by **Henry Purcell** stands somewhat apart from the other pieces by its later composition (1680-82), although still written in old-fashioned polyphonic style. It is the opening of an unfinished work (space was left in the manuscript), but despite this stands alone as a masterpiece of word setting – the most powerful 37 bars of music I have ever heard, its dissonances building slowly to an unbearable climax. Play it slowly (2 1/2 minutes is a typical timing) and pay great attention to blend of sound and equal articulation in all parts, as well as control of dynamics over the whole arc of the piece.