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INTRODUCTION

1. A practical composer

In common with many prominent composers from the late Elizabethan and early Jacobean eras, the known facts about the life of Edmund Hooper are disappointingly few. Born c. 1553 in North Halberton, Devon, he was probably a chorister at Exeter Cathedral before joining the choir of Westminster Abbey in 1582. There he became master of the choristers in 1588 and, more significantly, was the first organist to be regularly appointed at the Abbey, the position being confirmed in 1606 and extended for life in 1616.¹ One of his most attractive features to

¹ *Oxford Music Online* <<https://doi.org/10.1093/gmo/9781561592630.article.13313>> [Accessed March 18 2021].

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a musician of our own time, seeking to restore and perform Hooper's music, is his manifest practical experience. Payment records and other documents in the chapter muniments of Westminster Abbey are evidence of him being reimbursed, for example, for 'strings for the vialls' and for providing cornetts and sackbuts 'upon the Queenes Daye',² for paying the organ builder Dallam for his work,³ and, with regard to an expense that he had incurred in a previous year and forgotten to claim, an addendum in his own hand, asking that his employer might 'dubble it this yere' (Figure Intr.1):

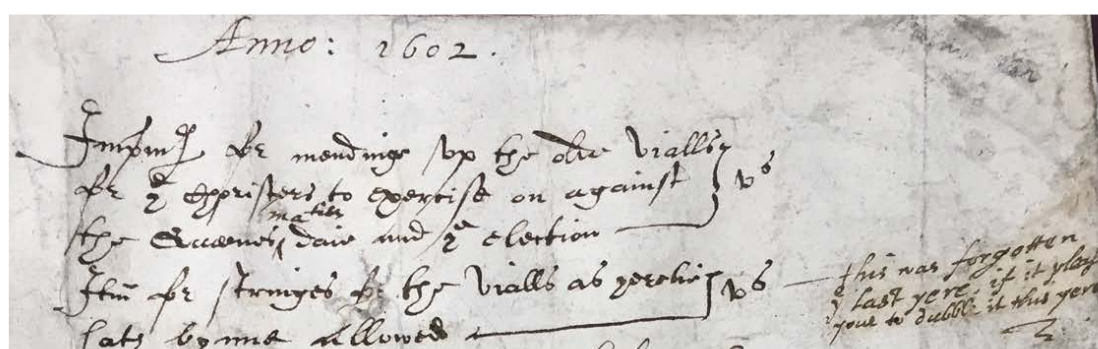


Figure Intr.1: WAMS 47,620 (detail) © The Dean and Chapter of Westminster

Pieces of tangible evidence such as these endear him to the working musician of today and lend substance to the impression that Hooper was (as, of course, people in his position needed to be) very much a 'hands-on' composer, experienced in all aspects of how his music was realised in practice.

In 1604 he became a gentleman of the Chapel Royal and by 1615 had become joint organist with Orlando Gibbons, a post which he held until his death on July 14th 1621.⁴ In these institutions, he was in exalted company, working alongside several of the most renowned composers of the age. Yet, despite being held in high regard, he was not especially prolific and his reputation at the time is not reflected in choral repertory today, his Great

² Westminster Abbey Muniment (hereafter WAM) 33,653.

³ WAM 41,266.

⁴ Oxford Music Online <<https://doi.org/10.1093/gmo/9781561592630.article.13313>> [Accessed March 18 2021].

Service being for many the only work by which his name is remembered at all. Even the piece that seems to have been his most popular composition, *Behold it is Christ*, a short and intense anthem found in more contemporary sources than any other comparable work, is barely heard. Why should this be so?

2. Hooper's style

Hooper's style is not always easily approachable. Characterised by contrapuntal density and copious use of false relation, it does not have the melodic grace of Gibbons or the earthy appeal of Byrd to seduce the ear, to take two giants of vernacular sacred music between whom he forms an important pivot. If Roger North was able, some decades later, to describe Purcell's trio sonatas as 'clog'd with somewhat an English vein',⁵ one wonders what he would have made of Hooper's musical language. But, rather than in the more backward-looking vocal polyphony of his service music or full anthems, it is in his verse writing that we can find a dramatic flair that has gone largely unrecognised, and which marks him out as remarkably modern beneath that crusty surface. It can be argued that, in prioritising the essence of his text above contrapuntal elegance, he proves to be closer to Caccini's definition of *stile nuovo*

text, rhythm, and sound last of all, and not the other way around⁶

than musicological criticism has hitherto allowed. The medium in which he, like Gibbons and Tomkins, chose to exploit some of his most expressive vocabulary was the peculiarly English

⁵ Roger North, *On Music: Being a Selection from His Essays, Written During the Years C. 1695-1728* (Novello, 1959), p. 310, n.65.

⁶ 'la favella, e'l rithmo, & il suono per ultimo, e non per lo contrario' Giulio Caccini, *Le Nuove Musiche* (Florence: Marescotti, 1601) 'Ai Lettori'.

one, broadly described as ‘verse anthem’, of which we have excellent examples in the works that are the subject of this edition.

3. Verse music in different formats

Two of them, *The Blessed Lamb* and *Hearken, ye nations*, are notable in that each survives in two formats: as a verse anthem for choir and organ and also as a consort anthem. It is a feature which they share with a substantial number of other anthems of the period in verse form, for example by Gibbons, Tomkins and Amner.⁷ As John Morehen observed many years ago when discussing repertory with this feature, ‘in the majority of such cases of dualism the two versions are not compatible’,⁸ since there are enough fundamental formal differences between the two versions to make it impossible for the voice parts of the consort version to be accompanied by one of the extant organ parts without substantial alteration.⁹ Nevertheless, in the case of both these Hooper anthems, the relationship between the two versions is very close, making it difficult to determine which came first. For reasons listed in the critical commentaries, it seems probable that the choir and organ version of *The Blessed Lamb* may have been the earlier of the two. As I discussed in Chapter 3,¹⁰ it is notable that all the choir part-books relevant to the passage from bars 77–80 set text for both Good Friday and Easter Sunday. The stark simplicity of the unadorned triadic figure must have been devised to enable later addition of the kind of *passaggio* decoration found in the consort version of the anthem, which is clearly appropriate only to the Easter Sunday text, the only one set in that

⁷ For example, Gibbons’ *This is the record of John, Glorious and powerful God, Blessed are all they that fear the Lord*; Tomkins’ *Above the stars, Lord let me know mine end, Sing unto God*; Amner’s *O ye little flock*, and many others.

⁸ John Morehen, ‘The English Consort and Verse Anthems’, *Early Music*, 6.3 (1978), 381–85 (p. 383).

⁹ Compare, for example, bars 24–5 of the consort version of *The Blessed Lamb* with bars 23–4 of the choir and organ version, where major and minor harmonies disagree on three of the four main beats. In addition, the Amen sections of the two versions are incompatible.

¹⁰ Chapter 3D: ‘Three Anthems by Edmund Hooper: Scoring and reconstruction’.

version. Other factors which point to the consort version being a later arrangement are the rather weak writing in the Tenor part in the triple metre verse (see critical commentary, bar 44) and unconvincing flattening of notes in Quintus bar 2 and Tenor bar 3 (see critical commentary) resulting from the possible omission of accidentals.

Conversely, the sheer grandeur of the writing in the consort version of *Hearken, ye nations* cannot credibly be described as an ‘arrangement’ of the choir and organ version.¹¹ Whilst the two formats of verse anthem — choir and organ on the one hand and vocal and instrumental consorts on the other — have significantly different implications in performance, how exactly they relate in terms of compositional chronology is often unclear. In the case of *Hearken, ye nations*, we must allow for the possibility that Hooper may have had both formats in mind at the outset. There is precedent for this, although in quite another musical genre, in William Lawes’s *Royall Consort*, in which David Pinto has convincingly argued that Lawes composed as much as two-thirds of the corpus of these works in alternative scorings (‘new’ and ‘old’, as he describes them) alongside each other but for different performance requirements.¹² Might the same be true of *O God of gods*, despite the fact that a consort version of the piece is entirely missing, or, at least, appears to be?

4. *O God of gods*: occasions for performance

I suggested in Chapter 3 that,¹³ although we do not know when *O God of gods* was first performed, it is clear that a repeat performance of it in some form, perhaps a later arrangement of the original, was a feature of the visit by James I’s son Charles to Durham in

¹¹ See also ‘Three Anthems by Edmund Hooper: Scoring and reconstruction’.

¹² See Introductions to William Lawes, *The Royall Consort (new version)*, Edited by David Pinto (London: Fretwork Editions, 1995) and William Lawes, *The Royall Consort (old version)*, Edited by David Pinto (London: Fretwork Editions, 1995).

¹³ ‘Three Anthems by Edmund Hooper: *O God of gods*’.

1633, on his way to Scotland.¹⁴ Its performance there seems likely to have been enhanced by considerable forces and must have been a mighty sound.¹⁵ Since the work was by this time evidently thought suitable for performance on occasions other than the King's Day, in this case to celebrate a royal visit, we may speculate that a similar event might have taken place in the reign of James, perhaps even as early as 1605. James visited Oxford in August of that year, in advance of which, Christ Church commissioned two cornetts, the only pair of English instruments that survive from the period.¹⁶ Might they have played a part in a performance of the work in Oxford, and if so, what forces might have been involved? Questions such as these tempt the imagination to run riot, and it is in order to address some of them that I decided to attempt a reconstruction of the earliest form of the work, more likely for performance in a secular environment such as the court, than for one in church. Decisions must be made about what accretions to the musical text, many of them being differences in text underlay, may have taken place in some of the later sources.¹⁷ The starting point for this purpose had to be the set of part-books in the Royal College of Music, since it is the only one addressed to James. This occurs in the *Medius* parts of the first verse, whereas both the Durham and Peterhouse sets of parts date from the period of Charles. No set, however, is complete, the Royal College set lacking its Contratenor 2 and Bassus Decani parts, for example, whilst the Peterhouse set lacks its Tenor parts. All must necessarily be fitted together into a structure that requires buttressing by cross-reference. Into this complex picture an element of doubt inserts itself, about whether the result contains clues as to the form that it might originally

¹⁴ Treading, here, in the footsteps of his father, who had himself made a single, return visit to Scotland in 1617 (also by way of Durham) in connection with which Gibbons composed two of the occasional anthems to which Pinto referred above: *Great King of gods and Do not repine, fair sun*.

¹⁵ Court records show that 17 men of the Chapel, 'eight children' and two organists travelled up and would presumably have supplemented the Durham choir for the occasion: Andrew Ashbee, *Records of English Court Music*, 9 vols (Snodland: A. Ashbee, 1988), III (1625–1649), p. 71.

¹⁶ Jamie Savan, 'Unlocking the Mysteries of the Venetian Cornett: Ad Imitar Piu La Voce Humana', *Historic Brass Society Journal*, 28.DOI: 10.2153/0120160011004 (2016), 31–55 (p. 42).

¹⁷ See the end of this chapter for a review of the sources.

have taken, predating any of the surviving sources. There is good reason to think that it does and that the addition of a sixth voice to the final chorus was part of a later arrangement.¹⁸

5. Two settings: Bennet and Hooper

Peter le Huray states that this work exists in a form ‘richly scored for voices and viols’.¹⁹

Alas, no consort parts are extant.²⁰ Perhaps he confused it in his mind with the other two Hooper anthems in the present edition, *Hearken, ye nations* and *The Blessed Lamb*, each of which survives both as verse anthem for choir and organ and as consort anthem. In the case of the latter form, each is found only in the part-book set GB-Och MSS Mus. 56–60, which lacks its Bassus member. A further blurring of the memory might well have been caused by another setting of *O God of gods* by John Bennet, which itself survives in both forms. Both Edmund Hooper and John Bennet set the eighteen lines of Buck’s ‘Hymne inauguraly for his Maiestie’ (albeit with alterations),²¹ but add a further verse, ‘To the Almighty Trinity’ followed by a paraphrase of Psalm 150.

Bennet

O God of gods, O King of kings
 Eternal Father of all things,
 In heaven above and everywhere
 By whom all kings their sceptres bear
 God of our sovereign James king of peace
 Heaven’s darling, England’s happiness

*For him we praise thee in this song
 And pray that we may praise thee long.*

Hooper

O God of gods, O King of king
 Eternal Father of all things,
 In heaven above and everywhere
 By whom all kings their sceptres bear
 Great God of James our blessed king
 Who peace and joy to us did bring

*Whom thou a chief and royal guide
 Didst for our guideless troops provide*

¹⁸ See ‘Three Anthems by Edmund Hooper: Scoring and Reconstruction’, Chapter 3D.

¹⁹ Peter Le Huray, *Music and the Reformation in England 1549-1660* (London: Herbert Jenkins, 1967; repr. Cambridge: Cambridge University Press, 1978), p. 259.

²⁰ A factor which did not prevent a later article in *Oxford Music Online* from perpetuating the myth. <<https://doi.org/10.1093/gmo/9781561592630.article.13313>> [Accessed March 18 2021].

²¹ In the case of Hooper, very significant ones. See Chapter 3A.

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And we beseech thee, mighty Lord
 To us such favour to afford
 That this triumphant festival
 This holiday imperial
 To his inaugurating consecrated
 May be so often celebrated
 That finally it be not done
 Till the great coming of thy Son.

*And that his health, his joys and peace
 May as his reign and years increase.*

To the almighty Trinity
 Three persons in one Deity
 All glorious in heaven
 All praise all thanks, all laud be given

*With organs, trumpets and with flutes
 With cornetts, viols and with lutes
 With harps, with cymbals and with
 shawms
 With sacred anthems and with psalms
 With notes of Angels and of men
 Sing Alleluia, Amen.*

Now we beseech thee, mighty Lord
 To us such heavenly grace afford
 That this unite united monarchy
 This empire of Great Brittany
 To thy high pleasure consecrate
 May so long bless his royal state
 That finally it be not done
 Till the great coming of thy Son.

*And that his health, his joys, his peace
 May as his reign and years increase.*

To the almighty Trinity
 Three persons in one Deity
 Most bright and glorious in heaven
 All praise all thanks, all laud be given

*With organs, trumpets and with flutes
 With cornetts, clarons and with lutes
 With harps, with cymbals and with
 shawms
 With sacred anthems, hymns and psalms
 With notes of Angels and of men
 Sing Alleluia, Amen.*

In the final chorus, Bennet's choice of the more domestic 'viol' for his text, rather than Hooper's 'clarons', is closer to the Sternhold and Hopkins metrical translation of the psalms,²² perhaps suggesting an altogether gentler kind of music-making, in keeping with his madrigalian style (and perhaps also contributing to Le Huray's confusion regarding instrumental accompaniment). Hooper's 'clarons' are in keeping with the grandeur of his setting, his final chorus cast in a magnificent passage of prolonged antiphony. But it is the singling out of 'cornetts' with a half bar all to themselves (bars 106–108) that catches the ear and signals that a richer original sonority may be concealed behind the organ and choir parts which are all that remain. There can be little doubt that cornetts would have been heard at this

²² Thomas Sternhold and John Hopkins, *The Whole Booke of Psalmes Collected into Englysh Metre* (London: John Day, 1562). 'His praises with the princely noise / of sounding trumpets blow; / Praise him upon the viol, and / upon the harp also'.

point in this work when it was performed in Durham (and perhaps in Christ Church too, if it was ever performed there) and with them would undoubtedly have come sackbuts.²³

6. 'Reconstruction'

The score of a speculative reconstruction in consort form, in addition to the main edition in choir and organ verse anthem form, is therefore offered here, more as a discussion document than another 'edition' in its own right. An essential principle behind the reconstruction is that, whereas a consort anthem presupposes a set of individual parts — Cantus primus, Cantus secundus, Altus primus, Altus secundus, Contratenor primus, Contratenor secundus, for example — the choir anthem requires two sets of partbooks, one each for Decani and Cantoris, and each of those in the standard five voices: Medius, Contratenor 1 and 2, Tenor and Bassus. That is what has come down to us, but with the unusual feature that the Tenor voice divides on each side into Tenor 1 and Tenor 2 for the final chorus, so that the anthem ends in six parts, having begun in five. Hooper uses this moment of expansion to dramatic effect, the two sides of the choir now splitting antiphonally to bounce the lines of the psalm back and forth, another feature of the work which would hardly have endeared the work to church leaders of the time. As the Presbyterian polemicist Thomas Cartwright might have put it:

...there is no edification according to the rule of the apostle, but only confusion. They toss the psalms in most places like tennis balls.²⁴

²³ In private correspondence, the late John Morehen confided to me 'I cannot believe that was performed solely with voices and organ'. For the findings of extensive research into the use of wind instruments in English cathedral music, see Helen Roberts, 'Wind Instruments in Provincial English Cathedrals, c. 1580–c. 1680: Towards a Performance Practice' (unpublished doctoral thesis, Birmingham City University, 2019).

²⁴ *The Works of John Whitgift, D.D.*, 3 vols., ed. by John Ayre for the Parker Society (Cambridge: Cambridge University Press, 1851–3), p. 384.

x
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For such a choral division of the Tenor line to take place, the choir numbers would need to be at least ten on each side

Medius x 2

Contratenor 1 x 2

Contratenor 2 x 2

Tenor x 2

Bassus x 2

but probably more than this, as was the case in Durham in 1633 with the addition of Chapel Royal singers. But, if the work was originally only of consort proportions, with forces of just ten singers in all, who, for the first two choruses perhaps, sing in a single block (as opposed to the divided choir stalls of a liturgical format), something much more dramatic might be achieved with some imaginative staging. At the moment of expansion, the block divides into two and in the centre is added a single, eleventh element. That was the flight of fancy which lay behind the version of the work which was recorded on the second CD of the 'In Chains of Gold' project.²⁵ The new element in this case was not a voice but an instrument: a tenor dulcian. The first step of reasoning was that, as soon as it appears, the Tenor 2 line is distinctive in its rhythmic pointing and syncopation (bars 102–3, 104–5), giving it a character rather more instrumental than vocal. Its athleticism in several places (for example, bars 109, 112–13) seemed well suited to the dulcian, which is known to have been used in wind bands by waits, alongside cornetts and sackbuts, whilst having the incisive tone quality to be heard within a dense texture. The argument then followed that such a part, if it were originally a single line running through the centre of the antiphonal section through to the end, might later

²⁵ 'In Chains of Gold', the English Pre-Restoration Verse Anthem Vol. 2: William Byrd to Edmund Hooper: Psalms and Royal Anthems. Fretwork, His Majestys Sagbutts & Cornetts, Magdalena Consort, art. dir. William Hunt (Signum SIGCD609, 2020).

have been split up and arranged, for the purposes of a church performance, into two separate vocal lines, one Decani and the other Cantoris. That might explain the two points where the arranger failed to avoid passages of parallel octaves (bar 110) and unison (bar 121).

Hooper's next *coup de théâtre* is to bring the two sides together again for the final 'Alleluia, Amen', symbolising in a powerful way the act of union between England and Scotland, which was James' grand project.²⁶ Whilst this musical reunification is realised in the surviving choral version of the work simply by bringing Decani and Cantoris together after their antiphonal separation, a court performance could have amplified the effect with some stage 'business', perhaps by having James himself walk through the centre, between the two separate vocal groups, and cause them to unite behind him as he parades towards the Amen. This is clearly a matter of speculation, but for a work which seems so clearly intended to reinforce political 'messaging', presumably addressed (at least initially) to a gathering of courtiers full of expectation, it feels necessary to think outside the normal academic box.

7. *Hearken ye nations*

It was again a major historical event that inspired *Hearken, ye nations*. The enormity of an attempted terrorist outrage, the Gunpowder Plot of November the 5th 1605, was a far cry from the pomp of a monarch's accession, and therefore places the work in a most unusual category. It is one in which Hooper's anthem was not alone.²⁷ But unlike other musical references to that event, this work shows in its text strong signs of influence from, if not

²⁶ See Chapter 3A.

²⁷ Thomas Weelkes' *O how joyful is the king* and Edward Smith's *If the Lord himself* are both anthems listed in Durham part-books as appropriate for November Fifth (set 5, MSS C2, C3, C7 & C14, also York MS M. 29 (S)), and Andrew Johnstone suggests that the event 'may well have given Byrd his cue to set *O God, the proud are risen against me*.' Andrew Johnstone, 'The Vernacular Church Music of William Byrd: A Reappraisal of Chronology, Authenticity and Context' (unpublished doctoral thesis, Trinity College (Dublin, Ireland). Department of Music, 2014), p. 271 <<http://www.tara.tcd.ie/handle/2262/90246>> [Accessed November 27 2019].

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actual collaboration with Lancelot Andrewes, who preached the sermon on the first annual commemoration of the day, Gunpowder Treason Day, on the first anniversary in 1606. As I have argued,²⁸ Andrewes' sermon follows a strikingly similar course to that of the anthem, both in text and in rhetorical treatment. The emotional temperature and sheer sense of horror are palpable in both, expressed in Hooper's case in relentless false relations and tortuous voice-leading — a kind of musical *Guernica* from which there is no relief until we are at last led out into the daylight with cries of praise to the Almighty for deliverance:

Record we this to all posterity
 that we may praise him to eternity
 and join in holy fear with one accord
 to keep this day holy, holy to the Lord.

Yet despite that closing pledge to commemorate the event, Hooper's anthem has not succeeded in escaping the bounds of his own time and the piece has remained largely unknown in our own. Perhaps the density of its writing, so typical of his style, is simply too inward-looking and, understandably, concerned more with reflecting the feelings of his listeners than with reaching out and beyond. Nevertheless, it is an impressively serious work and enables us to feel closer to the horror of the event that it marks than today's bonfire spectacles allow. In fact, it may even offer us two opportunities. For, like the third anthem *The Blessed Lamb*, its survival in both liturgical and secular forms may point to its use on two separate but related occasions. The first, as suggested, may well be the service given on that first Gunpowder Treason Day, held before the court in the Chapel Royal at Whitehall. Might the second, perhaps for a smaller gathering in keeping with the chamber music scale of its consort structure, have been a precursor at royal command? David Pinto goes further, not only pointing to the grandeur of its six-part writing and its intended purpose:

²⁸ See Chapter 3B.

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It is designed to impress, and on a scale to suggest public (not domestic) celebration. Why not make it a default assumption that this was in the Chapel Royal or Westminster Abbey, Hooper's work-places?³⁰

As with *O God of gods*, there is a frustrating absence of evidence for location of performance, but it is tempting to speculate that it may have been the Jerusalem Chamber at Westminster Abbey, ideal in size and acoustic for such a piece, and, as we know from contemporary record, a space which was sometimes used for musical performance. A bill from one Thomas Hammon[d], carpenter, dated 20 December 1624, reads:

for my self and my man 1 day to set up a place for the mewssick in Jerewsalem Chamber ... 3s. 2d.³¹

8. *The Blessed Lamb*

Both *Hearken, ye nations* and *The Blessed Lamb* are found in the major source of consort anthems, GB-Och Mus. MSS 56–60. Parts to the *The Blessed Lamb* are the first that are entered there and in another source the same music is set to a different text, *A fruitful branch of Jesse's blissful stem*, although of this only a vocal bass part survives.³² Whilst the former's text marks the passion, death and resurrection of Christ, the latter's celebrates the birth, and the two anthems are united not only in music but also in the underlying common theme of the Lion of Judah, that comes to tear open the gates of hell and install Christ upon the throne amidst the Quire of heaven. In the theology of Saint John's gospel, the passion story is a reversal of the events of Eden; and the tree of life, which in the story of Genesis becomes the

³⁰ David Pinto, 'Consort Anthem, Orlando Gibbons, and Musical Texts', *The Viola Da Gamba Society of Great Britain*, 9 (2015), 1–25 (p. 13).

³¹ WAM 43,122. I am grateful to Dr Tony Trowles, Head of Abbey Collection and Librarian for his help in my researches there.

³² GB-Lcm MS 1051 fo. 91^r Bassus [Cantoris].

tree of death, is transformed through Christ's exaltation on the cross back into the tree of life.

Hence it is entirely appropriate that both anthems end with the same chorus of 'Holy, O Holy', parading magnificently around the cycle of fifths. Both works exploit the irony of a verse in ternary metre that sets bitter and violent text to dance rhythm, and both use the arresting feature of a proportional relationship back into duple metre to telling effect.³³

Despite the weakness of some of its writing, described earlier, *The Blessed Lamb* remains a highly affecting piece with a fine dramatic sweep, that takes us from the baroque gaudiness of its opening through to a poignant 'Amen'.

Between them these three anthems provide us with some important insights into performance practice.

9. Evidence in the part-books

i. Voices and instruments

In preparing an edition of these three Hooper anthems, which provides both performing material and a full critical commentary, all the known source material was consulted. For the versions for choir and organ, several choir part-books survive, but for the consort anthem versions of *Hearken ye nations* and *The Blessed Lamb*, there exists only the incomplete set GB-Och MSS Mus. 56–60. Nevertheless, the manner of notation supplies a substantial quantity of evidence of how the music was probably performed.

Both adopt the usual format of combining vocal and instrumental lines into a single part. Unusually, in the second system of the Cantus Part to *The Blessed Lamb*, the last note of the second instrumental phrase coincides with the first of the second vocal phrase on 'the' at different pitches (Figure Intr.2):

³³ See Volume 1, Chapter 3C and also Chapter 4.1 'The experience of performing consort anthems: 1. Proportional metre'.

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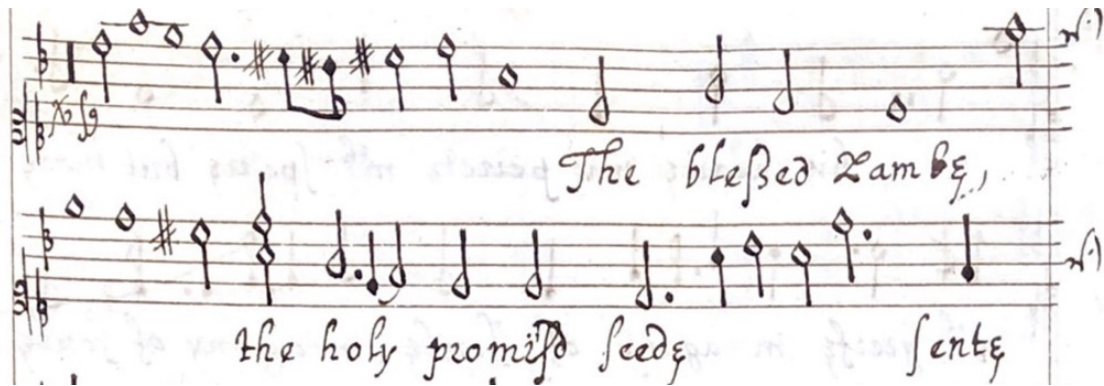


Figure Intr.2: Edmund Hooper *The Blessed Lamb*, Cantus,
 GB-Och MS Mus. 56, p. 1 (detail, bars 1–11)³⁴

The survival of consort anthems in this combined format has led writers such as John Morehen, at least regarding the earlier repertory, to propose the thesis ‘that the same performers both played and sang’.³⁵ The instrumental part here is probably for a treble viol, and, leaving aside the limiting factor that (as Morehen points out) such a part could not have been taken by an adult male (any more than a bass viol part would have been taken by a woman),³⁶ this notation of a split pitch makes it much less probable that the same person would have both played and sung the part. In the Cantus part to *Hearken ye nations*, the notation of very short, untexted phrases of only two or three notes, in between vocal phrases or attached to the end of them, raises another question (Figure Intr.3):

³⁴ Reproduced by kind permission of the Governing Body of Christ Church, Oxford.

³⁵ Morehen, ‘The English Consort and Verse Anthems’, p. 382.

³⁶ Morehen, ‘The English Consort and Verse Anthems’, p. 382.

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Figure Intr.3: Edmund Hooper *Hearken ye nations*, Cantus,
 GB-Och MS Mus. 56, p. 211 (detail, bars 35–45)³⁷

Did the participating instrument on a consort anthem part (a viol being, again, the most likely) double the vocal line throughout? That may depend on what the instrument is.³⁸ Yet it cannot seriously be suggested that the instrument participating in this part would remain silent for the duration of the vocal phrases, only to poke its head round the door as they finished, so to speak, for a curt comment. David Pinto has demonstrated that there are telling signs in the notation of anthems such as these,³⁹ which have been hitherto overlooked and which offer convincing evidence of the prior existence of two separate sets of parts, one vocal and the other instrumental. In this case, they are corona signs, ☉ and ☽, marking the last note of either a vocal or an instrumental phrase (Figure Intr.4):

³⁷ Reproduced by kind permission of the Governing Body of Christ Church, Oxford.

³⁸ See Volume 1, Chapter 4.7. 'Instrumental doubling of vocal lines'.

³⁹ Pinto, 'Consort Anthem, Orlando Gibbons, and Musical Texts', pp. 13–18.

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Figure Intr.4: Edmund Hooper *Hearken ye nations*, Contratenor,
 GB-Och MS Mus. 59, p. 199 (detail, bars 69–99)⁴⁰

Why are they here and for whose benefit? These are all questions which are discussed in Chapter 4 on performance issues.⁴¹

A vocal line may sometimes conceal within it an instrumental line that continues after the voice has finished, such as the dotted breve *e'* on 'lande' in the second system of this example (Figure Intr.5):

⁴⁰ Reproduced by kind permission of the Governing Body of Christ Church, Oxford.

⁴¹ See Volume 1, Chapter 4.7 'Instrumental doubling of vocal lines'.

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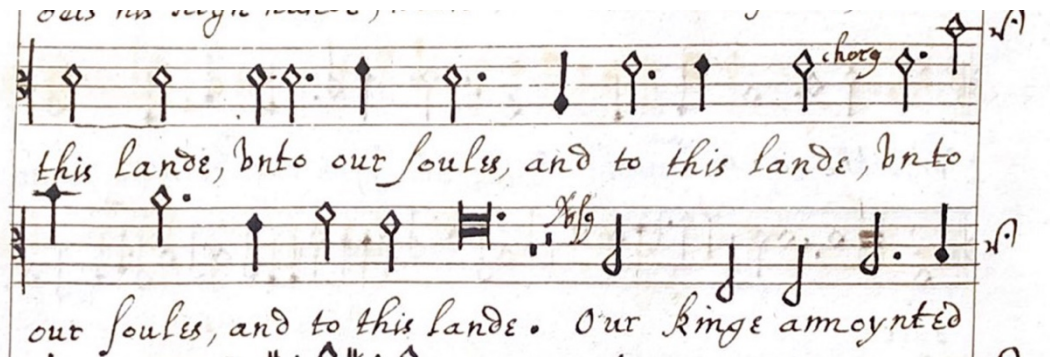


Figure Intr.5: Edmund Hooper *Hearken ye nations*, Contratenor,
 GB-Och MS Mus. 59, p. 198 (detail, bars 19–27)⁴²

If all parts are transcribed as they appear and collated into score, the result is the following

(Example Intr.1):

Example Intr.1: Edmund Hooper *Hearken ye nations*, bars 22–25 (combined staves)

In practice, however, the Contratenor must alter the notated length of his cadence note to a semibreve, so that all five voices sing a uniform length, whilst the doubling instrument

⁴² Reproduced by kind permission of the Governing Body of Christ Church, Oxford.

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continues to play for the rest of the dotted breve.⁴³ Hooper clearly did not intend the Contratenor to keep singing it after the other voices have finished. Our six-part score is thus only a shorthand notation of a twelve-part score, which would show what voices and instruments are actually expected to do (Example Intr.2):

The musical score for Example Intr.2 shows bars 22-25 of Edmund Hooper's *Hearken ye nations*. The score is a shorthand notation of a twelve-part score, featuring six vocal parts (Cantus, Quire, Contratenor, Tenor, Soprano, Bass) and six violas (Viol 1-6). The lyrics are: "land, un - to our souls and to this land. Our King a - noint - ed".

Bar 22: Chorus. Cantus (Ca) and Contratenor (Ct) sing "land, un - to our souls and to this land." Quire (Qu) and Bass (B) sing "land." Tenor (T) and Soprano (Sx) sing "un - to our souls and to this land." Viol 1, 3, 5, and 6 play the same melody. Viol 2 and 4 play a different melody.

Bar 23: Verse. Cantus (Ca) and Contratenor (Ct) sing "land." Quire (Qu) and Bass (B) sing "land." Tenor (T) and Soprano (Sx) sing "un - to our souls and to this land." Viol 1, 3, 5, and 6 play the same melody. Viol 2 and 4 play a different melody.

Bar 24: Verse. Cantus (Ca) and Contratenor (Ct) sing "land." Quire (Qu) and Bass (B) sing "land." Tenor (T) and Soprano (Sx) sing "un - to our souls and to this land." Viol 1, 3, 5, and 6 play the same melody. Viol 2 and 4 play a different melody.

Bar 25: Verse. Cantus (Ca) and Contratenor (Ct) sing "land." Quire (Qu) and Bass (B) sing "land." Tenor (T) and Soprano (Sx) sing "un - to our souls and to this land." Viol 1, 3, 5, and 6 play the same melody. Viol 2 and 4 play a different melody.

Example Intr.2: Edmund Hooper *Hearken ye nations*, bars 22–25 (separate staves)

⁴³ By the same token, the Cantus voice needs to sing a crotchet *longer* than notated, to match the semibreve of the lower parts.

ii. Performance indications

Expression marks in sacred music of this period are extremely rare. In the words of Peter Le Huray

Pre-Restoration sources contain no dynamics and, to all intents and purposes, no speed markings either.⁴⁴

He identified a marking 'long tyme' in the organ part to a verse anthem *Lord, what is man*, by Henry Palmer suggesting that it 'may well be unique'.⁴⁵ The organ part to *O God of gods* entered in the Batten Organ Book reveals that it is not, however, unique (Figure Intr.6):



Figure Intr.6: The 'Batten Organ Book', GB-Ob MS Tenbury 791, folio 120^v

The question is: what does it mean? Whilst there is an element of doubt about how to interpret this marking in the Palmer anthem, there is much less in the Hooper, for comparison

⁴⁴ Le Huray, *Music and the Reformation*, p. 124.

⁴⁵ Le Huray, *Music and the Reformation*, p. 133, fn. 63. The instance he cites is the organ book MS A1 in Durham Cathedral Library. In fact this same marking is present in another organ book, MS 46 (f. 5^v) of the Latter Caroline Set in Cambridge, Peterhouse, Perne Library, where the complete anthem is also entered into choir part-books. It occurs at the beginning of the second verse, but only in the organ part: not in the voice parts.

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of the extant vocal parts here shows that there were two versions of this passage, which comes at the end of the second verse, immediately preceding the chorus entry. Taking the Royal College parts (which are addressed to James) as representing the earlier form, we can see that this passage in Batten, in common with the other two extant organ parts, represents the later, the difference between the two being in the note values of the bar in which the marking is notated. All three extant organ parts show the same note values as the Batten, although this is the only one showing the marking 'long time'. If they are collated with those part-books which notate the relevant voices in corresponding values, the result is the following (Example Intr.3):

69 70 71 72

Medius Dec
B 47

Contra 1 Dec
B 39
C C6, C2

Contra 1 Can
B 49
C C7.2

Tenor Can
C C10, C14
H 78, 79

Org.
T 791

Org.
D A2

Org.
Cp 46

till the great com - ing, great com - ing of thy son. etc.

till the great com - ing of thy son.

be not done, till the great com - ing, great com - ing of thy son.

fi - nal - ly it be not done, till the great com - ing of thy son.

'long time'

Chor:

Example Intr.3: Edmund Hooper *O God of gods*, bars 69–72 (short note values)⁴⁶

⁴⁶ This example and the following one are direct transcriptions (other than the addition of barlines) rather than adaptations to the modern notational conventions of the edition, hence the original vocal clefs and redundant accidentals. A table showing which part-books notate the long or short version of this bar is included in the critical commentary.

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If the Royal College parts are followed (corroborated by a few other sources), and the organ part edited by simply doubling all the note values in the relevant bar (71), the result is as follows (Example Intr.4):

The musical score for Example Intr.4 shows five staves. The top four staves are vocal parts: Medius Dec (A 45), Contra 1 Dec (A 46, D 20), Contra 1 Can (A 49), and Tenor Can (A 50, D 22, F 50). The bottom staff is the Organ (Ed). The score covers bars 69 to 73. The lyrics are: 'till the great com-ing, great com-ing of thy son. Cho[ru]s be not done, till the great com-ing, great com-ing of thy son. And that his fi-nal-ly it be not done, till the great com-ing of thy son. And that'. The organ part features a prominent long note value in bar 71, which is the focus of the example.

Example Intr.4: Edmund Hooper *O God of gods*, bars 69–73 (long note values)

This is the form that is adopted in the present edition, since it seeks to reconstruct the earliest likely choir and organ version of the work, as well as the conjectural original consort version mentioned earlier. A reasonable interpretation of the ‘long time’ marking in the Batten book would seem to be that, at some later date, this passage seemed too ponderous in its original notation and the note values were therefore halved; but it was thought too perfunctory at the resultant double speed, and therefore the marking was added in order to introduce a degree of broadening, possibly a significant *ritardando*. An alternative is that the Batten part at some stage needed to accompany vocal parts in the original, long notation and that this marking was simply a reminder to the player to revert to double note values, but this seems less likely. It should be remembered that this is a particularly poignant moment in the music. Not only does the text ostensibly talk of the second coming of Christ, but the key through which the music has briefly passed, effectively *B-major* (in bars 68–69) with *d-sharps* in the instruments, that would have sounded quite acid in the temperament likely to have been used,

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since English organs of the period did not have split keys. A slower pace might have been thought necessary, to enable reflection.

Signs in the part-books such as this indication can reveal much about how the music may have been performed, yet it is unusual for the humble minim rest to have a starring role in the story. Between bars 24 and 27 of the first verse, such a moment occurs when the two Medius voices quite suddenly become agitated, as the text changes to ‘who peace and joy did bring’ (Example Intr. 5):

Example Intr.5: Edmund Hooper *O God of gods*, bars 23–27

The dotted rhythms and off-beat entries would have required considerable rhythmic precision from the two boys who were presumably singing these parts. Morehen refutes the suggestion that the Royal College manuscripts were the part-books used by the choir of Saint Paul's Cathedral, giving amongst his reasons:

Some of the compositions in the manuscripts are preserved in an incomplete state, while a large number of items are missing from various part-books.⁴⁷

⁴⁷ John Morehen, 'The Sources of English Cathedral Music, c.1617-c.1644' (unpublished Ph.D., University of Cambridge, 1969), p. 276.

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But the way that the rests are notated in the Medius Decani part here gives good reason to think that, if not a performing part itself, it may well have been copied from one that was (Figure Intr.7):

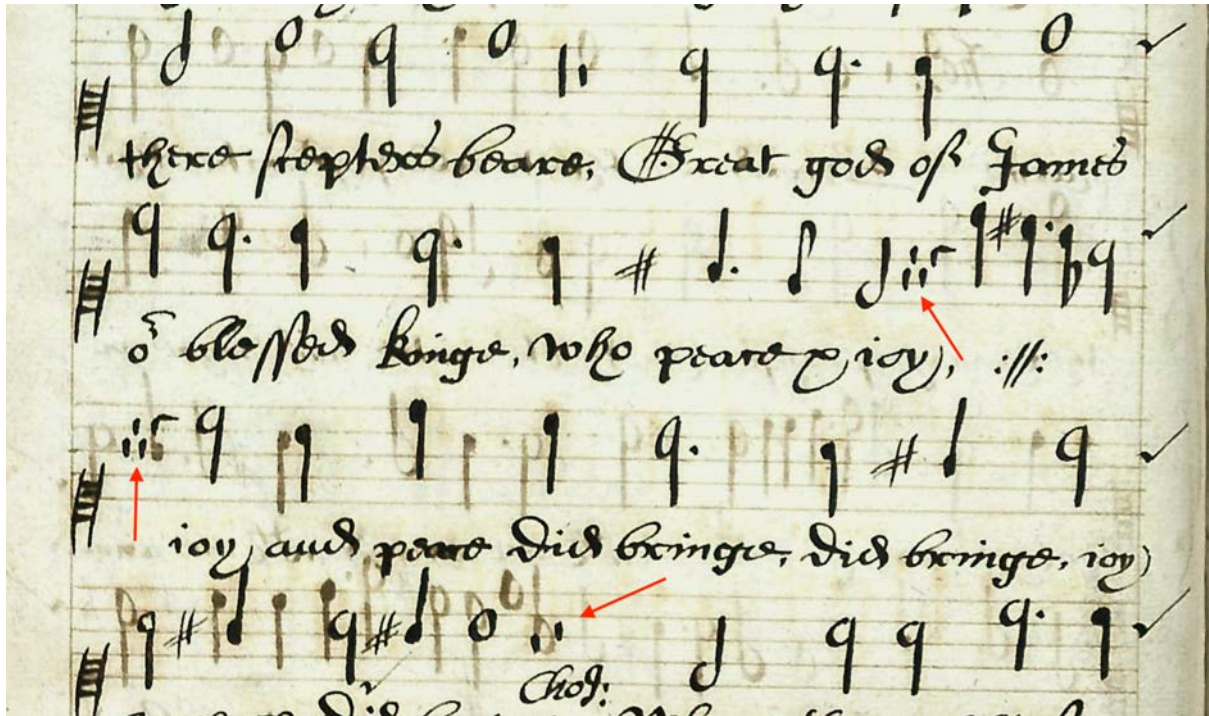


Figure Intr.7: Edmund Hooper, *O God of gods*, Medius Decani, GB-Lcm MS 1045, f. 65^v (detail)⁴⁸

At the points immediately preceding these difficult entries, the normal semibreve rests are broken down into individual minim rests (indicated by the first two arrows), presumably to ensure that the singer makes no mistake in counting them and possibly also to indicate that the director at this point would change from a normal semibreve tactus to one at twice the speed — a minim tactus.⁴⁹ After the passage has finished, the rests revert to the normal grouping of semibreve and minim (see third arrow), as they were in the earlier part of the verse.

⁴⁸ Reproduced with kind permission of the Royal College of Music, London.

⁴⁹ See Critical commentary, bars 23–27.

iii. Source inconsistencies

What is a ‘definitive’ edition of one of these Hooper anthems? Is it something that the composer would ever have heard? In the case of accidentals foreign to the key signature, Le Huray takes as an example a six-bar section of Hooper’s most famous anthem, *Behold, it is Christ*, and compares its six principal sources, which between them show twenty accidentals amongst the five parts, whilst none shows all of them.⁵⁰ One possibility is that Hooper never in fact made up his mind about which he preferred, and another is that some of them were introduced by the scribe according to personal taste. In the case of text underlay, the problem is even greater and one can easily see that scribal intervention, beyond control of the composer, played a large part. Many hours must have been spent by modern editors, poring over liturgical part-books of sacred music from this period, trying to reconcile the many inconsistencies of text underlay that emerge from them, and many hours in editorial committees, trying to arrive at a consistent policy to deal with them. If we compare the Tenor Decani and Cantoris parts to the first chorus of *O God of gods* from the Durham Cathedral Library part-books C9 and C10, the differences between the two are stark (Figures Intr.8 and Intr.9):⁵¹

⁵⁰ Le Huray, *Music and the Reformation*, p. 103.

⁵¹ Despite appearances, it seems that these two are in different scribal hands. Research by Simon Anderson has revealed that the Decani and Cantoris parts to verse anthems in these books, notated as part of a set within the same few years, were shared between John Todd and Toby Brooking respectively. See Simon John Anderson, ‘Music by Members of the Choral Foundation of Durham Cathedral in the 17th Century.’ (unpublished PhD doctoral thesis, Durham University, 2000), pp. 2–3, p. 122.

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Figure Intr.8: Edmund Hooper, *O God of gods*, Tenor Decani,
 GB-DRc MS C 9, No. 15 (detail)⁵²

⁵² Reproduced by kind permission of the Chapter of Durham Cathedral.

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Figure Intr.9: Edmund Hooper, *O God of gods*, Tenor Cantoris,
 GB-DRc MS C 10, No. 15 (detail)⁵³

To begin with the opening phrase (score bar 29):⁵⁴ how could such a gross discrepancy arise?

One explanation may be that in some cases it is clear that the text was entered before the notes were added, and then not necessarily by the same scribe. At the same point in another set of part-books for this anthem (GB-Och MS Mus. 1220–4) the page on the left is entered into the Tenor Cantoris part-book, followed immediately by the page on the right (Figures Intr.10 & Intr.11):

⁵³ Reproduced by kind permission of the Chapter of Durham Cathedral.

⁵⁴ This is one of several instances where sources differ significantly, as is recorded in the Critical Commentary, and in the present case the copy text of the Royal College set is preferred, which shows yet another variant of the underlay. In some cases, as perhaps here in the Tenor Cantoris part, a copyist may have exercised personal taste in deciding how or whether to underlay more syllables than there were notes available, necessitating splitting long notes into shorter ones. See further below.



⁵⁶ An error not as strange as might first appear, since in yet another set of part-books (GB-Cp 33-4, 38-9, 46-9) we see that Contratenor solo material in this verse, that in other sources is allocated to Decani, is entered here for Cantoris. See table of verse allocations in the Critical Commentary.

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that the verse material can now be accommodated. As a result, we now have an underlay which is different from either of the two Durham Tenor parts C9 and C10, both in allocation of text to notes and in musical rhythm (Figure Intr.12):

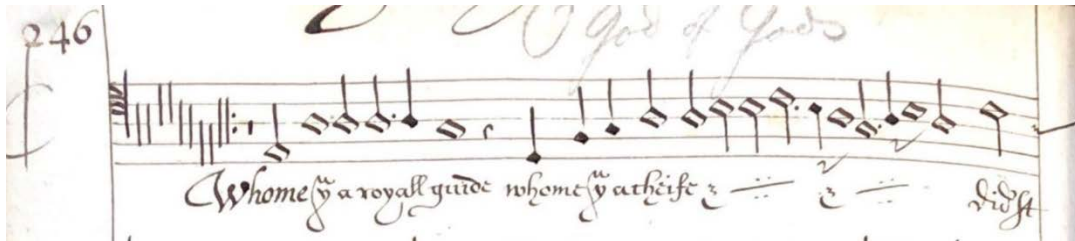


Figure Intr.12: Edmund Hooper, *O God of gods*, Tenor Cantoris, GB-Och MS Mus. 1222, p. 246 (detail)⁵⁷

By contrast, its brother, the Decani book from the same Christ Church source, gives us a fourth, by notating the same note rhythm as C9 but with different words underlaid (Figure Intr.13):

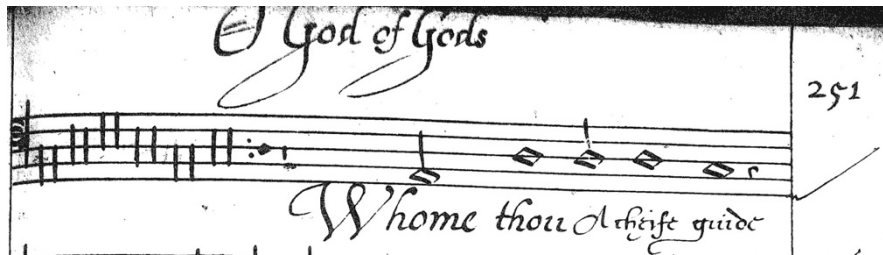


Figure Intr.13, Edmund Hooper, *O God of gods*, Tenor Decani, GB-Och MS Mus. 1221, p. 251 (detail)⁵⁸

Returning to the Durham Cantoris part C10, if we assume for the moment that the same scribal policy was adopted as for the Christ Church parts, with the text being entered before the notes, it is easy to see that the scribe of the notes, faced with the opening eight-syllable phrase 'Whom thou and chief and Royal guide', rather than one of the five-syllable abbreviated versions 'Whom thou a chief guide' or 'Whom thou a Royal' or the six-syllable 'Whom thou a Royal guide', would have had no alternative but to subdivide the long notes in

⁵⁷ Reproduced by kind permission of the Governing Body of Christ Church, Oxford.

⁵⁸ Reproduced by kind permission of the Governing Body of Christ Church, Oxford.

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the version from which he was copying, which may have been: 

The result at which he arrived is certainly inelegant, but what does it tell us about how the music may have sounded in performance at the time and about how we should approach it today?

iv. Tolerable inconsistencies

Inconsistencies such as these, notated in parts which should ostensibly sound the same, are frequent in these Hooper anthems. The idea that any of them should actually be adopted in performance today would probably be anathema to any modern choir. It is difficult to imagine that the more cacophonous of them would have been thought acceptable, for example when Decani and Cantoris settle on a long note that is set to clashing vowel sounds, such as the breve in the third system of C9 and C10 (figures 13 and 14 above), where Decani sings ‘troops’ whilst Cantoris sings ‘guide-’. But is that necessarily true when vowel disagreements are relatively short-lived and the contrast is more in rhythm? In the same chorus of this anthem between another pair of voices in the Durham part-books, C4 (Contratenor 2 Decani) and C5 (Contratenor 2 Cantoris),⁵⁹ we find the following passages leading to the cadence (bars 40–41). (See Figures Intr.14 and Intr.15):



Figure Intr.14: Edmund Hooper, *O God of gods*, Contratenor 2 Decani, GB-DRc MS C 4, No. 15 (detail)⁶⁰

⁵⁹ Incidentally another pair in the hands of Todd and Brooking respectively, according to Anderson, ‘Music by Members of the Choral Foundation of Durham Cathedral’.

⁶⁰ Reproduced by kind permission of the Chapter of Durham Cathedral.

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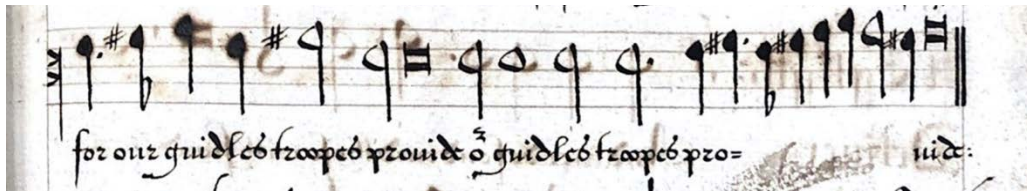


Figure Intr.15: Edmund Hooper, *O God of gods*, Contratenor 2 Cantoris, GB-DRc MS C 5, No. 15 (detail)⁶¹

Transcription of the above:



Here, it could be argued that the rhythmic vigour of the first and the breadth of the second complement each other rather well without treading on each other's toes and serve to swell the general corporate enthusiasm that the chorus sections are intended to express.

v. 'Alleluia': an occasion for non-conformity?

It seems likely that a degree of inconsistency regarding underlay was thought acceptable in the early seventeenth century England in a way that it would not be by most choirs today. In an article written in 2006, John Morehen cited a number of instances in prints of this period which leave no doubt that the word 'Alleluia' was sung both in the usual way, with the last two letters 'ia' elided, and in another way, with each syllable separately articulated, sometimes both occurring within the same part.⁶² His conclusion was based on the clarity of

⁶¹ Reproduced by kind permission of the Chapter of Durham Cathedral.

⁶² John Morehen, 'Alleluia: A Question of Syllabification, c.1550-c.1625', *John Donne Society Journal*, 25 (2006), 291–314.

the manner in which text is underlaid beneath the notes. This is certainly borne out in some of the sources to *O God of gods*, which ends with an exuberant ‘Alleluia, Amen’, confirming the reunification of the chorus that has been antiphonally divided until that point and forming part of Hooper’s powerful musical metaphor, devised to express King James’ project of Union discussed above. In the Durham Tenor 2 Decani part-book C9, the scribe could hardly have made this more explicit,⁶³ using two different methods. In the first of the Alleluias shown below, a vocal slur over the three crotchets to the syllable ‘-lu-’ is followed by a crotchet and a dotted semibreve, with the remaining letters ‘i’ and ‘a’ spaced beneath them, underlining their separate articulation. A few notes later in the second Alleluia, another vocal slur, this time to the syllable ‘-le-’, is followed by three notes, which the example of the previous Alleluia suggests should be allocated to the remaining three syllables separately; but, in order to make his intention doubly clear, the scribe writes a separation mark ‘=’ between the ‘i’ and the ‘a’ (Figure Intr.16). The corresponding Cantoris book C10 is equally clear. By the time that the part-books C2, C3, C7 (1st fascicle) and C14 were notated, it seems that the taste had changed — at least for this scribe⁶⁴ — as an example from the Tenor Cantoris part-book C14 shows, again by means of vocal slurs on ‘-lu-’, indicating that the final two letters of the word were now to be elided rather than separately articulated (Figure Intr.17). The Critical Commentary to *O God of gods* includes a number of entries where the alignment of underlay *might* support separate articulation, even though vocal slurs are not present to confirm it (for example source J, bars 126 & 132). But in other sources, the scribe is so imprecise in the use of vocal slurs and text repeat signs that certainty seems impossible (Figure Intr.18):

⁶³ Apparently John Todd, according to Anderson, ‘Music by Members of the Choral Foundation of Durham Cathedral’. See earlier footnote.

⁶⁴ According to Anderson, this is Brooking in the 1630s, who had earlier explicitly notated separate articulation of ‘ia’ in C10. See Anderson, ‘Music by Members of the Choral Foundation of Durham Cathedral’, p. 3.

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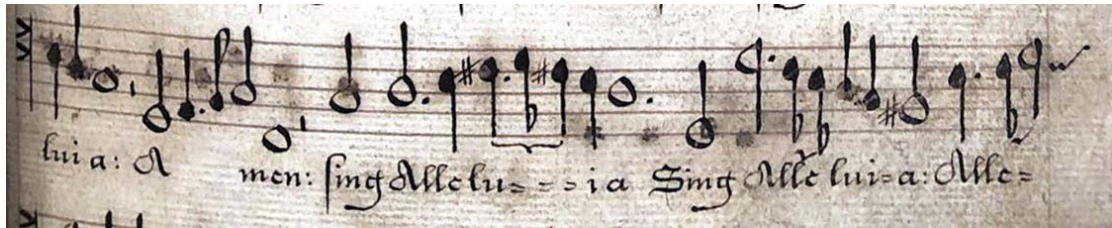


Figure Intr.16: Edmund Hooper, *O God of gods*, Tenor 2 Decani, GB-DRc MS C 9, No. 15 (detail)⁶⁵



Figure Intr.17: Edmund Hooper, *O God of gods*, Tenor Cantoris, GB-DRc MS C 14, p. 59 (detail)⁶⁶

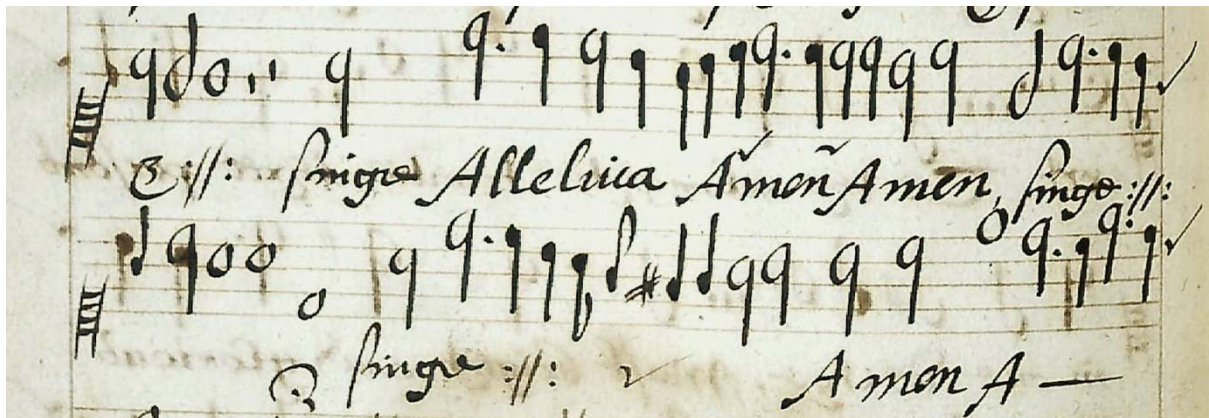


Figure Intr.18: Edmund Hooper, *O God of gods*, Medius Decani, GB-Lcm MS 1045, f. 66^v (detail)⁶⁷

⁶⁵ Reproduced by kind permission of the Chapter of Durham Cathedral.

⁶⁶ Reproduced by kind permission of the Chapter of Durham Cathedral.

⁶⁷ Reproduced with kind permission of the Royal College of Music, London.

So many differences in underlay can be found in these part-books between one part and another, and even between one side of the choir and the other on supposedly identical parts, that a degree of inconsistency must have been expected in performance. It seems improbable that, in most situations, large amounts of time would have been taken up in rehearsal to iron it all out. No doubt, the most egregious clashes would have been identified and dealt with, but the less disturbing might well have been left to stand. Yet this could be seen as in keeping with the reformist spirit behind the music. The most important consideration is that the singer should be invested in the words that he is singing, and if that means changing the underlay in his part, in order that he can feel fully committed to his delivery of the text, that is how it should be. As Morley might have put it, singing ‘with devotion and passion’ is the priority.⁶⁸ In practice today, when this music is performed by singers who are conversant with the style, they feel confident in changing the underlay and taking a different view from that of the editor, if what is suggested feels inhibiting. With that in mind, since the melodic line above seems well suited to the separate syllabification of the final Alleluia, it is offered editorially (bars 133–4 Medius), with the idea that singers may experiment in other places. If the exuberant atmosphere of this triumphant chorus is not a suitable place to try it, where else?

⁶⁸ Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London: Peter Short, 1597), p. 179.

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TEXTS (spelling modernised)

Text Sources:

Abbreviation

‘The Hymne inauguralatory for his | Maiestie’

[by Sir George Buck, from:]

Daphnis Polystephanos | An Eclog treating | Of Crownes, and of Garlandes |
 and to whom of right they ap- | pertaine. | Addressed, and consecrated to the |
 Kings Maiestie. | By G. B. Knight. | AT LONDON | Printed by G. Eld
 for Thomas Adams | 1605.

Bu

Oxford, Bodleian Library

MS Rawl. Poet. 23 c.1623–35

R

London, British Library

Harley MS 4142 c.1643–64

H42

Harley MS 6346 late 17th century

H46

James Clifford

The Divine Services and Anthems

Cl

usually sung in the Cathedrals and Collegiate Choirs of
 the Church of England, 1664

O God of gods

O God of gods, O King of kings
 Eternal Father of all things,
 In heaven above and everywhere
 By whom all kings their sceptres bear
 Great God of James our blessed king
 Who peace and joy to us did bring

5

*Whom thou a chief and royal guide
 Didst for our guideless troops provide*

Now we beseech thee, mighty Lord
 To us such heavenly grace afford
 That this unite united monarchy
 This empire of Great Brittain
 To thy high pleasure consecrate
 May so long bless his royal state
 That finally it be not done
 Till the great coming of thy Son.

10

15

*And that his health, his joys, his peace
 May as his reign and years increase.*

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To the almighty Trinity
 Three persons in one Deity 20
 Most bright and glorious in heaven
 All praise all thanks, all laud be given

With organs, trumpets and with flutes
With cornetts, clarons and with lutes
With harps, with cymbals and with shawms 25
With sacred anthems, hymns and psalms
With notes of Angels and of men
Sing Alleluia, Amen.

Text: Bu (adapted), R, H22, H46, Cl

Line comment/variant

- 3 above: and earth (Bu)
- 5 James: Charles (R, H42, H46, Cl)
- 6 to us did bring: joy and peace did bring (H42)
- 7 and: a (Bu)
- 8 guideless: herdless (Bu)
- 9 mighty: blessed (H42)
- 10 heavenly grace: favour to (Bu)
- 11 unite: this word added only in Hooper. See footnote.⁶⁹
 united monarchy: triumphall festival (Bu)
- 12 This empire of Great Britanny: This holy-day imperial (Bu)
- 13 To thy high pleasure consecrate: To his inaugurating consecrated (Bu)
- 14 May so long bless this royal state: May be so often celebrated (Bu)
- 18 reign and years: years and reign (Bu)
- 19 To the almighty Trinity: text from here to the end absent (Bu)
- 20 in: and (R, H46)

Hearken, ye nations

Hearken, ye nations, O come see and hear
 all ye that serve the Lord in truth and fear
 and we will show what wonders his high hand
 hath done unto our souls and to this land.
 Our king anointed with his blessed seed, 5

⁶⁹ Oxford English Dictionary definition: *Obsolete* (Scottish in later use). Combined or formed into one; united. a. In predicative use. Frequently as past participle. 1605 *Famous Hist. Capt. Stukeley* sig. G1^v That Spaine and Portingall shalbe unite. *OED Online*, Oxford University Press, December 2020.
www.oed.com/view/Entry/214758 [Accessed March 22 2021].

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our sacred Prophets that our souls do feed,
 our honourable Senate, People, Peers,
 Men, Women, Infants of all sorts of years

*This day our God from foes' blood-thirsty ire
 hath saved as brands new taken from the fire. 10
 This is the day himself made. O, rejoice
 and sing his praises with a cheerful voice.*

Consider this, ye true of heart and wise:
 it is God's work and wondrous in our eyes.
 He sends his terrors to affright, not kill 15
 as signs more of his power than of his will.
 O may our Moses trust in him his tower
 and all our Aarons magnify his power.
 He is our shield. May no unhallowed arm
 touch his anointed nor his prophets harm. 20

*Record we this to all posterity
 that they may praise him to eternity
 and join in holy fear with one accord
 to keep this day holy to the Lord.*

Text: Anonymous, R, H42, H46, Cl

Line comment/variant

- 1 ye: you (H42)
- 6 prophets: prelates (R, H46)
do: doth (H42)
- 7 senate: senates (Cl)
people: judges (R, H46)
- 8 infants: children (R, H46)
- 13 ye: you (R)
- 15 sends: sent (R, H46)
his: this (H46)
terrors: terror (H46)
affright: forewarn (R, H46)
- 16 as signs ... will: a sign of his goodness, his power, his will (R, H46)
- 19 may: can (R, H42, H46) and also in the choir and organ version of the work
- 22 they: we (H42)
- 24 holy: ever holy (R, H46) holy holy (H42)

The Blessed Lamb

The Blessed Lamb, the holy promised seed
 sent in time's fullness sinful man to save,
 for our sinns, guiltless on His crosse did bleed,
 mock'd, wounded, spit on, scourged as a slave:
Never was sorrow like his sorrow known, 5
Never was love, like his, by mother shown.

His eyes wept tears of blood to see their blindness;
 his heart was pierc'd wth spear, but more with grief,
 in agony of soul, for their unkindness,
 that for their Jesus, they should choose a thief. 10
He bore God's wrath; freely his life did give,
that, freed from sin, we might not die but live.

This is the day of blessed memory,
 O keep it holy to the Lord our King,
 From death he rose, for sin no more to die, 15
 [This day he rose, for sin no more to die]
 To whom the host & choir of heaven doth sing,
Holy, O Holy Holy, th'Elders cry,
Bless'd be the Lamb, that for the world did die.
Amen

Text: Anonymous, R, H46

Line comment/variant

- 1 The Blessed Lamb:⁷⁰ *Behold the lamb of God, that taketh away the sins of the world* (John 1.29, 36). *he is brought as a lamb to the slaughter* (Isaiah 53.7).
 promised seed: *And God said unto Abraham, Thou shalt keep my covenant therefore, thou, and thy seed after thee in their generations* (Genesis 17.9). *to our forefathers, Abraham and his seed for ever* (Luke 1.46).
- 2 time's fullness: c.f. Hebrews 1.1–12, the Epistle for Christmas Day
- 5 sorrow: *Behold and see if there is any sorrow like unto my sorrow* (Lamentations 1.12).
- 7 tears of blood: *and his sweat was as it were great drops of blood falling down to the ground* (Luke 2.44).
- 9 pierc'd with spear: *But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water* (John 19.34).
- 10 choose a thief: *The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas* (Matthew 27.21).

⁷⁰ I am grateful to the Rt Rev David Stancliffe for his guidance on references contained within the text of both this anthem and *A Fruitful Branch of Jesse's blissfull Stemme*.

- 12 might not die but live: *I shall not die, but live: and declare the works of the Lord*
 (Psalm 118.v17).
 16 Alternative text for Easter Sunday.

*A fruitful branch of Jesse's blissful stem*⁷¹

A fruitful branch of Jesse's blissful stem
 This day did bud and forth a blossom bring,
 Which sent a Saviour sweet from highest heaven,
 And cured the wounds received by Satan's sting:
Never did blossom give so sweet a smell, 5
Never was precious balm that cured so well.

To bruise the serpent's head the seed most blessed
 of woman promised this day was borne:
 A Lion strong from Juda's house distressed
 this day came forth, by whom hell-gates were torn: 10
O Blessed Seed, honour to thee we give;
O Lion stout, triumph and ever live.

This is the day of blessed memory,
 O keep it holy to the Lord and King,
 Who came from heaven, that we to heaven might fly, 15
 To whom the host and choir of heaven doth sing,
Holy, O Holy: and the Elders cry
Bless'd be the Lamb, blessed eternally.
Amen

Text: Anonymous, R, H46

Line comment/variant

- 1 Jesse's blissful stem: *And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots* (Isaiah 11.1). *And it shall come to pass, that the man's rod, whom I shall choose, shall blossom* (Numbers 17.5).
 4 Satan's sting: *O death, where is thy sting? O grave, where is thy victory? | The sting of death is sin; and the strength of sin is the law* (1 Corinthians. 15.55–56).
 7 To bruise the serpent's head: *And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel* (Genesis 3.15).
 9 A Lion strong from Juda's house: *Judah is a lion's whelp: from the prey, my son, thou art gone up: he stooped down, he couched as a lion, and as an old lion; who shall rouse him up? | The sceptre shall not depart from Judah* (Genesis 49.9–10).

⁷¹ Alternative text; set (partially) only in GB-Lcm MS 1051 & GB-Ojc MS 18, both Bassus.

- 10 hell-gates: *And I say also unto thee, That thou art Peter, and upon this rock I will build my church; and the gates of hell shall not prevail against it* (Matthew 16.18).
 18 Bless'd be the Lamb: *Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing* (Revelation 5.12).

MUSICAL SOURCES

All MS numbers according to the EECM Primary Source Database

<https://eecm.tcd.ie/>

Consort:

Oxford, Christ Church Library (MSS Mus. 56–60)

A set originally of six volumes, of which the Bassus part is lost. It was for long regarded as belonging to Sir Henry Fanshawe, as proposed in an article by John Aplin in 1976,⁷² but this provenance has recently been questioned by David Pinto, who has shown convincingly that it almost certainly belonged to Sir Christopher Hatton II.⁷³ Next to the six-part, complete set *Tristitiae Remedium* copied by Thomas Myriell, GB-Lbl Add MSS 29372–7, it is the largest surviving set of consort anthem parts. It was acquired by Christ Church as part of the Aldrich bequest and described by Burney: ‘Anthems & Hymns by Hooper, Wilkinson, Amner, Tho’ Mattocks, Robt. Jones, Weelkes, T. Lupo, Warde, W. Symmes, Ravenscroft, Forde, Bennet, &c, a large Collection. MS. 5 Books.’

⁷² John Aplin, ‘Sir Henry Fanshawe and Two Sets of Early Seventeenth-Century Part-Books at Christ Church, Oxford’, *Music and Letters*, LVII.1 (1976), 11–24 <<https://doi.org/10.1093/ml/LVII.1.11>>.

⁷³ David Pinto, ‘A Partbook Set for Consort Anthem Reassessed’, *Viola Da Gamba Society Journal*, 13 (2020), 1–19.

Choir:

Oxford

Oxford, Christ Church Library (MSS Mus. 1220–4)

A set originally of eight volumes. Copied for the choir of Christ Church Cathedral, Oxford.

Items 1–68 represent the original layer, copied by Zacharie Irishe in *c.* 1643–4,⁷⁴ the scribe now identified as also that of the three part-books at St George’s Chapel, Windsor as well as the word-book Harley 4142 (see below).⁷⁵ In three sections: (a) services (items 1–28); (b) verse anthems, including Hooper’s *O God of gods* and *Hearken ye nations* (29–53); and (c) full anthems (54–68). Further items copied by Edward Lowe probably in the 1660s and by other scribes during the Aldrich era (i.e. from the late 17th century to *c.* 1710).

Oxford, St John’s College Library (MS 180)

In the opinion of John Morehen,⁷⁶ both of the two surviving Saint John’s College bass part books, of which this is one, are in the hand of John Stevens, Chapel Royal Clerk of the Cheque, and are two of the original pre-Restoration Chapel Royal part-books.

Oxford, Bodleian Library (MS Tenbury 1184)

A collection of anthems and other works in score, *c.* 1880, including scores of *Hearken, ye nations* and *The Blessed Lamb* in the hand of Sir Frederick Gore Ouseley.

Cambridge

Cambridge, Peterhouse, Perne Library (MSS 33–4, 38–9 & 47–9)

‘The Former Caroline Set’ is a set of part-books, of which seven survive out of the original ten, three of them discovered only as recently as 1948. They are estimated to have been

⁷⁴ See description of this source by John Milsom, <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1220--4>.

⁷⁵ Keri Dexter, ‘Unmasking “Thomas Tudway”: A New Identity for a Seventeenth-Century Windsor Copyist.’, *Royal Musical Association Research Chronicle*, 32.1 (1999), 89–117
 <<https://doi.org/10.1080/14723808.1999.10540985>>.

⁷⁶ Morehen, ‘Sources’, p. 407.

assembled c. 1620–40, with work by copyists from both Cambridge and Durham. They were commissioned for use in the college chapel by John Cosin, who became Master of Peterhouse in 1635, having been previously a prebendary of Durham Cathedral. As a friend of Lancelot Andrewes and a leading figure in the ‘High Church’ movement’ led by William Laud, Cosin had a major influence on the selection of repertory, which included a number of Latin motets and some service music, in line with his taste for a new liturgy.⁷⁷ A complementary organ book also survives (MS 46).

London

London, Royal College of Music (MSS 1045–1051)

A set originally of eight volumes, although in the case of Hooper’s *O God of Gods* it lacks the Contratenor 2 Dec and Can parts found in other sources. There must therefore have been further leaves. The main scribe has been assumed to be John Barnard, a minor canon at St Paul’s Cathedral and editor of the print RISM 1641/5, though Morehen argued that the main scribe may have been John Ward.⁷⁸ More recent research by John Bamford is of the opinion that Barnard himself ‘must remain a strong probability’.⁷⁹ Other hands may be those of Adrian Batten, John Tomkins or William Cranford. The part-books were apparently used as printer’s copy for John Barnard’s *The First Book of Selected Church Musick* (1641) and they contain instructions to the printer regarding typography and layout. The set was later owned by William Gostling, a canon at Canterbury Cathedral, and was purchased for the newly founded Royal College of Music in 1883.

⁷⁷ Morehen, ‘Sources’, pp. 119–24.

⁷⁸ Morehen, ‘Sources’, p. 275.

⁷⁹ Daniel John Bamford, ‘John Barnard’s First Book of Selected Church Musick: Genesis, Production and Influence’ (unpublished doctoral thesis, University of York, 2009), p. 128.

London, British Library (Add. MSS 30478 & 9)

Two Tenor part-books, both of them post-1660 ex-Durham manuscripts. They were produced for George Davenport and Isaac Basire, neither of them a member of the choir, the former being the Bishop's chaplain, and the latter, one of the prebendaries.⁸⁰

London, Lambeth Palace Library (MS 764)

A Bassus part-book. Copied by a single hand, but Morehen does not agree with Le Huray's opinion that this was the same scribe who also copied the two St John's College books above. He accepts that it probably originated in London, possibly for use in choral services which William Laud restarted at the Palace Chapel in 1633.⁸¹

Durham

Durham Cathedral Library (MSS C1–6, C7 1st & 2nd fasc., C9–11, C14, C16–7, C19)

Since the major study of English sacred music sources by John Morehen, more examination of the extensive collection of part-books for Durham Cathedral has taken place, first by Brian Crosby and more recently by Simon Anderson.⁸² From this it transpires that several of the part-books containing the music for Edmund Hooper's *O God of gods*, namely C4–C6, C7 (2nd fascicle) and C9–10, may date from as early as 1625, and others were being copied from the 1630s onwards.⁸³ The significance of this is in relation to the visit to Durham in 1633 by Charles 1st, during which there is a record of Hooper's anthem being performed at a service.⁸⁴ The difference in quality of copying between these manuscripts and the Barnard parts from the Royal College or the later set from Peterhouse is very striking. Mostly responsible were John Todd and Toby Brooking, who between them undertook most of the

⁸⁰ Crosby, 'The Choral Foundation of Durham Cathedral, c. 1350-c. 1650' (unpublished doctoral thesis, Durham University, 1993), pp. 226–7.

⁸¹ Morehen, 'Sources', pp. 411 & 414.

⁸² See above: Crosby, Anderson.

⁸³ Anderson, 'Music by Members of the Choral Foundation of Durham Cathedral', pp. 2–3.

⁸⁴ Crosby, 'The Choral Foundation of Durham Cathedral', pp. 195–96.

work for these early choir books, the former apparently copying the Decani books and the latter the Cantoris.⁸⁵ Todd's work is also found in one of the organ books (A2).

Windsor

Windsor, St George's Chapel (MSS 48–50 [SGC Mus. 18–9])

All three part-books have their original bindings, and the covers bear the date 1640, stamped CC, TD and TC with gold lettering. They are all that survive from a set which was in use at the Royal foundation of Saint George's Chapel, Windsor, before the Civil War. They were evidently still being used into the 18th century, since they contain copies of Croft's Burial Service. Read from the front, the books contain ten full anthems, by Woodson, Tallis, Mundy, Hooper, Whyte, Child and Parsons. Read in reverse, they contain just two verse anthems, both by Hooper: *O God of gods* and *Hearken ye nations*, and these were amongst the first pieces to be copied into the books.⁸⁶

York

York Minster Library (MS M 29, The 'Dunnington-Jefferson Manuscript')

The 'Dunnington-Jefferson Manuscript', c. 1632, is a single Bassus part-book, copied by Toby Brooking, who was also responsible for many of the Durham parts (see above).

Connections with the two Tenor part-books GB-Lbl Add. MSS 30478 & 9 (see below).

Copied in Durham, possibly owned or used by John Cosin, prebendary at Durham Cathedral.⁸⁷

⁸⁵ Anderson, 'Music by Members of the Choral Foundation of Durham Cathedral', p. 3.

⁸⁶ Morehen, 'Sources', pp. 368-70, especially p. 370 fn. 1.

⁸⁷ Crosby, 'The Choral Foundation of Durham Cathedral', p. 221.

Gloucester

Gloucester Cathedral Library [SECM 93]

A Decani Bassus part-book, amongst several manuscripts in the Cathedral Library, it is the only one dating from before the Civil War. Morehen dates it *c.* 1640 and suggests John Okeover, sometime organist there, as the possible copyist.⁸⁸

Organ:

Oxford, Bodleian Library (MS Tenbury 791)

MS Tenbury 791, *c.* 1630, the ‘Batten Organ Book’ is, in the words of Morehen, ‘unquestionably the most important single manuscript source of pre-Restoration English Cathedral music’.⁸⁹ It is all in the hand of Adrien Batten, colleague and collaborator at St Paul’s with John Barnard, whose manuscript part-books at the Royal College MSS 1045—51 are described above,⁹⁰ and his work has also been identified in the Peterhouse organ book (see above).⁹¹ Bamford suggests that there was ‘some degree of symbiosis between Batten and Barnard in the compilation of their respective manuscripts’.⁹²

Cambridge, Peterhouse, Perne Library (MS 46)

Organ book, *c.* 1625–40. See above.

Durham Cathedral Library

MS A2. Morehen dates this organ book *c.* 1635–*c.* 1665.⁹³ He identifies the scribe as probably the younger William Smith, a chorister at Durham from 1609 to 1616, Who continued his education at Cambridge in 1617 and has also been identified as one of the scribes in the

⁸⁸ Morehen, ‘Sources’, pp. 334, 339.

⁸⁹ Morehen, ‘Sources’ p. 215.

⁹⁰ Bamford, ‘John Barnard’s First Book’, p. 266.

⁹¹ Bamford, ‘John Barnard’s First Book’, p. 241.

⁹² Bamford, ‘John Barnard’s First Book’, p. 270.

⁹³ Morehen, ‘Sources’, p. 8.

Caroline part-books at Peterhouse, Cambridge, the set which has close connections with Durham through John Cosin. His hand is found there in both the organ and voice parts to another Hooper anthem, *O God of gods*.⁹⁴

MS A6. Morehen dates this organ book 1638–1639 and identifies the scribe as Henry Palmer, another musician with Peterhouse connections.⁹⁵

⁹⁴ Crosby, *The Choral Foundation of Durham Cathedral*, p. 295. Morehen, 'Sources' p. 152.

⁹⁵ Morehen, 'Sources', p. 27, pp. 150-151.

SOURCES

Verse anthem for choir and organ:

Vocal parts:

A: London, Royal College of Music MSS 1045–51 early 17thC

abbreviation

MS 1045 fos. 65 ^v –66 ^v (118 ^v –119 ^v) ¹ Medius Decani	A 45
MS 1046 fos. 72 ^r –73 ^r (117 ^r –118 ^r) Contratenor [1] Decani	A 46
MS 1047 fos. 72 ^v –73 ^r (106 ^v –107 ^r) Tenor Decani	A 47
MS 1048 fos. 69 ^v –70 ^v (118 ^v –119 ^v) Medius Cantoris	A 48
MS 1049 fos. 81 ^r –82 ^r (117 ^r –118 ^r) Contratenor [1] Cantoris	A 49
MS 1050 fos. 70 ^v –71 ^r (105 ^v –107 ^r) Tenor Cantoris	A 50
MS 1051 fos. 88 ^r –88 ^v (117 ^r –117 ^v) Bassus Cantoris	A 51

B: Cambridge, Peterhouse, Perne Library ‘Former Caroline Set’ c. 1625–40

<https://www.diamm.ac.uk/archives/366/>

MS 33 fos. 116 ^r –116 ^v Bassus Cantoris	B 33
MS 34 fos. 116 ^r –116 ^v Medius Cantoris	B 34
MS 38 fo. 122 ^r Bassus Decani	B 38
MS 39 fos. 129 ^r –129 ^v Contratenor 1 Decani	B 39
MS 47 fos. 119 ^r –119 ^v Medius Decani	B 47
MS 48 fo. 72 ^r Contratenor 2 Decani	B 48
MS 49 fos. 104 ^r –104 ^v Contratenor 1 Cantoris	B 49

C: Durham Cathedral Library

MS C1 pp. 22–3 Medius Cantoris c. 1660	C C1
MS C2 pp. 101–2 Contratenor 1 Decani 1630s	C C2
MS C3 pp. 75–6 Contratenor 2 Decani 1630s	C C3
MS C4 pp. 61–2 Contratenor 2 Decani c. 1625–	C C4
MS C5 pp. 59–60 Contratenor 2 Cantoris c. 1625–	C C5
MS C6 pp. 59–60 Contratenor 1 Decani c. 1625–	C C6
MS C7 (1st fascicle) pp. 51–2 Contratenor 2 Cantoris ² 1630s	C C7.1
MS C7 (2nd fascicle) pp. 269–70 Contratenor 1 Cantoris c. 1625–	C C7.2
MS C9 pp. 40–1 Tenor Decani c. 1625–	C C9
MS C10 pp. 47–9 Tenor Cantoris c. 1625–	C C10
MS C11v pp. 146–7 Tenor Decani 1630s	C C11v
MS C14 pp. 59–60 Tenor Cantoris 1630s	C C14

¹ Earlier inked folio nos. shown in brackets.

² This part-book entry is wrongly identified as Contratenor 1 Cantoris in EECM online database at the time of writing (March 29 2021).

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MS C16 pp. 354–6 Bassus Decani <i>c.</i> 1640	C C16
MS C17 pp. 120–2 Bassus Cantoris <i>c.</i> 1675	C C17
MS C19 pp. 162–3 Bassus [Decani] <i>c.</i> 1675	C C19

D: Oxford, Christ Church Library
MSS Mus. 1220–24 *c.* 1640–1700

Mus. 1220, pp. 271–3 Alto Decani (Contra 1), <i>c.</i> 1643–44 ³	D 20
Mus. 1221, pp. 251–3 Tenor Decani	D 21
Mus. 1222, pp. 246–7 Tenor Cantoris	D 22
Mus. 1223, pp. 253–5 Bassus Decani	D 23
Mus. 1224, pp. 249–250 Bassus Cantoris	D 24

E: Oxford, St John’s College Library

MS 180, fos. 71 ^r –72 ^r Bassus Decani, <i>c.</i> 1633–	E

F: Windsor, St George’s Chapel
MSS 48–50 [SGC Mus. MSS 18–9], *c.* 1640

MS 48 [18], fo. 2001 ^r Contratenor [2] Cantoris	F 48
MS 49 [19], fo. 2001 ^r Tenor [1] Decani	F 49
MS 50 [20], fo. 24 ^v Tenor [1] Cantoris	F 50

G: York Minster Library

Dunnington-Jefferson MS, *c.* 1640

MS M. 29, pp. 222–3 Bassus Decani	G

H: London, British Library

Add MS 30478, fos. 95 ^v –96 ^v Tenor Cantoris <i>c.</i> 1670	H 78
Add MS 30479, fos. 90 ^r –91 ^r Tenor Cantoris <i>c.</i> 1670	H 79

I: London, Lambeth Palace Library

MS 764, pp. 137–9 [fos. 154 ^r –155 ^r] ⁴ Bassus Cantoris <i>c.</i> 1630	I

J: Gloucester Cathedral Library

SECM 93, No. 29 [fos. 43 ^v –44 ^v] Bassus Decani <i>c.</i> 1640	J

Organ:

Oxford, Bodleian Library

MS Tenbury 791 fos. 119 ^v –121 ^v <i>c.</i> 1630	T

Durham Cathedral Library

MS A2 pp. 192–6 Organ book <i>c.</i> 1635 – <i>c.</i> 1665	A2

³ “with many post-Restoration additions” (Morehen, ‘Sources’, p. 349)

⁴ Later folio nos. (?) in pencil

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Cambridge, Peterhouse, Perne Library

‘Former Caroline Set’ c. 1625–40

MS 46 fos. 26^r–28^r Organ

B 46

Text:

Oxford, Bodleian Library

MS Rawl. Poet. 23, p. 135, c.1623–35

R

London, British Library

Harley MS 4142, fo. 19^r, c.1643–64

H42

Harley MS 6346, fo. 38^r, late 17th century

H46

James Clifford, *The Divine Services and Anthems*

CL

usually sung in the Cathedrals and Collegiate Choirs of
the Church of England, 1664, No 127, p. 113

Editorial policy

The full score **O God of gods (org) Full score** (pages 1–20) is laid out as follows:

Two staff lines are given for each voice: (a) a literal transcription of the copytext part-book for that voice (either from A 45–51, or, where missing from that set, from various Durham part-books), and (b) the editorial line that is principally based upon it. Some inconsistencies of text underlay have been retained, for reasons discussed in the Introduction to the Hooper Critical Edition. Four organ parts are shown. The first is an edited part; the second, third and fourth are literal transcriptions of the three surviving original parts. The edited part is based principally upon the first of these transcriptions, MS Tenbury 791. Highlighting is used in the full score to draw attention to passages where these three parts differ. Since the original notation is unbarred, regular barring has been added, with occasional use of dotted barlines to extend a bar (e.g. from 4 minims to 6) without an additional time signature. Original time signatures are retained and an editorial interpretation of proportions is shown above the stave.

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Accidentals. When there is disagreement between sources regarding accidentals, the general policy is to record only those instances where a source diverges from the copytext, except where more detail is felt necessary in order to provide clarity. Obsolete accidentals (e.g. the use of a sharp to cancel a flat) have been modernised. Redundant accidentals (e.g. where the copytext repeats an accidental which is rendered unnecessary by the modern convention of an accidental continuing to apply throughout the bar) are omitted from the edited line of the score, but will be shown in the transcription line, if present. (See e.g. Medius Decani Lcm 1045 bar 28, note 4.) When an accidental is absent in the source(s) in a situation where its repetition might often be expected (e.g. an immediate repetition of the same tone, on which some scribes tend to restate the accidental, but some do not) it is taken as assumed and no clarifying accidental is added above the stave, but the absence of accidental in the source(s) is noted in the commentary. (See e.g. Medius Cantoris Lcm 1048 bar 116, note 4.) In other situations where an accidental is thought editorially necessary, it is placed above the stave and its absence in the sources also noted. (See e.g. Tenor 1 Decani Lcm 1047 bar 110, item 6.) Accidentals in round brackets on the stave apply until the end of the bar, but are used for different purposes, according to whether the part is vocal or for organ (NB: the transcription organ parts shown in the full score are literal transcriptions and contain no editorially added accidentals). In the vocal parts, they are occasionally only ‘cautionary’, but have also been used to give effect to the general convention of the period, namely that accidentals applied only to the note to which they were attached and therefore require cancellation in modern notational practice. (See e.g. Contratenor 1 Decani Lcm 1046 bar 37, note 5). In these parts, all other editorially added accidentals are placed above the stave and apply to the note only. In the organ part, accidentals in round brackets are cautionary *only* and apply until the end of the bar in the normal way. All other editorially added accidentals in the organ part are placed in square brackets on the stave

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and in small size; these apply only to the note to which they attach. (See e.g. Organ (edited) bar 37, right hand, notes 2, 5 & 6.)

Original slurs in the transcription lines are shown as faithfully where possible but many have been modified in the edited lines and others added. There is considerable disagreement between sources regarding underlay and such discrepancies are discussed in detail in the commentary. Some part-books occasionally show incorrect multiple rests, but these have not been recorded. Spelling has been modernised. For passages marked with textual repeat indications such as ://:, the text underlay is in italic.

<i>Stave</i>	<i>Part name</i>	<i>Copytext</i>
1a	<i>Medius Decani</i>	A 45
1b	Medius Decani (edited)	
2a	<i>Contratenor 1 Decani</i>	A 46
2b	Contratenor 1 Decani (edited)	
3a	<i>Contratenor 2 Decani</i>	C C4
3b	Contratenor 2 Decani (edited)	
4a	<i>Tenor Decani</i>	A 47
4b	Tenor 1 Decani (edited)	
5a	<i>Bassus Decani</i>	C C16
5b	Bassus Decani (edited)	
6a	<i>Medius Cantoris</i>	A 48
6b	Medius Cantoris (edited)	
7a	<i>Contratenor 1 Cantoris</i>	A 49
7b	Contratenor 1 Cantoris (edited)	
8a	<i>Contratenor 2 Cantoris</i>	C C5
8b	Contratenor 2 Cantoris (edited)	
9a	<i>Tenor Cantoris</i>	A 50
9b	Tenor Cantoris (edited)	
10 a	<i>Bassus Cantoris</i>	A 51
10 b	Bassus Cantoris (edited)	
11a/b	Organ (edited)	
12a/b	<i>Organ</i>	T
13a/b	<i>Organ</i>	A2
14a/b	<i>Organ</i>	B 46

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Edmund Hooper *O God of gods* Critical Edition
Verse anthem for choir and organ
Reconstructed Consort anthem

The Edition score **O God of gods (org) Edition score** (pages 21–45) is laid out as follows:

The editorial vocal lines from the full score are shown with the edited organ part. Red highlighting is used to indicate passages where text underlay differs between Decani and Cantoris (see above).

Stave Part name

1	Medius Decani
2	Contratenor 1 Decani
3	Contratenor 2 Decani
4	Tenor Decani
5	Bassus Decani
6	Medius Cantoris
7	Contratenor 1 Cantoris
8	Contratenor 2 Cantoris
9	Tenor Cantoris
10	Bassus Cantoris
11a/b	Organ

Decani/Cantoris assignment of vocal material

Sources differ in the way that their part-books assign some (mostly solo) material to Decani and Cantoris, and the tables below show how they divide entries between the two. In each case, ‘bar of entry’ in the Table refers to the entry indicated in the preceding list of incipits (see score):

Contratenor part-book incipits

Bar 44	verse 2 solo ‘Now we beseech thee’
Bar 55	verse 2 solo ‘This empire of Great Brittany’
Bar 99	verse 3 solo ‘All praise all thanks’
Bar 100	verse 3 solo ‘All praise all thanks’
Bar 102	Decani entry (last chorus)
Bar 104	Cantoris entry (last chorus)

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 Verse anthem for choir and organ
 Reconstructed Consort anthem

Table showing assignment of Contratenor material:

	Decani		Cantoris	
Source	(part-book)	bar of entry	(part-book)	bar of entry
A	(1046)	44; 99; 102	(1049)	55; 100; 104
B	(39)	55; 100; 102	(49)	44; 99; 104
C	(C2, C6)	55; 100; 102	(C7.2)	44; 99; 104
D	(20)	44; 99; 102		

Tenor part-book

Bar 56	verse 2 solo ‘This empire of Great Brittany’
Bar 90	verse 3 solo ‘To the Almighty Trinity’
Bar 102	Decani entry (last chorus)
Bar 104	Cantoris entry (last chorus)

Table showing assignment of Tenor material:

	Decani		Cantoris	
Source	(part-book)	bar of entry	(part-book)	bar of entry
A	(1047)	102	(1050)	56, 90, 104
C	(C9, C11v)	102	(C10, C14)	56, 90, 104
D	(1221)	90, 102	(1222)	56, 104
F	(49)	90, 102	(50)	56, 104
H			(78, 79)	56, 90, 104

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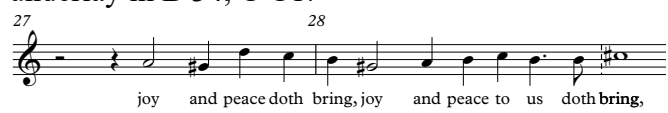
Critical Commentary

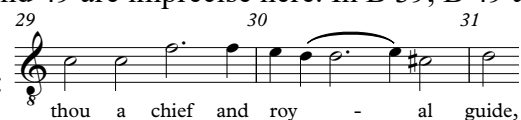
In the tables of variants, pitch is indicated by the Helmholtz system (*c'* = middle C). Parts are named from the top: MD (MC) = Medius Decani (Cantoris); Ct1D (Ct1C) = Contratenor 1 Decani (Cantoris); Ct2D (Ct2C) = Contratenor 2 Decani (Cantoris); TD (TC) = Tenor Decani (Cantoris); T1, T2 = Tenor 1, Tenor 2; BD (BC) = Bassus Decani (Cantoris). Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

Abbreviations:

br = breve; sbr = semibreve; mn = minim; cr = crotchet; qu = quaver;
 d- = dotted (e.g. d-mn = dotted minim); acc. = accidental; *sim* = similar; t.s. = time signature.

Vocal parts

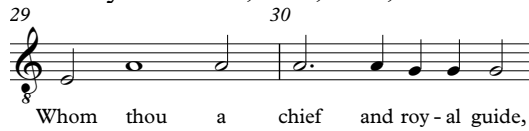
Bar	Part	symbol/ mn beat	Comment
			'The Kings Day' (C C2, C3, C7.1, C11v, C14, C16, G). 'Kings Day' (H78)
1	MD		no t.s. (A45)
20	MC	3	"Charles" (B 34, C C1)
22	MD	3	"Charles" (B 47)
22	MC	2	"Charles" (B 34, C C1)
24	MD	3	It is interesting that the part A 45 notates the rests following "joy" as 3 mn rests + cr rest, rather than the normal sbr + mn + cr (as in B 47). This might possibly indicate that a double-speed tactus is being beaten at this point, to assist the boy singing this Mean part to keep in time with the more animated text. The same occurs after the following "joy", and the same also in the MC part at bar 25 after "bring" (A 48, C C1). Contrast this with the use of sbr rests in preceding bars: 10, 14 & 21. See discussion of this passage in the Introduction to the Hooper Critical Edition: 10.ii 'Performance indications'.
24	MC	7	"doth" (B 34, C C1)
26	MD	1	sbr rest notated as two mn rests (A 45). See note to MD bar 24
26	MC	5	"doth" (B 34, C C1)
27	MD	4,6	"doth" (B 47), and <i>sim</i> bar 28
27	MC		underlay in B 34, C C1:
			
29	MD	1	the part A 45 reverts to sbr rests from here
29	Ct1D	3	<i>e'</i> (D 20)
29	BC	4	"art" (C C17)
30	CtD/C		the underlay in A 46 and 49 are imprecise here. In B 39, B 49 and D 20

it is suggestive of this: 

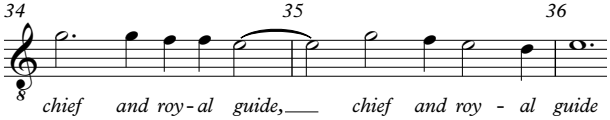
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similarly in C C2, C C6, but with the vocal slur beginning one note earlier.

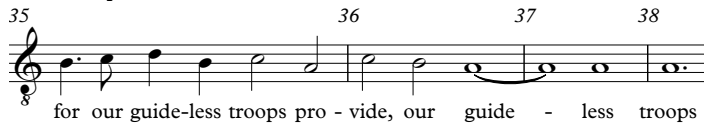
- 30 TD sbr sbr “roy-al” (C C9, C11v)
 30 TC underlay in C C10, C14, H78, H79:



- 32 BC 2 “art” (C C17)
 33 TC 2 no acc (D 22, F 50)

- 34 Ct2C underlay in F 48: 

- 35 TD/C underlay in C C10, C14, H78, H79:



- 35 BD 4 cr g-sharp (D 23, J); cr e (B 38, C C16, C19; E, G).
 35 BC 1 no acc (I)
 35 BD 6 (to 36.3): ‘provide provide’ (J)

- 36 TD underlay in C C9, C11v: 

- 36 BD/C 2 cr e (A 51, B 33, B 38, C C16, C17, C19, G, I); cr d (E, J) but see equivalent passage in bar 80

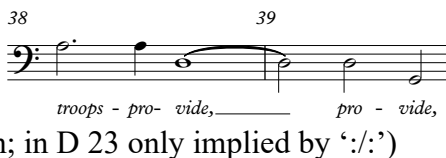
- 37 Ct1C 2 no acc (B 49, C C7.2)

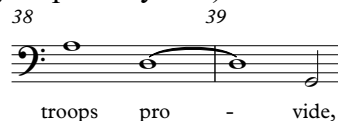
- 37 BD 5 None of the BD sources indicate sharp, but see BC in this bar (A 51) and see analogous passage in bar 82
 37 BC 5 no acc (I).

- 38 MD 1,2 A 45 shows undotted cr cr here and also in bar 39, but MC (A 48) maintains the dotted rhythm, as do B 47, B34 and C C1. Furthermore, in the equivalent passage at bars 82–83 both MD and MC are dotted, so bars 38–39 appear to be an oversight.

- 38 MC 4 no acc (C C1)

- 38 Ct2C 2 no acc (F48)

- 38 BD underlay in D 23, J: . (In J the text underlay is as shown; in D 23 only implied by ‘:/:’)

- 38-9 BD underlay in B 38, C C16, C19, G: 

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38-9 BC

underlay in B 33, C C17, I:



39 MD 1,2
 40 MD 4,5
 40 MC 4,5
 40 Ct2D

d-cr qu (B 47). In the analogous passage in bar 83 A 45 is dotted.

d-cr, qu (B 47)

d-cr, qu (B 34)

underlay in Ct2D (B 48, C C3, C C4):



The rhythm would appear to be incompatible with that of Ct2C (C C5, C C7.1):



both here and

similarly in bars 84-85. See Introduction to the Hooper Critical Edition for a discussion of this issue.

Later versions of the work may have introduced more rhythmic complexity. See for example bar 85 of Ct1D in B 49 and bars 104 & 108 of Ct1D in B 39 and C C2.

40 Ct2C

underlay in F 48:

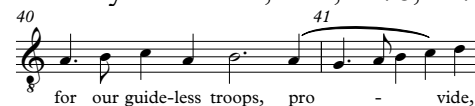


40 TD/C

underlay in C C9, C10:



underlay in C C11v, C14, H 78, H 79:



40 BD

underlay in D 23, J:



40-1 BD

the rhythm and underlay shown in the copytext C C16 is also given in B 38, C19 and G, but that of D 23 & J agrees with BC (A 51) and is preferred

40 BD 4

no acc (C C19, G)

40 BC

underlay in B 33:

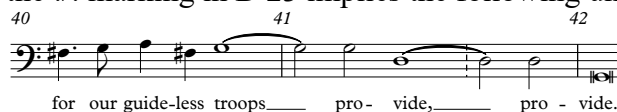


underlay as in B33 but with erroneous br G between "troops" and "provide" (? possible bleed-through) (C C17)

underlay as in B 33 but with no acc bar 40.4 (I)

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the $\therefore$ marking in D 23 implies the following underlay:



D 24 has similar marking to D 23 (but see the following entry)

40 BC 4

no acc (D24, I)

41 Ct2D 6

none of the sources have a sharp here

41 TD

underlay in F 49:



41 TD 8

cr *f* no acc (D 21, F 49)

41 TC 8

cr *f* no acc (C C10, C14, H 78, H 79)

41 TC

underlay repeat $\therefore$ and vocal slurs imprecise (A 50), therefore TD followed here

41 TC

underlay in D 22, F 50:



42 Ct2C

no corona (F 48)

42 TD/C

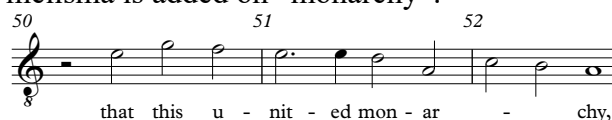
no corona (C C11v, C14, D 21, 22, F 49)

42 BD/C

no corona (C C16, D 23, 24, G)

44 CtD 3

In some part-books, the roles of Contratenor Decani and Cantoris in this verse are reversed from the way that they appear in A 46 and 49 (see note above 'Decani/Cantis assignment of vocal material')
 "that this unite united monarchy". The word "unite" is not in Buck's verse (see above) but the OED gives this as an obsolete adjectival form of the word "unite", so perhaps this was later added for political reasons. (See General Introduction and 'The Occasional Anthem'). It is set in three extant part-books that contain this verse: A 46, B 49 and C C7.2, but not in a fourth, D 20, where the word is omitted and instead a melisma is added on "monarchy":



55 Ct1C 2

"the" (A 49)

62 Ct1D/C

underlay in B 39, C C2:



In C C6 vocal slur is from 62.2 to 62.3

70

A number of later sources show a small section of two bars notated at, effectively, twice the speed of the version shown in the present edition, by means of halved note-values. A discussion of this passage is to be found in the Introduction to the Hooper Critical Edition: 10.ii 'Performance indications'. All three organ parts T, B 46 & A2 contain the "short" version. Of particular interest is the rubric "long time" in T beneath the revised bar. Sources in which the relevant passage is notated are:

'Long' version: A 45–51; D 20–24; F 48–50

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‘Short’ version: B 33–49; C C2, C6, C7.2, C10, C14, H78, H79.

(See discussion of this rubric in the Introduction: 10.ii).

70 TC 1-2

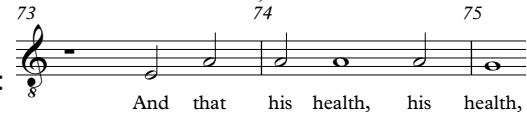
d-mn cr (C C10, C14, H 78, 79)

71 Ct1C 1

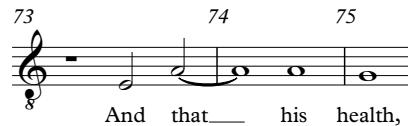
no acc (B 49, C C7.2). All three organ parts have sharp (and NB all these five sources notate the ‘short’ version)

73 TD

underlay in C C9, C11v:



underlay in D 21, F 49:

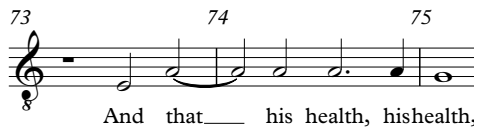


73 TC 1

sbr *d* (H78)

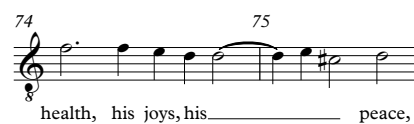
73 TC

underlay in D 22, F 50:



74 Ct1D/C

underlay in B 39, C C2, C6, C7.2:

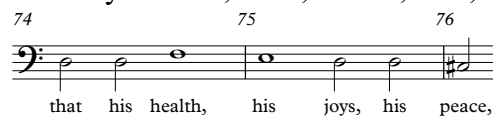


74 Ct1C 3-4

d-cr qu (B 49)

74 BD/C

underlay in B 33, B 38, C C16, C17, C19, I, J:



underlay as above but with erroneous sbr on 76.1 “peace” (C C17)

75 TC 1

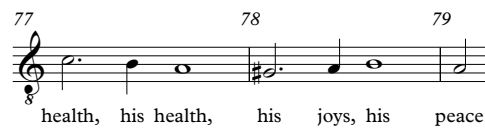
text here simply repeats “his health” through bar 76. The underlay of T1D is preferred.

75 BD 2

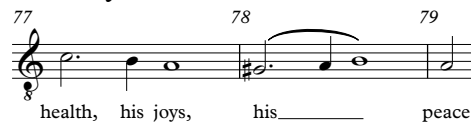
“joy” (G)

77 TD/C

underlay in C C9:



underlay in C C10, C11v, C14. H78, H79:



78 BD 1

“joy” (E, G)

79 Ct1D/C 1

sharp (B 39, C C2, C6)

79 BD 6

cr *e* (B 38, C C16, E, G); cr *g*-sharp (D 23, J); cr *g* (C C19) and see note to bar 35 above

79 BC 3

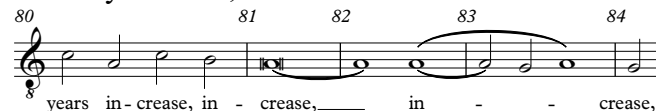
no acc (C C17)

79 BC 6

cr *e* (B 33, C C17)

80 TD

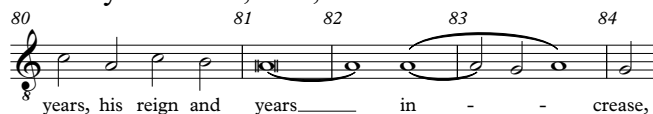
underlay in C C9, C11v:



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80 TC

underlay in C C10, C14, H 79:

underlay as above but with mn *c'* on 80.4 (H78)

underlay in D 22, F 50:

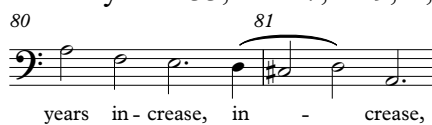
thereafter in D 22 repeat of text in not specific.

80 BD/C 4

cr *d* (A 51 B 33, B 38; C C16, C17, C19; D 23, 24, E, G) but compare bar 36 and note that all three organ sources show *e* in both bars (see organ commentary)

80 BD/C

underlay in B 33, C C17, C19, E, G, J:



80 BD/C 4

no vocal slur, implies repeat of "his years increase" (D 23, 24)

81 Ct1D 4

sharp (B 39, C C2, C6)

81 Ct1C 4

no acc (B 49, C C7.2)

81 BC 1

no acc (I)

82 TC 2

"increase" in place of "years increase" (C C10)

82 BD 3

no sources indicate sharp; but BC both here and in the analogous bar 37 is indicated sharp (A 51)

82 BC 3

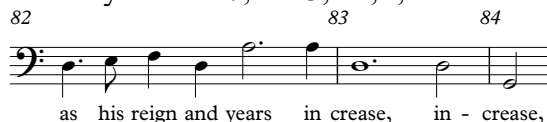
no acc (C C17, D 24, I)

82-4 BD

the rhythm and underlay shown here for C C16 is found also in B 38, C C19 and G.

82-4 BD/C

underlay in C C17, D 23, 24, I, J:

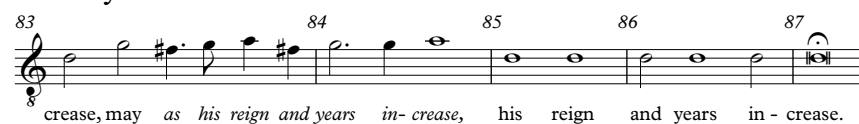


83 Ct1D/C 6

no acc (CC7.2, D 20)

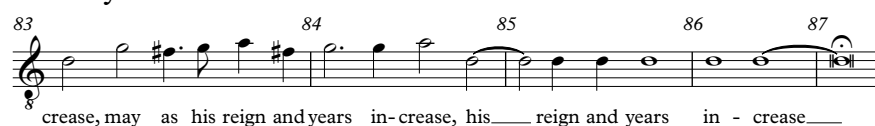
84 Ct1D 4

underlay in B 39:



84 Ct1C 4

underlay in B 49:



84 Ct2D 3

underlay as in B 49 for bar 84; in bar 85 "years increase" (C C7.2)

84 Ct2C

"his years increase" (B 48, C C3) in place of "his reign and years"

underlay in F 48:



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- 84 BD 6 no acc (B 38, C C19)
 84 BC 6 no acc (I)
 85 MD/C 3,4 d-cr qu (B 47 & 34, C C1)
 85 TD/C underlay in C C9, C10, C14, H 78 (but C10, C14, H 78 with no acc in bar 86 on cr *f'*):



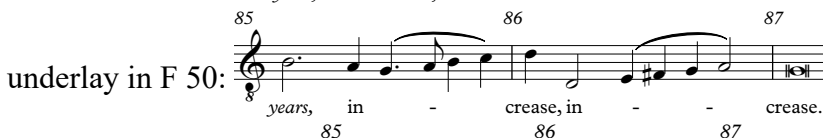
- TD 2 “may :/”: together with lack of vocal sur seems to indicate repetition of “may as his reign and years” (F 49)
 TC despite the clearly indicated repeat of “may as his reign and years” in the copytext (A 50), a repeat of “increase” seems better suited to the phrase and agrees with TD and most of the other lower parts.

- TC underlay in H79:
 underlay in C C11v:



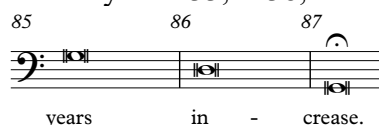
- TD the same underlay as C C11v, but with no acc bar 86 on cr *f'* (D 21)

- TC underlay in D 22:
 underlay in F 50:



- 85-6 BD/C underlay in D 23, 24, J: (In J the text underlay is as shown but in D 23 & 24 only implied by ‘:/’)

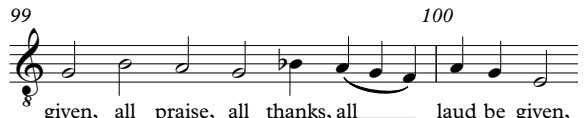
- 85-6 BD/C underlay in B 33, B 38, C C16, C17, C19, E, G, I:

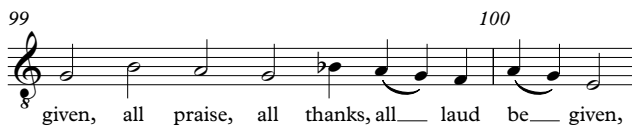


- 86 TD 4 no acc (D 21, F 49)
 86 TC 4 no acc (C10, C14, H 78, H79)
 87 Ct2C no corona (F 48)
 87 TD/C no corona (D 21, 22, F 49, F 50)
 87 BD/C no corona (D 23, 24, G)
 88 all 1 all parts notate groups of 3 mn rests throughout this section
 88 TC t.s. $\text{C}\text{3}$; all other vocal parts have C unless otherwise recorded
 88 BD 1 no t.s. (B 38, J)
 93 MC 3 no acc (C C1)
 94 MD 6,7 (to bar 95) “above” (B 47)
 95 MC 6 (to bar 96) “above” (B 34, C C1)
 96 MC 4-5 vocal slur from qu *g'* to mn *a'* (B 34)

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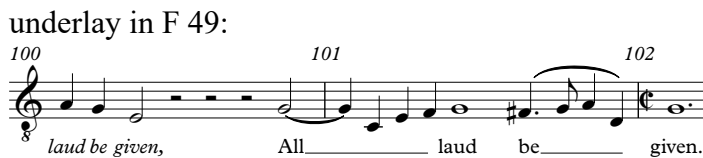
96 TD 4 no acc (D 21, F 49)
 97 MD 6,7 see note to bar 94 (B 47)

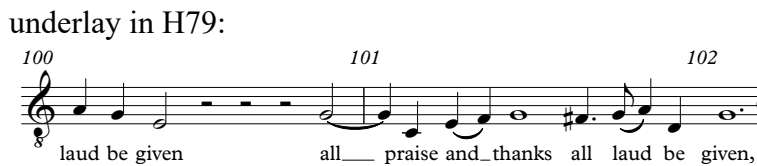
99 TD underlay implied in F 49: 
 99 TC 1-5 underlay in A 50 is obscured by a patch pasted over the manuscript. C C10 is followed here.

99 TC underlay in C C14: 

100 MC 4 sharp (C C1)
 100 TD underlay in D 21:

TC 
 underlay in F 49:

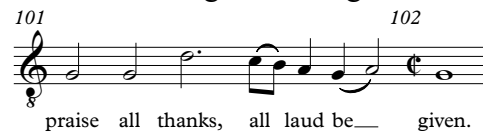

 underlay in H79:



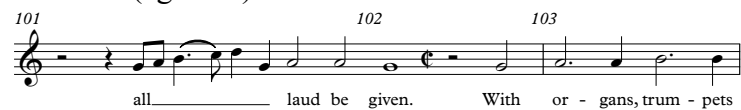
101 MC 8-9 vocal slur from cr *e'* to mn *d'* (B 34); underlay unclear (C C1)
 101 Ct1D 2 *a* (A 46, D 20); *g* (B 49, C C7.2). The latter is preferred.

101 Ct1D underlay in D 20: 

Similarly in B 49, but with t.s. change before “given”.

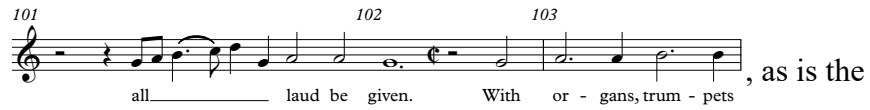
underlay in C C7.2: 

101 TC 6 no acc (H 78, H 79)
 102 The surviving parts are inconsistent in their notation of the metre change. In A45 (MD), the t.s. change to C is placed after final note of the verse (“given”) rather than before:

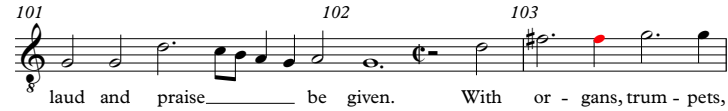


To be metrically correct, however, the sbr *g'* should be dotted:

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case in the Peterhouse part (B47). The change to C is also placed after “given” and a dot correctly added to the *g* in A46 (CtD):



and also in C C10, C14, D20 and H78, but both the equivalent Peterhouse Contratenor parts place the C before “given” instead of after it, as do all three of the organ parts, and this is the policy followed in the present edition.

102	T1D	1	“the third Cho[ru]s is two tenors on a side primus tenor” (A 47) “this chorus following is two tenors on a side the First Tenor” (C C9) “chorus for two tenors” (D 21)
102	T2D	1	“Secund[u]s tenor” (A 47) “This last chorus for 2 Tenors” (D 21)
102	TD		C C11v shows only the Tenor 1 part, with no indication that the line divides; likewise F 49
102	T1C	1	“This Cho[ru]s 2 Tenors” (A 50) “chorus: 2 Tenors:” (C C10, H 78) “for 2 Tenors” (D 22)
	T2C	1	“the second tenor of this last chorus followeth begins both together” (C C10, H 78) “The second Tenor” (C C9) “...s ... nors” (incomplete image) (D 22)
102	TC		C C14 shows only the Tenor 1 part, with no indication that the line divides; likewise F 50 and H 79.
102	BD	1	no t.s. (J)



104	Ct1D		underlay in B 39, C C2, C C6:
104	TC		C C14, H 79 contain only Tenor 1 part, with no indication that the line divides.
104	TC		D 22 shows the Tenor 2 part followed by the Tenor 1 part, though not identified as such.
104	T2C		underlay in C C10, H78:
105	Ct1C	2	no acc (A 49)
105	T2C		“organs, trumpets, trumpets, trumpets” (D 22, H 78)
	T2C	6	cr <i>b</i> (H 78)

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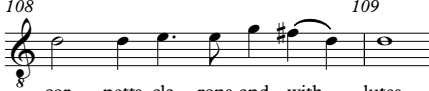
106 Ct1C underlay in B 49, C C7.2:  or - gans, trum - pets, and with flutes,

106 T2C 2 cr *c'* (H 78)

106 BC underlay in I:  trum-pets and with the flutes,

106 BC 2 *a* (B 33, C C17)

107 Ct1D 5 *e'* (D 20)

108 Ct1D underlay in B 39, C C2:  cor - netts, cla - rons and with lutes,

Vocal slur one note earlier on “and” (C C6)

108 T1D underlay in C C9, C11v, D 21, F 49:  cor - netts, cla - rons and with lutes,

108 BD 2 mn (C C16)

109 Ct1D 1 “lute” (C C6)

109 Ct1C underlay in B 49, C C7.2:  with cor - netts, cla - rons and with lutes,

109 T1C underlay in C C10, C14, H78, H79:  with cor - netts, cla - rons and with lutes,

underlay in D 22, F 50:  with cor - netts, cla - rons and with lutes,

109 T2C underlay in D 22:  with cor - netts, cla - rons and with lutes,

underlay in C C10, H78:  with cor - netts, cla - rons and with lutes,

109 BC 6 cr *A*-flat (I)

110 Ct1D 2 mn *e* “with” instead of cr rest cr *e* (B 39, C C2, C6)

110 T1D 6 no acc (A 47, C C9, C11v, D 21, F 49)

110 T1D underlay in C C9:  with harps, with cym - bals and with shawms,

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underlay in C C11v, D 21, F 49:



110	T1C	3	no acc (D 22, F 50)
110	T1C	4	no acc (CC10, C14, H 78, H 79)
		6	mn <i>e</i> mn <i>rest</i> (C C10, C14)
111	BD	3	mn <i>A</i> (C C19)
112	Ct1C	2	cr <i>rest</i> cr <i>e'</i> (C C7.2)

112	T2C		underlay in D 22, H 78:

113	Ct1C	1	sharp (B 49, C C7.2)
113	T1C	6	qu <i>f'</i> no acc. (C C10, C14, H 78, H 79)
113	T2C	7	qu <i>f'</i> no acc. (D 22)
113	BC	2-3	vocal slur (B 33)

113	BC		underlay in D 24, I:

113	BC		underlay in C C17:

113	BC	2-3	vocal slur (B 33)

114	Ct1D		underlay in D 20:

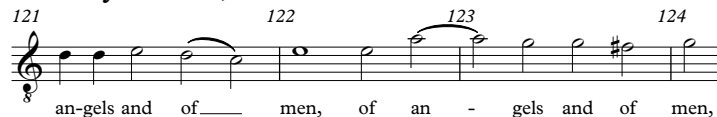
115	T1D		underlay in D 21, F 49:

		2-3	vocal slur (C C10)
		7	qu <i>f'</i> -sharp (C C9, C11v, D 21, F 49)
116	MC	4	no acc (A 48, B 34, C C1)

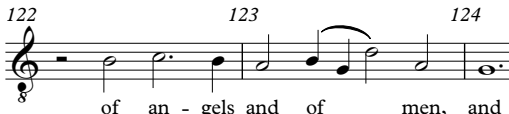
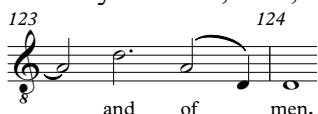
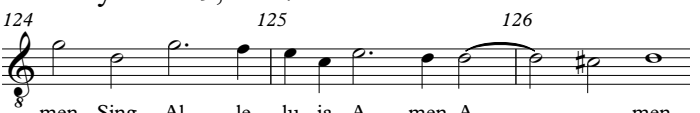
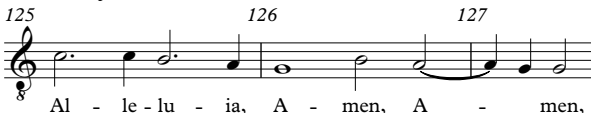
116	Ct2C		underlay in F 48:

117	Ct1C		underlay in B 49, C C7.2:

117	T2C	2-3	vocal slur (C C10)
117	BC	3	sbr <i>A</i> "and", in place of mn mn "hymns and" (I)
120	Ct2D		vocal slur in B 48 unclear
121	Ct1C		underlay in B 49, C C7.2:



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- 122 T2D underlay in C C9: 
- 122 T2D underlay in D 21: 
- 122 T2C vocal slur on “of” imprecise (A 50) but clear in C C10 and D 22, therefore followed here.
- 122 T2C underlay in D 22: 
- 122 BD underlay in J: 
- 123 Ct1D underlay in B 39, C C2, C C6: 
- 123 T1D&C underlay in C C9, C10, C11v, C14, D 21, 22, F 49, H 78, H 79: 
- 123 T2C intended text repeat and vocal slur imprecise (A 50). The reading in C C10 is followed here.
- 125 Ct1D 3 to bar 126.3: “Amen” instead of “Amen, Amen” (B 39, D 20)
- 125 Ct1C underlay in B 49, C C7.2: 
- 125 T1D 4 the separate articulation in music of this period of the syllable “i” in “Alleluia” was examined by John Morehen.⁶ See also Introduction to the Hooper Critical Edition:10.v and several entries below.
- 125 T1D/C underlay in C C11v, C14: 
- underlay in D 21: 
- 125 BD 2 mn d (J)

⁶ John Morehen, ‘Alleluia: A Question of Syllabification, c.1550-c.1625’, *John Donne Society Journal*, 25 (2006), 291–314.

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126 Ct2C underlay in F 48: 
 126 T1D 2 to bar 127.3: “A-men” in place of “Amen, Amen” (C C9, C11v, F 49)

126 BD underlay in E, G: 
 126 BD alignment of underlay in J (which uses neither vocal slurs nor hyphens throughout this piece) could be cited to justify separate articulation of

“i” and “a” in “Alleluia”:  See note to bar

125 T1D above and also Introduction to the Hooper Critical Edition: 10.v. The underlay in bar 132 could also support this (see below).

126 BC underlay in C C17: 

underlay in D 24: 
 underlay as for D 24, but without vocal slur (I)
 underlay in B 34, 47:

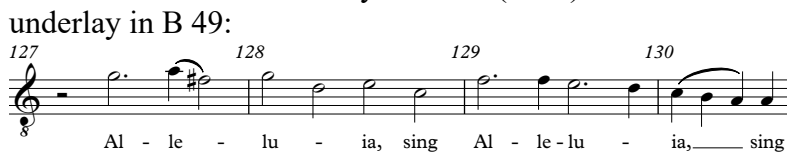
127 MD, MC



underlay in C C1 is unclear
 due to the unclear underlay in both A 45 and 48 (see below) the version in B 34 & 47 is adopted for this edition in MD and MC.

127 Ct1D underlay in B 39, C C2, C C6: 

127 Ct2D to bar 128.1: “Amen” in place of “Amen, Amen” (B 48)
 127 Ct1C this edition follows underlay of Ct1D (A 46)

underlay in B 49: 

underlay in C C7.2:



(also with clear indications of separate articulation of “i”. See note above, bar 125 T1D)

127 MC underlay unclear, uncertain positioning of ://: sign (A 48)

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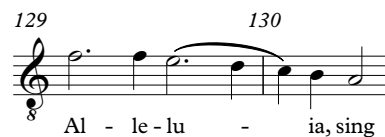
128 MD 5 vocal slur unclear (A 45). The underlay for MD and MC in this edition here follows that of B47 and B34

128 MC 4 vocal slur and underlay uncertain (C C1)

128 T2D underlay in D 21, 22: 
 the separation of the syllables shown in this edition's transcription of A 47 is debatable, but the hyphenation in D 21 is clear.

128 BD/C underlay in D 23, 24, J: 

128 BC underlay in I: 

129 Ct1D underlay in C C2, C C6: 

129 Ct2D 1 sharp (B 48)

129 Ct1D 1 g' (D 20)

129 Ct1D underlay in D 20: 

(another example of separate articulation of "i". See note above, bar 125 T1D)

Ct1C underlay in B 49: 

129 T2D 2 to bar 130: "A-men" in place of "A-men, A-men" (C C9, D 21)

129 T1D/C underlay in C C9, F 50: 

129 T2C no vocal slur

129 BD/C underlay in B33, B38, C C17, C19: 

129 BD underlay in G: 

131 Ct1C 1 no acc (B 49, C C7.2)

131 Ct2D/C 2 Ct2D no acc (B 48, C C3, C C4) but Ct2C sharp (C C5, C C7.1, F 48): the sharp is preferred.

131 Ct2D 3 no acc (C C4), flat (B 48, CC3)

131 Ct2C 3 flat (C C5, C C7.1, F 48)

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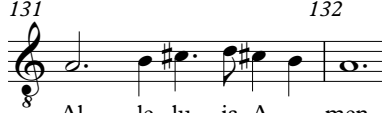
131 T1D

missing br *rest* (D 21)

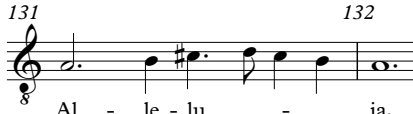
131 T2D

underlay in C C9, C10:  unequivocal notation of a separately articulated “i”. See note above, bar 125 T1D.

131 T2D

underlay in D 21: 

131 T2C

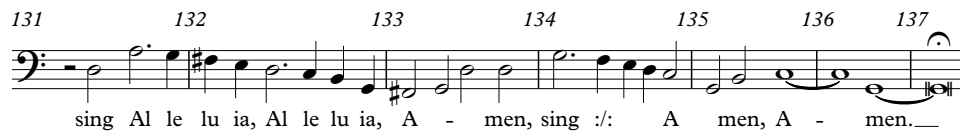
underlay in D 22, H78: 

T2C 5

qu *c'* no acc (H78)

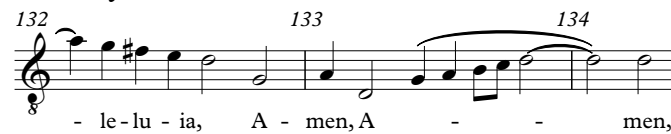
131 BC

underlay from here in I is less than clear, not least in bar 134, where there are not enough notes for the text implied by the repeat mark:



132 CtD/C

underlay for Ct1D and Ct1C in B 39, B49, C C2:

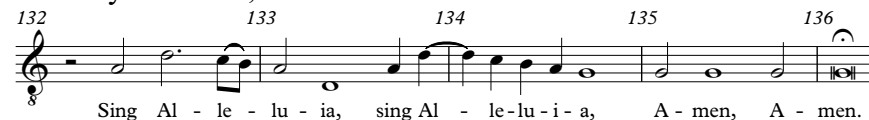


Similarly in D 20, but with no acc on 132.3 (cr f')
 underlay in C C6 & C7.2:



132 T1D/C

underlay in C C10, H79:



underlay in H78 as for C C10 above, but no vocal slur in bar 132
 underlay in C C11v and C14:



132 T1C

bar 132 to 133.2: “A-men” in place of “A-men, A-men” (D 22, F 50)

132 BD

1

no acc (C C19)

132 BD

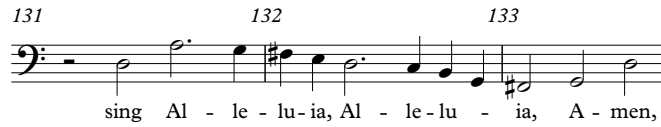
5-6

no vocal slur (B 38, C C19, E)

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132 BD/C

underlay in B 33, B 38, C C17, and implied in E:



The same underlay is given in C C19, but without sharp on *cr f* in bar 132; and in D 23, but without sharp on *mn F* in bar 133.

BD

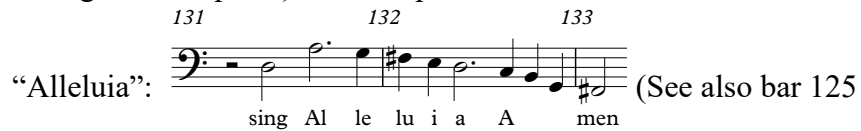
underlay as above but bar 133 *mn F* no acc (D 23)

underlay in G:



BD

alignment of underlay in J (which uses neither vocal slurs nor hyphens throughout this piece) shows separate articulation of “i” and “a” in



above, TD1).

132 BC

underlay in D 24:



133 MD/C 5

vocal slur unclear (A 45, A48). The shape of the melodic line is well suited to the separate articulation of “i” in “Alleluia. See note to bar 125 TD1 above.

133 T2D

underlay in C C9, C10 and D 20:

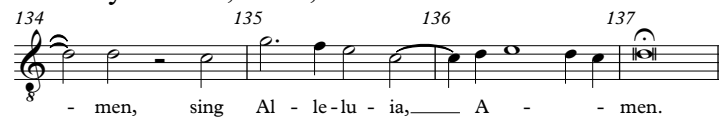


133 T1C 3

cr f (D 22)

134 Ct1D

underlay in B 39, C C2, C C6:



134 Ct1C

underlay in B 49, CC7.2:



134 Ct2C

underlay in F 48:



134 T1D

underlay in C C11v:



134 T1C

underlay in CC10:

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underlay in C C14:



134 T2D

underlay in C C9, C10:



134 T2D/C

underlay in D 21, 22:



134 T2C 2-3

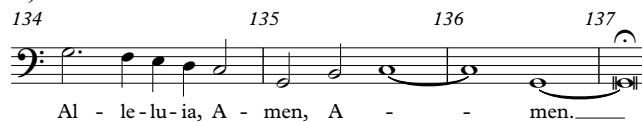
no vocal slur (H78)

134 BD 3-4

no vocal slur (B 38, E)

134 BD

underlay in D 23, J:



134 BC

underlay in D 24:



134 BC

underlay in C C17:



135 Ct2D

underlay in C C3:



This is the underlay in Ct2C (C C5 and C C7.1) and is followed in this edition.

135 T1C 2

mn (A 50): T1D (A 47) has sbr, and its underlay is clearer, therefore followed here.

136 T1D

no corona (C C11v)

136 BD

no corona (G).

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Organ

Sources:

Oxford, Bodleian Library

MS Tenbury 791 pp119v–121v *c.* 1630 T

Durham Cathedral Library

MS A2 p192 Organ book *c.* 1635 –*c.* 1665 A2

Cambridge, Peterhouse, Perne Library

‘Former Caroline Set’ *c.* 1625–40
MS 46 p26–28 Organ B 46

In this commentary, the polyphonic lines of the organ part are abbreviated R/Tr, R/A, L/T and L/B. Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1)

The main score shows four organ parts:

1. editorial part
2. transcription of Tenbury 791
3. transcription of Durham A2
4. transcription of Peterhouse MS 46.

Tenbury 791 is the principal source, and the editorial part is based closely upon it. The Durham and Peterhouse parts show divergencies which are often of minor significance. Rather than create an excessively long critical commentary by giving full text entries for all such instances, many are simply highlighted in the score in red, so that they can be seen in context, and a brief note is added, for example:

<i>Bar</i>	<i>part</i>	<i>line</i>	<i>note</i>	<i>meaning</i>
6	A2	L/B	no g	lacking pitch g present in T
8	A2	L/T	+ g'	added pitch g'
8	B 46	L/T	no e'	lacking pitch e' present in T
11	A2	L/T	d-sbr	dotted semibreve differs from T
15	T, B 46, A2	R/Tr	no nat	lacks flat to cancel previous sharp, etc.

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Commentary

Bar Line mn beat Comment

0			The sharp signed in the key signature to the T and A2 organ parts on <i>B</i> and <i>b</i> of the bass stave and <i>b</i> and <i>b'</i> of the treble stave indicate that this pitch is always <i>mi</i> rather than <i>fa</i> (i.e. is natural rather than flat) unless indicated. This is in contrast, for example, to the Tenbury 791 and Durham A6 organ parts of <i>The Blessed Lamb</i> , in which the signature contains neither sharp nor flat on these pitches, so that they must usually be determined according to context.
3	L/T	3	acc not clear (B 46)
14	L/R	2	direct <i>f'</i> (T)
23	L/T	2	cr <i>d</i> (A2)
25	L/T	2	<i>f'</i> lacking sharp (T, A2, B 46)
26	R/Tr	1	<i>f''</i> lacking sharp (T, A2)
31	R/A	3	<i>c'</i> lacking sharp (T, A2, B 46)
	L/B	3	<i>c</i> lacking sharp (T, A2, B 46)
35	L/B	2	<i>g</i> lacking sharp (T, A2, B 46)
36	R/A	2	<i>g'</i> lacking sharp (T, A2, B 46)
37	R/A	1	<i>f'</i> lacking sharp (T, A2, B 46)
37	L/B	4	<i>f</i> lacking sharp (T, A2, B 46)
37	R/Tr	3	<i>f'</i> natural (cautionary)
38	R/A	1	<i>f'</i> lacking sharp (T, A2, B 46)
41	R/A	3	<i>f'</i> lacking sharp (T)
52	R/A	2	<i>g'</i> lacking sharp (T, ? B 46) – B 46 has MS damage
62	R/A	1	<i>c'</i> lacking sharp (T)
66	L/T	1	<i>f'</i> lacking sharp (T, A2, B 46)
69	L/T	2	<i>f'</i> lacking sharp (T, A2, B 46)
	L/T	3	<i>g</i> lacking sharp (A2)
70	R/A	2	cr <i>g'</i> perhaps in error (B 46)
71-2			these two bars are doubled in values to match vocal parts of “long version” (see critical commentary to vocal parts, bar 70 and elsewhere) also Introduction to the Hooper Critical Edition: 10.ii
71			rubric “long time” between staves (T). See Introduction, as above.
72	R/A	2	<i>c'</i> is sharp in T, but no acc in A2 and B 46 nor in Contratenor 1
73	R/A	3	<i>c'</i> natural (cautionary)
76	R/A	1	<i>c'</i> lacking sharp (T, A2, B 46)
	L/B	1	<i>c</i> lacking sharp (T, B 46) but sharp (A2)
79	L/B	4	<i>g</i> lacking sharp (T, A2, B 46)
80	R/Tr	4	<i>g'</i> lacking sharp (T, A2, B 46)
80	L/B	4	<i>e</i> in all three sources, but <i>d</i> is required by vocal parts
81	R/Tr	3	<i>f'</i> lacking sharp (T, A2, B 46)
81	R/A	4	<i>c'</i> lacking sharp (T, A2, B 46)
82	L/B	2	<i>f</i> lacking sharp (T, A2, B 46)
82	R/A	3	<i>f'</i> lacking sharp (T, A2, B 46)
86	R/A	1	<i>f'</i> lacking sharp (T) sharp (A2, B 46)
87			sbr (T, A2, B 46)

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90	R/Tr	3	<i>c''</i> -sharp (T, A2, B 46) but conflicts with Medius parts
90	R/A	3	cr <i>f'</i> -sharp  possible ornament
91	R/A	4	direct <i>e'</i> (T)
92	L/T	4	direct <i>d'</i> (T)
	R/A	5	direct <i>b</i> (T)
93	L/T	1	direct <i>c'</i> (T)
114	R/A	1	direct <i>c'</i> -sharp (T)
126	R/A	3	direct <i>d'</i> (T)
130	R/A	2	direct <i>a</i> (T)

Table showing which part-books notate the ‘long’ or ‘short’ version of bar 71, as discussed in the Introduction to the Hooper Critical Edition: 10.ii.

‘Long’ version

A	London, Royal College of Music	MS 1045	Medius Decani
		MS 1046	Contratenor [1] Decani
		MS 1049	Contratenor [1] Cantoris
		MS 1050	Tenor Cantoris
D	Oxford, Christ Church Library	MS 1220	Alto [1] Decani
		MS 1222	Tenor Cantoris
F	Chapel Royal, St George’s Windsor	MS 50	Tenor Cantoris

‘Short’ version

B	Cambridge, Peterhouse, Perne Library	MS 47	Medius Decani
		MS 39	Contratenor 1 Decani
		MS 49	Contratenor 1 Cantoris
C	Durham Cathedral Library	MS C2	Contratenor 1 Decani
		MS C6	Contratenor 1 Decani

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	MS C7.2 ⁷	Contratenor 1 Cantoris
	MS C10	Tenor Cantoris
	MS C14	Tenor Cantoris
H	London, British Library	Add. MS 30478 Tenor Cantoris
		Add. MS 30479 Tenor Cantoris
T	London, British Library	MS Tenbury 791 Organ (Batten organ book)
B 46	Cambridge, Peterhouse, Perne Library	MS 46 Organ
A2	Durham Cathedral Library	MS A2 Organ

A reconstructed consort anthem

The starting point for the speculative reconstruction included here is the proposition which I have made in Chapter 3D.5 & 6 that the extant organ parts to this work are not only intended as playable accompaniments to the surviving vocal parts,⁸ but may also represent a short-score of pre-existing parts for consort instruments. The instruments chosen here are wind rather than strings, and the reasons for that are discussed in 3D.7.⁹ The basic consort is in six single-line parts, consisting of two cornetts, one tenor cornett and three sackbuts, in addition to the organ. Since the vocal scoring is in five parts until the final, antiphonal chorus divides into six, the two cornetts alternate for the interchange between verse and chorus sections, allowing for the practical demands of the relatively high tessitura in verse sections and length of the piece. At

⁷ 2nd fascicle

⁸ Though the extent to which they are intended to be played in their entirety is open to question, as I have also discussed.

⁹ See Chapter 4.5 'Use of wind instruments'.

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the antiphonal chorus, the six-part wind ensemble allows for each choir to be accompanied by one cornett and one sackbut on the top and bottom lines, as would be standard practice in cathedral accompaniment,¹⁰ the tenor cornett and remaining sackbut re-entering when the choirs re-unite at bar 122. However, at the dividing point in bar 102 a sixth vocal part is introduced by the division of the Tenor line in each previously five-part choir. I have argued that, in the original performance, the vocal forces, instead of being in the liturgical Decani and Cantoris format in which we find the surviving parts, could instead have been a single corpus of ten voices. I have also proposed that the additional ‘voice’ at this dividing point could have been instrumental rather than vocal, making a total of eleven single-line parts, the eleventh being a curtal, which combines the two Tenor 2 parts from the extant vocal material into a single instrumental line.¹¹ This is the format of the score ‘**O God of gods (consort) Full score**’ (pages 46–77). A secondary score ‘**O God of gods (consort) Wind**’ pages (78–89) shows the wind ensemble alone.

Apart from the *bicinium* sections of the antiphonal chorus, the organ part is in full, four-part writing for most of the time, making it relatively straightforward to deconstruct into separate instrumental lines. Where notes have occasionally been added, these are in small size. Some added markings and rubrics require explanation. The square brackets, such as in cornett 2 at bar 5 and cornett 1 at bar 27, indicate passages where the instrument doubles a solo voice a verse section and may find that balance requires it to be tacet. (This was a conclusion from the experience of recording the work for the ‘In Chains of Gold’ CD, attached as appendix data to this research, and an issue which is discussed in a separate chapter on performance issues).¹² Square brackets are used more extensively in the third verse, partly for the same reason, but

¹⁰ Helen Roberts, ‘Wind Instruments in Provincial English Cathedrals, c. 1580–c. 1680: Towards a Performance Practice’ (unpublished thesis, Birmingham City University, 2019).

¹¹ See Introduction to the Hooper Critical Edition.

¹² See Chapter 4.5 Use of wind instruments’.

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also to enable the instruments to re-enter at the marking ‘PLAY FROM HERE’ with the words ‘All praise, all thanks’, thus providing a climax to the dramatic division of the chorus for the antiphonal section. An alternative approach is to use a larger instrumental ensemble, introducing a third treble instrument the beginning of this verse (such a third cornett), and others during the antiphonal section (such as a shawm and lutes) and this can be heard in an alternative recording discussed in the same chapter.

There is clearly a variety of ways in which the organ part may be deconstructed into an instrumental ensemble, and the method shown here is offered partly as a discussion document.¹³ It was recorded on Volume 2 of the performance and recording project ‘In Chains of Gold’, which forms part of the data to this research.¹⁴

¹³ Dr Andrew Johnstone has shown the way here with his reconstruction of lost consort songs by William Byrd, concealed within the form of a lute intabulation (see William Byrd, ‘Eight Fragmentary Songs’, edited and reconstructed by Andrew Johnstone (London: Fretwork Editions 2021)) His encouragement of my attempts to follow his lead in this Hooper anthem is gratefully acknowledged.

¹⁴ ‘In Chains of Gold’, The English Pre-Restoration Verse Anthem Vol. 2, Signum SIGCD609 (2020).

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Edmund Hooper *Hearken, ye nations* Critical Edition
1. Consort anthem
2. Verse anthem for choir and organ

SOURCES

1. Consort anthem:

A: Oxford, Christ Church Library
GB-Och MS Mus 56–60, c. 1620

abbreviation

Mus. 56, pp. 211–13 Cantus	A 56
Mus. 57, pp. 204–6 Quintus	A 57
Mus. 58, pp. 100–2 Sextus	A 58
Mus. 59, pp. 198–200 Contratenor	A 59
Mus. 60, pp. 216–18 Tenor	A 60

2. Verse anthem for choir and organ:

Vocal parts:

B: London, Royal College of Music
MSS 1045–51, early 17thC

MS 1045, fos. 64 ^r –65 ^r (117 ^r –118 ^r) Medius Decani	B 45
MS 1046, fos. 70 ^v –72 ^r (115 ^v –117 ^r) Contratenor Decani	B 46
MS 1047, fos. 71 ^v –72 ^v (105 ^v –106 ^v) Tenor Decani	B 47
MS 1048, fos. 67 ^v –69 ^r (116 ^v –118 ^r) Medius Cantoris	B 48
MS 1049, fos. 80 ^r –81 ^r (116 ^r –117 ^r) Contratenor Cantoris	B 49
MS 1050, fos. 69 ^v –70 ^r (105 ^v –106 ^r) Tenor Cantoris	B 50
MS 1051, fos. 87 ^r –87 ^v (116 ^r –116 ^v) Bassus Cantoris	B 51

C: Oxford, Christ Church Library
MSS Mus. 1220–24, c. 1640–1700

Mus. 1220, pp. 252–4 Contratenor Decani	C 20
Mus. 1221, pp. 234–5 Tenor Decani	C 21
Mus. 1222, pp. 230–1 Tenor Cantoris	C 22
Mus. 1223, pp. 238–9 Bassus Decani	C 23
Mus. 1224, pp. 233–5 Bassus Cantoris	C 24

D: Windsor, St George's Chapel
MSS 48–50 [SGC Mus. MSS 18–9], c. 1640

MS 48 [18], fo. 2003 ^v Contratenor Cantoris*	D 48
MS 49 [19], fo. 23 ^r Tenor Decani	D 49
MS 50 [20], fo. 23 ^v Tenor Cantoris	D 50

*Part-book MS 48 is inscribed with the title 'CC' (Contratenor Cantoris) but the part corresponds to that of Contratenor Decani in sets B and C.

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Organ:

Oxford, Bodleian Library

MS. Tenbury 791, ff. 126^v–128^v, c. 1630

T791

New York, Public Library

Drexel MS 5469, pp. 83–6, c. 1625–1636

DR

19th century source for both versions

E: Oxford, Bodleian Library

Tenbury MS 1184 pp. 315–34: Score¹

E

Text:

Oxford, Bodleian Library

MS Rawl. Poet. 23, p. 175, c. 1623–35

R

London, British Library

Harley MS 4142, fo. 10^r, c. 1643–64

H42

Harley MS 6346, fo. 58^r, late 17th century

H46

James Clifford, *The Divine Services and Anthems*

CL

usually sung in the Cathedrals and Collegiate Choirs of
the Church of England, 1664, No 128, p. 115

Edition:

Jeremy Haneman: an edition of both versions of the work as part of submission for M.Mus (Cantab), unpublished computer-set score (July 2011).

The consort anthem versions of both *The Blessed Lamb* and *Hearken ye nations* are found in a single source: the incomplete part-book set Och Mus. 56–60. In each case, the missing Bassus must be supplied by reference to extant organ and choir parts to the choir and organ version of the anthem. As will be seen from entries in the Commentaries below, there is an

¹ At the end of Ouseley's transcription is the entry: 'Scored by F.A.G.O. from five single M.S. parts in the Library of Ch: Ch: Oxford, and an old Org: Bk once belonging to A. Batten and probably in his autograph, in the Library of St. Michael's College, Tenbury[.] The accompaniment compressed from the original parts for viols. In the Organ M.S. the anthem is written one note lower, viz: in G. Minor'.

intimate relationship between the two versions of each and in several places, the structure of one version throws light upon the structure of the other. Hence, it has been considered necessary in the case of both anthems to provide a full critical edition of each version in order to gain a meaningful picture of Hooper's compositional method. The consort version of *Hearken ye nations* is in *a* whilst the choir and organ version is in *g* and survives in a number of choir part-books and organ parts. Comparison of the two versions is frequently instructive regarding accidentals. In several cases, where an accidental is not notated in the consort source but is clearly needed, it can be justified by reference to the choir and organ sources and vice versa (e.g. an *e-natural* in the version in *g* (signature one flat) equates to an *f-sharp* in the version in *a* (blank signature), but the sharp may have been omitted.) In such cases in the choir and organ version, reference is made to the corresponding consort line; in the consort version, they are simply identified with the comment 'See choir and organ version'.

1. Consort anthem Editorial policy

The full score **Hearken, ye nations (consort) Full score** (pages 88–119) is laid out with two staff lines for each voice: (a) a literal transcription of the relevant part from Och Mus 56–60 and (b) the editorial line that is based upon it. In the case of the Bassus, the first two lines are literal transcriptions of the organ bass and the vocal Cantoris bass; the third is the editorially reconstructed line. Since the original notation is unbarred, regular barring has been added, with occasional use of dotted barlines to extend a bar (e.g. from 4 minims to 6) without an additional time signature. Original time signatures are retained. Obsolete accidentals (e.g. the use of a sharp to cancel a flat) have been modernised. Redundant accidentals, (e.g. where the source repeats an accidental which is rendered unnecessary by the modern convention of an accidental continuing to apply throughout the bar) are omitted from the edited line of the

score where possible, but their presence in the source is shown in the transcription line. (See e.g. *Hearken ye nations* consort score, Cantus Mus 56 bar 3, note 3.) When an accidental is absent in the source in a situation where its repetition might often be expected (e.g. an immediate repetition of the same tone, on which some scribes tend to restate the accidental, but some do not) it is taken as assumed and no clarifying accidental is added above the stave, but the absence of accidental in the source is noted in the commentary. (See e.g. *Hearken ye nations* consort score, Cantus Mus 56 bar 19, note 2.) When such a situation is open to doubt (e.g. where the source does not restate the accidental on a proximate reiteration of the same tone, but it is thought necessary that it should still apply) a clarifying accidental is placed above the stave and its absence in the source is also noted. (See e.g. *Hearken ye nations* consort score, Sextus Mus 58 bar 91, note 6; and Quintus Mus 57, bar 92, note 4.) In other situations where an accidental is absent in the source but thought editorially necessary, it is placed above the stave and its absence also noted. (See e.g. *Hearken ye nations* consort score, Contratenor Mus 59 bar 48, note 5.) All editorially added accidentals placed above the stave are provisional, applying for the note only. In several instances, editorial interventions are justifiable by comparison to the choir and organ version and the comment ‘See choir and organ version’ is added (see above). Accidentals in round brackets on the stave apply until the end of the bar. These are occasionally only ‘cautionary’ but have also been used to give effect to the general convention of the period, namely that accidentals applied only to the note to which they were attached and therefore require cancellation in modern notational practice. (See e.g. *Hearken ye nations* consort score, Quintus Mus 57 bar 18, note 3; and Cantus Mus 56 bar 24, note 5.) Original slurs in the sources are retained unless mentioned in the commentary and vocal slurs are added where necessary. Spelling has been modernised in

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the lines that are edited. Text in *italic* replaces repeat marks such as *://*: in the parts or fills obvious lacunae, as discussed in the commentary.

<i>Stave</i>	<i>Part name</i>	<i>Principal source</i>	
1	<i>Cantus</i>	Och Mus 56 pp. 211-213	<i>transcription</i>
2	Cantus		edited
3	<i>Quintus</i>	Och Mus 57 pp. 204-206	<i>transcription</i>
4	Quintus		edited
5	<i>Contratenor</i>	Och Mus 59 pp. 198-200	<i>transcription</i>
6	Contratenor		edited
7	<i>Tenor</i>	Och Mus 60 pp. 216.218	<i>transcription</i>
8	Tenor		edited
9	<i>Sextus</i>	Och Mus 58 pp. 100-102	<i>transcription</i>
10	Sextus		edited
11	<i>Bassus</i>	T791, DR	<i>organ bass</i>
12	<i>Bassus</i>	B 51	<i>vocal bass</i>
13	Bassus		edited

The Edition score **Hearken, ye nations (consort) Edition score** (pages 120–135) is laid out as follows:

<i>Stave</i>	<i>part name</i>	<i>original clef</i>	<i>edition clef</i>
1	Cantus	G2	G2
2	Quintus	G2	G2
3	Contratenor	C3	G2 oct
4	Tenor	C3	G2 oct
5	Sextus	F3	G2 oct
6	Bassus (editorial)	-	F4

A third score **Hearken, ye nations (consort) Mus 56-60** (pages 138–147) shows only the literal transcriptions of the five parts in Och Mus 56–60.

The edited consort version of the work was recorded on Volume 2 of the performance and recording project ‘In Chains of Gold’, which forms part of the data to this research.²

² ‘In Chains of Gold’, The English Pre-Restoration Verse Anthem Vol. 2, Signum SIGCD609 (2020).

Critical Commentary

In the tables of variants, pitch is indicated by the Helmholtz system (*c'* = middle C), Parts are named from the top: Ca = Cantus; Q = Quintus; C = Contratenor; T = Tenor; Sx = Sextus; B = Bassus. Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

Abbreviations:

br = breve; sbr = semibreve; mn = minim; cr = crotchet; qu = quaver;
d- = dotted (e.g. d-mn = dotted minim); acc = accidental; *sim* = similar; t.s. = time signature;
k.s. = key signature.

Bar	Part	symbol/ mn beat	Comment
	All		Heading '2 Bases' (A)
4	Q	4	The text underlay ceases after the 3rd note (<i>d'</i>), but the instrumental line continues. (A 57) It is a clear example firstly of evidence that the vocal line in this and similar consort anthems should be doubled throughout by a consort instrument (most probably a viol) and secondly that a part-book may compress onto a single stave what may originally have been separate vocal and instrumental part-books. ³ Other related examples of this are: bar 11 Cantus, bar 24 Contratenor, bars 9–10, 31 Quintus etc.. See discussion of this feature in Introduction to the Hooper Critical Edition: 10.i.
10	Sx	2	no acc (A 58) but T791 and DR <i>e-natural</i> is equivalent to an <i>f-sharp</i> here. See choir and organ version.
11	Ct	2	corona. (A 59) The scribe of the Contratenor and Sextus parts is the same and makes frequent use of corona signs. The scribe of the other three parts uses hardly any. (See likewise Introduction 10.i).
11	Sx	2	mn <i>a</i> , (A 58) resulting in a 6/4 chord which is unconvincing, since the following fourth beat is also a 6/4. In the organ version, the bass line descends a fourth to make a root position chord, held for a sbr. This may be another instance of separate part book sets (see note to bar 4 above) and the scribe may have been confused when collating the two. ⁴
11	Sx	2	corona (A 58)
12	Sx	5	no acc (A 58) but B 50, C 22, T791 <i>e-natural</i> is equivalent to an <i>f-sharp</i> here. See choir and organ version.

³ For a discussion of this feature, see David Pinto, 'Consort Anthem, Orlando Gibbons, and Musical Texts', *The Viola Da Gamba Society of Great Britain*, 9 (2015), 1–25.

⁴ The *d* needs to be heard for a sbr for the harmony to be satisfactory, as suggested here. But in practice an experienced viol player need play only a mn and rejoin the voice on the *d'* of "All", since the sound of the lower *d* could be made to resonate after leaving the note by means of a 'hold', for long enough to cover the following 6/4 that would otherwise become detectable on the fourth beat of the bar.

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- 17 B the left hand of T791 differs here. See commentary to choir and organ version bars 16-7.
- 19 Ca 2 no acc (A 56). See also choir and organ version.
- 24 Ca 3 sbr (A 56)
- 24 Ct 1 d-br. (A 59) The voice should hold this note for the same length as the other voices (notated a sbr in the lower three voices and a d-mn in the Cantus — in practice they and the Cantus all come off together). See also choir and organ version. The viol should continue to hold the note as shown. See related discussion above: bar 4, Quintus and bar 11, Cantus in Introduction to the Hooper Critical Edition 10.i and in Chapter 4.7.
- 26 Sx 5 corona (A 58). For this and similar markings noted below (e.g. bars 71–105) see Introduction to the Hooper Critical Edition 10.i and also Chapter 4.7.
- 28 Sx 4-5 mn a, mn g#, (A 58) but rhythm is d-mn, cr in T791 and DR and this is preferred
- 48 Ct 5 no acc (A 59). See also choir and organ version.
- 53 Ct 5 no acc (A 59)
- 53 T 4 no acc (A 60). See also choir and organ version.
- 53 Sx 4 no acc (A 58) but sharp in both B sources (B 47 & B 50). See also choir and organ version.
- 56 Ca 1 compare Quintus 45.1 (*c''-sharp*) in a very similar context, which might suggest that this should also be sharp. But the organ part to the choir and organ version confirms that it is flat (T791 bars 45.1 and 56.1). See choir and organ version.
- 58 Q double barline follows the breve *c''* (presumably misplaced) and ‘Versus’ is marked above the following rests (A57)
- 60 Ct 3 fermata (A 59)
- 65 B 4 If the editorial Bassus simply follows the vocal bass from B (B 51), the result is inverted harmony on the fourth beat of bar 65:

64 65 66

Ca

Qu

Ct

T

Sx

[B]

heart and wise, it is God's work

Ye true of heart and wise It is

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In T791 and DR the organ bass descends to the lower octave on the 3rd mn beat (see following illustration) so the issue does not arise:

The present case may be another instance of separate part book sets (see note to bars 4 and 11 above) where the scribe was confused when collating the two, leaving out the instrumental line. See related discussion above: bars 4, 11 and 2.

71	Qu	4	no acc (A 57)
71	Ct	1	corona (A 59)
72	Qu	1 & 2	no acc (A 57). The repeated sharps, although missing in this source, are in fact restated in the Medius Cantoris part-book of the choir and organ version
73	Qu	3	slur wrongly placed from 3 to 4 (A 57); should from 2 to 3 in bar 74, as in Contratenor (A 59)
75	Ct	1	corona (A 59)
76	Sx	1	corona (A 59)
77	Sx	1	corona (A 59)
80	Ct	3&4	no acc (A 59)
81	Ct	5	corona (A 59)
85	Ct	5	corona (A 59)
86	Sx	1	corona (A 59)
89	Ct	1	corona (A 59)
91	Ct	5	corona (A 59)
91	Sx	6	no acc (A 59)
92	Qu	4	no acc (A 57)
93	Ca	3	no acc (A 56)
96	Qu	4	no acc (A 57). See also choir and organ version
96	T	2	no acc (A 60)
97	Ct	1	corona (A 59)
100	T	3	(and subsequently Quintus, Contratenor and Cantus): “can” in the choir and organ version and also in R, H42 and H46
104	Ct	2	corona (A 59)
104	Ct	6	no acc (A 59)
104	B	1	no acc in T791, sharp in DR
105	Ct	1	no acc (A 59) no equivalent line in T791 and DR
105	Ct	2	corona (A 59)
116	Ca	2	no acc (A 56)

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116	T	6	no acc (A 60) but B 46 and C 20 both have equivalent note sharpened (<i>b-natural</i>). See choir and organ version
117	Ct	2	no acc (A 59)
119	Sx	4-5	slur, surely misplaced (A 59). Compare Tenor
120	T	2	no acc (A 60)
122	T	2	no acc (A 60, also B 46 and C 20) but sharpened in D 48, which is preferred. See choir and organ version
126	T	2	<i>a</i>

2. Verse anthem for choir and organ**Editorial policy**

Since the original notation is unbarred, regular barring has been added, with occasional use of dotted barlines to extend a bar (e.g. from 4 minims to 6) without an additional time signature. Original time signatures are retained. Obsolete accidentals (e.g. the use of a sharp to cancel a flat) have been modernised. Redundant accidentals, (e.g. where the source repeats an accidental which is rendered unnecessary by the modern convention of an accidental continuing to apply throughout the bar) are omitted from the score without comment, unless clarification is considered necessary. Sometimes, the source notates an accidental that is redundant under modern convention but may be present in order to confirm a significant harmonic movement, and although not shown in the score these cases are noted in the commentary. (See e.g. *Hearken ye nations* choir & organ score, Medius Cantoris bars 9 and 14.) When an accidental is absent in the source in a situation where its repetition might often be expected (e.g. an immediate repetition of the same tone, on which some scribes tend to restate the accidental, but some do not) it is taken as assumed and no clarifying accidental is placed above the stave, but the absence of accidental in the source is noted in the commentary. (See e.g. *Hearken ye nations* choir & organ score, Medius Decani bar 16, note 4 and bar 17 note 1.) When such a situation is open to doubt (e.g. where the source does not restate the accidental on a proximate reiteration of the same tone, but it is thought necessary that it should still apply) a clarifying accidental is placed above the stave and its absence in

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the source is also noted. (See e.g. *Hearken ye nations* choir & organ score Medius Decani bar 31, note 5). In other situations where an accidental is absent in the source but thought editorially necessary, it is placed above the stave and its absence also noted. (See e.g. *Hearken ye nations* choir & organ score, Contratenor Cantoris bar 41, notes 2 and 5). All editorially added accidentals are placed above the stave in the vocal parts and on the stave in small size and square brackets in the editorial organ part. They are provisional, applying for the note only. In several instances, editorial interventions are justifiable by comparison to the consort version and a comment to this effect is then added. Accidentals in round brackets on the stave apply until the end of the bar. These are occasionally only ‘cautionary’ but have also been used to give effect to the general convention of the period, namely that accidentals applied only to the note to which they were attached and therefore require cancellation in modern notational practice. (See e.g. *Hearken ye nations* choir & organ score, Medius Cantoris bar 18, note 3.) In the organ part, accidentals in round brackets are cautionary *only* and apply until the end of the bar in the normal way. (But NB: the second of the two organ parts shown is a literal transcription of an original part and contains no added accidentals). Original slurs in the sources are retained unless mentioned in the commentary and others added where necessary. Some part-books occasionally show incorrect multiple rests, but these have not been recorded. Spelling has been modernised. For passages marked with textual repeat indications such as ://:, the text underlay is in italic.

The full score **Hearken, ye nations (org) Edition score** (pages 148–183) is laid out as follows:

	<i>Part name</i>	<i>Principal source</i>
1	Medius Decani	B 45
2	Medius Cantoris	B 48
3	Contratenor Decani	B 46
4	Contratenor Cantoris	B 49

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7	Tenor Decani	B 47
8	Tenor Cantoris	B 50
9	Bassus Decani	C 23
10	Bassus Cantoris	B 51
11	organ	Tenbury 791 (edited)
12	organ	Drexel 5469

Critical Commentary

In the tables of variants, pitch is indicated by the Helmholtz system (c' = middle C). Parts are named from the top: MD (MC) = Medius Decani (Cantoris); CtD (CtC) = Contratenor Decani (Cantoris); TD (TC) = Tenor Decani (Cantoris); BD (BC) = Bassus Decani (Cantoris). Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

Abbreviations:

br = breve; sbr = semibreve; mn = minim; cr = crotchet; qu = quaver;
d- = dotted (e.g. d-mn = dotted minim); acc = accidental; ; *sim* = similar; t.s. = time signature;
k.s. = key signature.

Vocal parts

Bar Part symbol Comment

"For the 5th of November" (C20–24) "November the 5th" (D48–50)

1	CtC		this part has a k.s. of two flats for the first page of the MS (i.e. bars 1 to bar 45.3). From page 2 of the MS (bar 45.4) its k.s. is 1 flat, as in all the other parts
9	MC	1	natural (B 48)
14	MC	3	natural (B 48)
16	MD	4	no acc (B 45)
16	CtD		C 20 differs:



16	TC		C 22 and D 50 both have:



as does the bass line of T791 (see organ commentary). The bass line of DR follows the version shown here, as does the Sextus of the consort version.

17	MD	1	no acc (B 45) but natural in T791

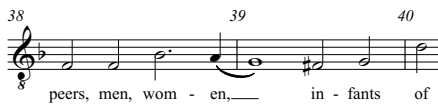
1. Consort anthem

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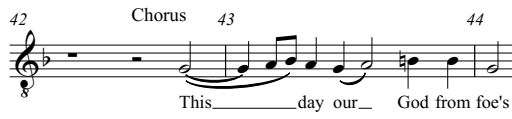
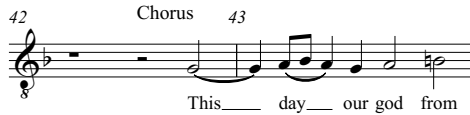
18	MC	3	no flat (B 48) but flat in T791 and DR
19	MD	1	natural (B 45)
19	TC		vocal slur one note later (C 22, D 50)
21	CtD	3-4	undotted: mn mn (C 20)
22	CtD	3	<i>a'</i> (D 48)
22	BC	4	no acc (C 24)
23	CtD	3	NB the equivalent note is flat in consort version (A 59 Contratenor)
23	TD	1	<i>c'</i> (C 21)
23	TC	1	<i>c'</i> (C 22)

27	CtD		underlay in C 20: 

29	CtD	3	no acc (B 46, C 20) but notated in T791 and DR
30	CtD	1	no acc (B 46) but flat in C 20, T791 & DR. The equivalent in A 59 Contratenor is also flat.
31	MD	1-2	undotted cr cr (B 45, likewise DR), but dotted in T791 and in A 56 Cantus. CtD anticipates this phrase in bar 30, also dotted.
31	MD	5	no acc (B 45) but sharp in both T791 and DR (and equivalent in A 56 Cantus)
31	MD		“doth” (B 46)
31	CtD	2	“doth” (C 20)
32	MD	1	flat (B 45)

39	CtD		underlay in C 20: 

41	CtC	2, 5	no acc on <i>e'</i> in each case (B 49). Whilst the k.s. here is still 2 flats, in T791 and DR the k.s. is one flat and these notes are shown as naturals. The equivalent notes in the consort line (Tenor A 60) confirm this.
42	MD	3	flat (B 45)

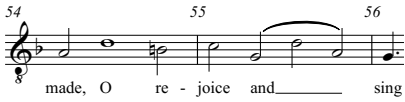
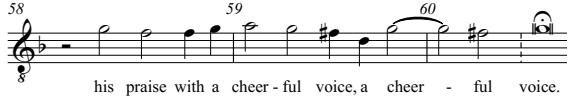
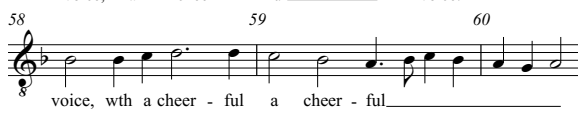
43	TD,C		underlay in C 21 & 22: 
			underlay in B 50: 
			underlay in C 50: 

The underlay in TD (B 47 and D 49) is preferred here.

44	CtD	1	note that the equivalent note is flat in consort version (A 59)
44	CtC	4	no acc (B 49). The k.s. is still two flats, so this would require to be sharpened to a natural. (Both the organ parts and A 60 Tenor confirm it is natural.)

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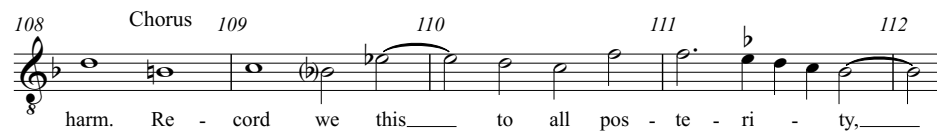
- 46 CtD underlay in C 20 and D 48: 
- 46 BD 4 no acc (C 23)
- 46 BC 4 no acc (B 51, C 24)
- 47 CtC 2 no acc. (B 49). Presumably the scribe had forgotten that the k.s. is no longer 2 flats. The equivalent note in the consort version is flat (A 60 Tenor).
- 48 CtC 1 no acc (B 49), see entry for bar 47.
- 48 TD, C vocal slurs are either unclear or unconvincing in all partbooks except D 49, which gives the underlay followed here
- 52 TC 4 vocal slur one note earlier in D 49 on "is"
- 53 CtD 5 no acc (B 46, C 48) natural (C 20)
- 53 BC 3 "-self hath" *mn a mn a* (B 51) but sbr, as shown here, in BD (C 23) and BC (C 24), also in Medius lines.
- 55 MD,C 2 no acc (B 45) but natural in T791 and DR (and equivalent in A 56 Cantus)
- 55 TC 2-4 underlay in B 50: 
- 57 TD 3 but C 21, C 22 and D 50 all follow the underlay shown here
- 58 CtD underlay in D 48: 
- 59 CtD underlay in C 20: 
- 59 TD underlay in C 21, D 48: 
- 59 TC underlay in C 22, D 50: 
- 60 CtD 3 sbr (B 46, D 48)
- 60 TD 3 sbr (B 47)
- 60 BD 3 sbr (C 23)
- 60 BC 3 sbr (C 24)
- 73 CtD vocal slur notated from notes 3 to 4 (B 46) and from notes 1 to 2 (C 20)
- 74 CtD 2 no acc (C 20)
- 79 BC 5 flat (B 51)
- 82 CtD vocal slur follows C 20. Slur from d-cr *a'* to qu *b'-flat* (B 46)
- 82 CtC 1 no acc (B1) but equivalent note in consort version is flat here (A 59 Contratenor)
- 84 BD 5 no acc (C 23)
- 84 BC 5 flat (B 51, C 24)

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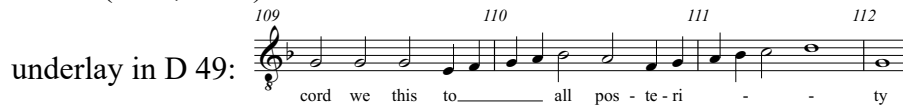
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85	MD	4	sharp (B 51)
85	CtD	3	no acc (D 48)
93	MC	3	no acc (B 48)
94	MC	3	flat (B 48)
99	CtD		vocal slur follows C 20
100	CtD	3	(and subsequently MD, MC and CtC: “may” in the consort version and also in Cl)
100	CtD	7	last cr no acc (C 20)
106	CtC	4	“nor” omitted (B 49)
109	CtD	2	no acc (B 46, C 20, C 48)
109	CtD		to 111: underlay differs (B 46):



109	CtC	2-4	no accs (B 49). Equivalent notes are all flat in A 59.
109	TD	4	no acc (C 21, D 49)

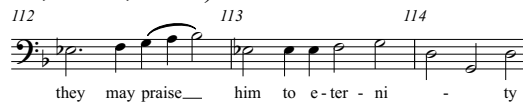


109	TC		underlay in C 22, D 50:



110	CtC	4	no acc (B 49) but Bassus Dec and Can and organ (T791) are all flat
110	BC	5	no acc (B 51)
111	CtD	2	no acc (B 46) flat (C 20, T791, D 48)

112	BC		underlay in C 24 is:
112	BC	4-5	slur one note earlier (B 51 and C 24)



113	CtD	6	<i>d'</i> (C 20) and underlay differs:
			underlay as above but this note <i>b-flat</i> (D 48)
113	BD	2	no acc (C 23)
113	BC	2	no acc (B 51, C24). Notated as cr cr “to e-[ternity]” (C24)
114	TD	3-4	cr, cr (C 21, D 49)
114	TC	3-4	cr, cr (C 22, D 50)
115	CtC	2	no acc (B 49)
116	MD	1-2	no accs (B 45) but naturals in MC (B 48) and T791 and DR, also equivalent in A 56 Cantus
116	TD	3	acc (sharp) placed one note later (C 21, D 49)
116	TC	3	acc (sharp) placed one note later (C 22, D 50)
117	CtD	3	no acc (D 48)
119	CtD	5	cr <i>a</i> lacking (C 20)
120	CtD	2	no acc (B 46) natural (C 20, D 48)



Edmund Hooper *Hearken, ye nations* Critical Edition

1. Consort anthem

2. Verse anthem for choir and organ

121	CtD	4	“this” (C 20)
122	CtD	2	no acc (B 46, C 20) but <i>b-natural</i> in D 48, which is preferred. (confirmed by equivalent note in Tenor A 60)
123	CtC	5	no acc (B 49)
124	CtD	5	vocal slur one note earlier (C 20) and “to” on bar 125
124	BD		underlay in C 23: 
			slur follows BC (B 51 and C 24) here.
125	MC	2 <i>to</i>	
126	MC	1	repeat of the previous 5 notes “holy to the Lord” omitted (B 48)
126	CtD	2-5	“ho-ly to the Lord” (C 20)
127	MC	3	no acc (B1) but sharp (T791 and DR), also equivalent in A 57 Quintus
127	TD		vocal slur one note later (C 21, D 49)
127	TC		vocal slur one note later (C 22, D 50)
129	MC	1	mn (B 48)
129	CtC	6	no acc (B 49)
129	TD	2	vocal slur from 1–2 on “to” (B 47)
130	CtD		underlay follows C 20

Organ

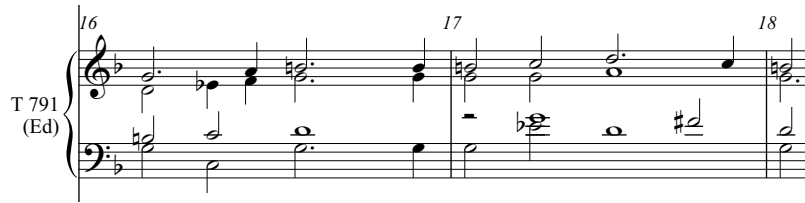
The polyphonic lines in the organ part are abbreviated R/Tr, R/A, L/T and L/B. Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

T791 is the primary source. In the transcription of DR, features which differ significantly from T791 are highlighted in red in the score with occasional comment added (such as “no acc”). The available scan of DR was very unclear, apparently due to the state of the original manuscript, and therefore involved a degree of guesswork.

<i>Bar</i>	<i>Part</i>	<i>symbol/ mn beat</i>	<i>Comment</i>
1	L/B	3	d-cr <i>b</i> no acc (T791)
	L/T	4	mn <i>f'</i> no acc (T791)
2	L/T	3	mn <i>b</i> : an indeterminate mark which may be a sharp crossed out
7	R/A	4	mn <i>e'-natural</i> (T791) no acc (DR)
13	R/A	2	cr <i>b</i> no acc (T791)
16	L/B	4	T791 does not follow the vocal bass here:

1. Consort anthem

2. Verse anthem for choir and organ



17	L/B	1	<i>b</i> no acc (DR)
22		2	Note that both T791 and DR go to <i>bicinium</i> for this chorus
37	L/T	2	cr <i>e'</i> no acc (T791)
42	R/Tr	1	<i>b'</i> no acc (T791)
44	R/A	3	sharp beneath <i>f'</i> unclear in T791 but clear in DR
44	R/A	2	d-mn <i>b'</i> (T791) should probably be <i>g'</i> as in DR
55	L/T	1	mn <i>e'</i> no acc (T791 and DR) but flat in CtC
60		3	3rd mn beat chord sbr (T791, DR)
64	R/Tr	4	cr <i>f'</i> no acc (T791)
66	R/TR	4	cr <i>f'</i> no acc (T791)
69	R/A	3	mn <i>e'</i> no acc (T791) but flat in DR
76	L/T	3	mn <i>b-flat</i> assumed to be tied from previous note (T791)
82			as in bar 22, note the use of <i>bicinium</i> for the chorus
104	L/T	1	<i>f</i> no acc (T791) but sharp in DR
107	R/A	1, 3	T791 and DR both have <i>f'-sharp</i> and <i>e'-natural</i> (1 st and 3 rd beats respectively)
115	R/A	1	<i>e'</i> possibly flat but unclear (T791) no acc (DR)
116	R/A	2	mn <i>f'</i> no acc (T791) cr <i>f'</i> cr <i>e'</i> (DR)

SOURCES

1. Verse anthem for choir and organ:

Vocal parts:

A: Cambridge, Peterhouse, Perne Library
‘Former Caroline Set’ c. 1625–40

abbreviation

<https://www.diamm.ac.uk/archives/366/>

MS 33 fo. 109 ^v Bassus Cantoris	A 33
MS 34 fos. 111 ^v –112 ^v Medius Cantoris	A 34
MS 38 fos. 115 ^v –116 ^r Bassus Decani	A 38
MS 39 fos. 121 ^r –121 ^v Contratenor 1 Decani	A 39
MS 47 fos. 112 ^r –112 ^v Medius Decani	A 47
MS 48 fo. 70 ^v Contratenor 2 Decani	A 48
MS 49 fo. 106 ^v Contratenor 1 Cantoris	A 49

B: Durham, Cathedral Library

MS C1 pp. 104–6 Medius Cantoris c. 1660	B C1
MS C2 pp. 43–4 Contratenor 1 Cantoris c. 1640	B C2
MS C3 pp. 32–3 Contratenor 2 Decani c. 1640	B C3
MS C7 (1st fascicle) pp. 23–4 Contratenor 2 Cantoris c. 1635	B C7
MS C11v pp. 107–9 Tenor Decani c. 1640	B C11v
MS C14 pp. 25–6 Tenor Cantoris c. 1660	B C14
MS C16 pp. 313–15 Bassus Decani c. 1640	B C16
MS C19 pp. 359–61 Bassus Decani c. 1675	B C19

C: Gloucester Cathedral Library

[SECM 93] No. 33 [fos. 47 ^r –47 ^v] Bassus ¹ c. 1640	C

D: London, British Library

Add. MS 30478 fos. 161 ^r –161 ^v Tenor Cantoris c. 1670	D 78
Add. MS 30479 fos. 154 ^v –155 ^v Tenor Cantoris c. 1670	D 79

E: London, Lambeth Palace Library

MS 764 fos. 114 ^r –116 ^r Bassus Cantoris c. 1630	E

F: London, Royal College of Music
MSS 1045–51 early 17thC

¹ Although identified as ‘Decani’, e.g. by Morehen (see John Morehen, ‘The Sources of English Cathedral Music, c.1617–c.1644’ (unpublished Ph.D., University of Cambridge, 1969), pp. 334–36) this part-book does not contain the verse material from bar 35–89 contained in the Decani books A38, B C16 & B C19.

Edmund Hooper *The Blessed Lamb* Critical Edition

1. Verse anthem for choir and organ

2. Consort anthem

MS 1051 fo. 91^r Bassus [Cantoris] (alternative text)³

F

Organ:**Durham, Cathedral Library**

MS A2 pp. 329–33 c. 1635–c. 1665

B A2

MS A6 pp. 279–84 c. 1638–9

B A6

Oxford, Bodleian LibraryMS Tenbury 791 fos. 121^v–123^v c. 1630

T 791

2. Consort anthem:**G: Oxford, Christ Church Library****GB-Och MS Mus 56–60 c. 1620**

Mus. 56 pp. 1–3 Cantus

G 56

Mus. 57 pp. 1–3 Quintus

G 57

Mus. 59 pp. 1–3 Contratenor

G 59

Mus. 60 pp. 1–3 Tenor

G 60

19th century source for both versions**H: Oxford, Bodleian Library**Tenbury MS 1184 pp. 247–62: Score⁴

H

Texts:**London, British Library**Harley MS 6346 fo. 35^r late 17th C

Ha

Oxford, Bodleian LibraryMS Rawl. Poet 23 p. 129,⁵ p. 137.⁶ c. 1623–35

R

The consort anthem versions of both *The Blessed Lamb* and *Hearken ye nations* are found in

a single source: the incomplete part-book set Och Mus. 56–60. In each case, the missing

Bassus must be supplied by reference to extant organ and choir parts for the choir and organ

³ *A fruitful branch of Jesse's blissful stem.*

⁴ At the end of Ouseley's transcription is the entry: 'This score & organ-part were made by Dr. Philip Armes of Durham Cathedral from an old organ book & a few single parts belonging to the Cathedral there, supplemented by single parts found by me in the Library of Ch: Ch: Oxford. [signed] F.A.G.O.'

⁵ *The Blessed Lamb.*

⁶ *A fruitful branch of Jesse's blissful stem*

version of the anthem. As will be seen from entries in the Commentaries below, there is an intimate relationship between the two versions of each and in several places, the structure of one version throws light upon the structure of the other. Hence, it has been considered necessary in the case of both anthems to provide a full critical edition of each version in order to gain a meaningful picture of Hooper's compositional method.

1. Verse anthem for choir and organ **Editorial policy**

Since the original notation is unbarred, regular barring has been added, with occasional use of dotted barlines to extend a bar (e.g. from 4 minims to 6) without an additional time signature. Original time signatures are retained and an editorial interpretation of proportions is shown above the stave. Obsolete accidentals (e.g. the use of a sharp to cancel a flat) have been modernised. Redundant accidentals, (e.g. where the source repeats an accidental which is rendered unnecessary by the modern convention of an accidental continuing to apply throughout the bar) are omitted from the score without comment, unless clarification is considered necessary. Sometimes, the source notates an accidental that is redundant under modern convention but may be present in order to confirm a significant harmonic movement, and although not shown in the score these cases are noted in the commentary. (See e.g. *The Blessed Lamb* choir & organ score, Medius Decani bar 19, note 2.) Where an accidental is absent in the source but thought editorially necessary, it is placed above the stave and its absence also noted. (See e.g. *The Blessed Lamb* choir & organ score, Medius Decani & Cantoris bar 25, note 4). All editorially added accidentals are placed above the stave in the vocal parts and on the stave in small size and square brackets in the editorial organ part. They are provisional, applying for the note only. In several instances, editorial interventions in the vocal parts are justifiable by reference to the organ parts and a comment to this effect is then

added. Accidentals in round brackets on the stave apply until the end of the bar. These are occasionally only ‘cautionary’ but have also been used to give effect to the general convention of the period, namely that accidentals applied only to the note to which they were attached and therefore require cancellation in modern notational practice. (See e.g. *The Blessed Lamb* choir & organ score, Medius Decani bar 9, item 3.) In the editorial organ part, accidentals in round brackets are cautionary *only* and apply until the end of the bar in the normal way. (But NB: the second, third and fourth of the four organ parts shown are literal transcriptions of original parts and contain no added accidentals). Original slurs in the sources are retained unless mentioned in the commentary and others added where necessary. Some part-books occasionally show incorrect multiple rests, but these have not been recorded. Spelling has been modernised. For passages marked with textual repeat indications such as ://:, the text underlay is in italic.

The full score **The Blessed Lamb (org) Full score** (pages 184–209) is laid out as follows:

	<i>Part name</i>	<i>Principal source</i>
1	Medius Decani	A 47
2	Medius Cantoris	A 34
3	Contratenor 1 Decani	A 39
4	Contratenor 1 Cantoris	A 49
5	Contratenor 2 Decani	A 48
6	Contratenor 2 Cantoris	B C7
7	Tenor Decani	B C11v
8	Tenor Cantoris	B C14
9	Bassus Decani	A 38
10	Bassus Cantoris	A 33
11	organ (edited)	B A2
12	<i>organ</i>	B A2 (<i>transcription</i>)
13	<i>organ</i>	B A6 (<i>transcription</i>)
14	<i>organ</i>	T791 (<i>transcription</i>)

The edition score **The Blessed Lamb (org) Edition score** (pages 210–230) is laid out in the same manner, but with only the first of the four organ parts (i.e. the editorial part).

Critical Commentary

In the tables of variants, pitch is indicated by the Helmholtz system (c' = middle C). Parts are named from the top: MD (MC) = Medius Decani (Cantoris); Ct1D (Ct1C) = Contratenor 1 Decani (Cantoris); Ct2D (Ct2C) = Contratenor 2 Decani (Cantoris); TD (TC) = Tenor Decani (Cantoris); BD (BC) = Bassus Decani (Cantoris). The polyphonic lines in the organ are abbreviated R/Tr, R/A, L/T and L/B. Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

Abbreviations:

br = breve; sbr = semibreve; mn = minim; cr = crotchet; qu = quaver;
d- = dotted (e.g. d-mn = dotted minim); acc = accidental; *sim* = similar; t.s. = time signature;
k.s. = key signature.

Vocal parts

Bar Part symbol Comment

‘Anthem for Good Fryday’ (A 47, 34, 39, 49, 48, 33, 38)

‘Good Fryday’ (B C1, C3, C7.1, C11v, C14, C16, D 78 & 79)

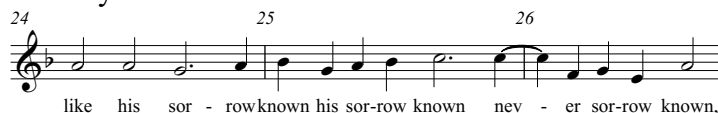
9 MD 3 no acc (A 47)

19 MD 2 flat (A47)

21 Ct2D 5 c' (B C3)

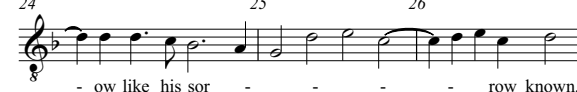
21 Ct2C 5 c' (B C7)

24-6 MC underlay in B C1 is:

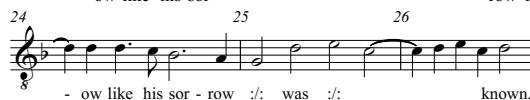


24-6 Ct2D

underlay in B C3 is:



underlay is A 48 is:



The underlay for Ct2C in B C7 is preferred here.

24 BC 3 :/ and no further text underlay until 27.3 (E)

25 MD/C 4 b' no acc (A 47, 34, B C1) but is b' -natural in all three organ parts and in G 56 Cantus.

25 BC 4 ://: and no further text underlay until 27.3

25-7 MD underlay in A 47:



The underlay in A 34 is preferred here.

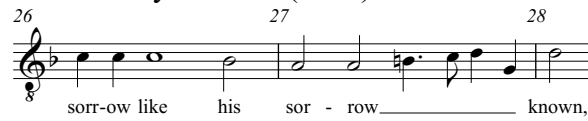
Edmund Hooper *The Blessed Lamb* Critical Edition

1. Verse anthem for choir and organ

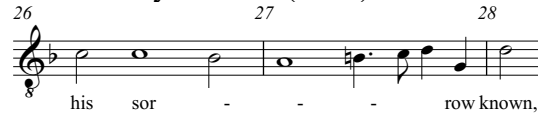
2. Consort anthem

25-8 Ct1D/C

the underlay in Ct1D (A 39) is:



the underlay in Ct1C (A 49) is:



and in B C2:

In this edition, the rhythm of Ct1C in bars 25 & 26 has been altered to conform to Ct1D (A 39) and in both parts the word “sorrow” has been repeated.

25-6 Ct2 4

A 48, B C3 and C7 give three completely different underlays. This edition mostly follows C7

28-31

Note that the consort anthem version differs significantly here

28 BD 2

no acc (B C19)

28 BD 4

“sorrow like” in place of “love like this” (B C16 & C19)

29 MC 4

://: and no further text underlay until 30.4 (B C1)

29 BC 3

cr *b-flat* with faint sign of correction down to *a* (E)

33 MC 3

no corona (B C1)

33 Ct1D 3

two tied sbrs & no corona (A 39)

33 Ct1C 3

sbr (A 49, B C2). No corona (B C2)

33 Ct2D 4

sbr (A 48, B C3). No corona (B C3)

33 Ct2C 4

sbr and no corona (B C7)

33 TD 3

no corona (B C11v)

33 TC 3

no corona (B C14)

33 BC 3

sbr (E)

34

t.s. C for all vocal parts.

Organ parts: B A2 C ; B A6 and T 791 C .

For consort version, see commentary below

46 MD 4

qu *b'* no acc (A 47). B A6 and T791 indicate natural

49

t.s. C

49 MD 1-2

A 47 shows:



All three organ parts

show the vocal entry as a cr, rather than a mn, and following a d-mn rest (see score), as does the consort version of the work.

51 TD 6

qu *c*, corrected (? in pencil) to *d*. (B C11v). All three organ parts have *d*.

55 MD 5

sbr *f'-sharp* no corona (A 47)

55 MC 5

sbr *a'* no corona (B C1)

55 Ct1D 7

sbr *d'* no corona (A 39)

55 TD 5

sbr *d* no corona (B C11v)

xcix
Edmund Hooper *The Blessed Lamb* Critical Edition
1. Verse anthem for choir and organ
2. Consort anthem

57-9	Ct1D		underlay in A 39:	
			The underlay in Ct1C (A 49 & B C2) is preferred here.	
59	MC	4	mn (no tie) mn "fre-ed" (B C1)	
59	TC	2	no acc (D78)	
60	Ct1C		underlay in B C2 is:	
60	BC	3,4	mn mn (E)	
61	MC	5	sbr dotted (in error) (B C1)	
61	Ct1D	3-4	cr cr (A 39). The dotted reading follows Ct1C (A 49 & B C2)	
61	Ct1D	6-7	no vocal slur (A 39) but shown in Ct1C (A 49 & B C2)	
61	Ct1C	5	no acc (A 49, B C2) but sharp in Ct1D (A 39) and all three organ parts	
61	Ct2D	2-3	cr cr (A 48). The dotted reading of B C3 and C7 is followed here.	
62	MC	2	sbr <i>d'</i> "freed" (B C1)	
62	Ct1C	4	underlay is B C2 is:	
62	BD/C		underlay in B C16 & C19 is:	
			The underlay in A 48 and 33 accords with MD and MC as well as preserving the d-mn cr rhythm of Ct 1 & 2 and T.	
62	BD		underlay in A 38 is:	
62	BC	2	d-mn cr and :/ with no further text underlay until 63.3 (E)	
64	MC	3	no corona (B C1)	
64	Ct1D	3	sbr (A 39)	
64	Ct1C	3	sbr (A 49, B C2), no corona (B C2)	
64	Ct2D	3	sbr (A 48, B C3), no corona (B C3)	
64	Ct2C	3	sbr, no corona (B C7)	
64	TD	3	sbr, no corona (B C11v)	
64	TC	3	sbr, no corona (B C14, D78, D79)	
64	BD	3	sbr (A 38)	
70	MD	2	flat (A 47)	
72	MD	3	no acc (A 47) but sharp in TD (B C11v) and all three organ parts	
74	MC	2	"the" (B C1)	
75	Ct1D	6	no acc (A 39) but sharp in all three organ parts	
77-80			MD (A 47), MC (A 34 & B C1), Ct1D (A 39), TD (B C11v) and BD (B C16 & C19) underlay both Good Friday and Easter Sunday texts. Five of those part-books (A 39, B C1, B C11v, B C16 & C19) set the Easter Sunday text above the one for Good Friday; A	

Edmund Hooper *The Blessed Lamb* Critical Edition

1. Verse anthem for choir and organ

2. Consort anthem

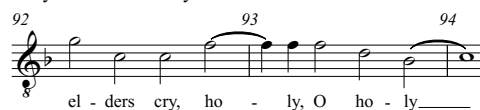
38 presumably intended to do the same but the scribe entered *rose* instead of *died*; A34 & A 47 set the Friday text above the Sunday one. Ha and Ra give only the Easter Sunday text.

78	Ct1C	1	with corona and followed by double bar (A 49)
79-81	Ct1D		Bars 79–80: ‘from death’ written above ‘This day’. Bars 80-81: ‘he dyed’ written beneath ‘he rose’ in a later hand (A 39)
80	MC	4	rhythm reversed for two notes: sbr <i>d' mn d''</i> (B C1)
80-2	MC		“from sin” instead of “for sin” (B C1)
85	TD	5,6	no accs (B C11v) but sharp in all three organ parts
85	BD	3-4	d-cr qu (B C16 & C19)
86	TD	2	“do” instead of “doth” (B C11v)
86	BD	2,4	“do” instead of “doth” (B C16, C19, H, R)
86	BD	4,5	no accs (B C19)
86	BD	5	no acc (B C16)
87	MD	2	no acc (A 47)
88	MC	2	“do” instead of “doth” (B C1)
88	MC	3	corona (A 34)
88	TD	2	“doth”, inconsistent with bar 86 (B C11v)
89	MC		underlay in B C1 is:



93 Ct1C

underlay in B C2 is:



94 BC 2

“:/” and no further text underlay until 100.2 €

94-7 Ct2D 4

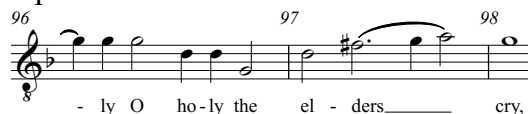
underlay in A 38 is:



the underlay in B C3 is preferred here.

97 Ct1C

underlay in B C1 is:



98 MC 6-7

slur from d-cr *b'* to qu *c''* (A 34). The slur in MD (A 47) is preferred here

98 TD 3

no acc (B C11v) but MD, MC and all three organ parts show *b-natural*.

98 TC 3

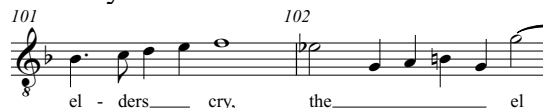
no acc (B C14, D78, D79) but MD, MC and all three organ parts show *b-natural*.

101 MC 3-4

note values reversed: sbr *d'' mn b'-flat* (B C1)

101-2 Ct1D/C

underlay in A 39 & A 34:

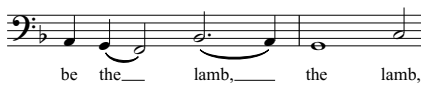


The underlay in B C2 is preferred here.

Edmund Hooper *The Blessed Lamb* Critical Edition

1. Verse anthem for choir and organ

2. Consort anthem

101	Ct2C	6	this note missing (B C7) and, in compensation for the missing mn beat, an augmentation dot has been erroneously added in a later hand to sbr g" "cry" at bar 102.3 (B C7)
102	TD	2	no acc (B C11v) but all three organ parts show flat
102	TC	2	no acc (B C14, D 78, D 79) but all three organ parts show flat
102	BD	1	no acc (A 38)
102	Ct1C	4	no acc (B C2)
103	Ct1C	3,5	sharps (A 49)
104-5	Ct1C		vocal slur (B C2) only
104	TC	2	"thee" (B C14)
104	TC	4	<i>a</i> (B C14, D 78, D 79)
105	Ct2D	2	underlay in B C3:
			
105	Ct2C	2	underlay in B C7:
			
			The underlay in Ct1D (A 48) is preferred here.
106	MD/C	2	flat (A 47, A 34)
106-7	Ct1D/C		underlay in A 39 & A 49: 
			The underlay in Ct1C (B C2) is preferred here.
106-7	BD		underlay in B C19: 
106	BC	3	= = and no further text underlay until 107.2 (A 33) no text underlay until 107.2 (E)
107	MC	3	://: and no further text underlay until 108.4 (B C1)
108	Ct1C	3	://: and no further text underlay until 109.1 (A 49)
108	BC	3	:/ and no further text underlay until 109.2 (E)
109	MC	3	://: and no further text underlay until 110.2 (B C1)
109	MD	6	<i>b'-natural</i> (A 47)
109	MC	6	<i>b'-natural</i> (A 34)
111	MC	5	no corona (B C1)
111	Ct1C	4-5	no vocal slur (A 49)
111	Ct2D	4	no corona (B C3)
111	TD	3	no corona (B C11v)
111	TC	3	no corona (B C14, D78, D79)
111	BD	3	br and octave higher with no corona (B C16); the same but with corona (B C19); sbr and octave higher with corona (C)
111-2			no double bar (B C11v, B C14, B C16, BC19,
112	Ct2D		underlay in B C3 is:

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112 113 114

A - - - men, A - men, A - - -

115 116 117 118

men, A - - - men, A - - - men.

The underlay of A 48 is preferred here.

112 Ct2C

underlay in B C7 is:

112 113 114

A - - - men, A - - -

115 116 117 118

men, A - - - men, A - - - men.

The underlay of Ct2D (A 48) is preferred here.

112-8 TD

underlay in B C11v is:

112 113 114

A - - - men, A - - -

115 116 117 118

men, A - - - men, A - - - men.

The underlay in TC (all three sources: B C14, D78 & D79) is preferred here

112-8 BD/C

underlay in A 38 is

112 113 114 115 116 117 118

A - - - men, A - - - men.

underlay in B C16 is:

112 113 114 115 116 117 118

A - men, A - men, A - - - men, A - - - men.

underlay in B C19 (bar 114.3 no acc) is:

112 113 114 115 116 117 118

A - - - men, A - - - men, A - - - men.

underlay in C is:

112 113 114 115 116 117 118

A - - - men, A - - - men, A - - - men.

underlay in E is:

112 113 114 115 116 117 118

A - - - men, A - - - men, A - - - men.

The underlay in A 33 is preferred here.

115 TC 1

augmentation dot missing and added in a later hand (B C14).

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116	MC	1	augmentation dot missing and uncorrected (D78 & D79) flat (A 34)
116	Ct1D		underlay in A 39: 
			The underlay in Ct1C (A 49 & B C2) is preferred here.
118	Ct1D	4	breve (A 39)
118	Ct1C	4	breve (A 49); breve and no fermata (B C2)
118	Ct2D	1	breve (A 49); breve and no fermata (B C3)
118	TD		no fermata (B C11v)
118	TC		no fermata (B C14)
118	BD		octave higher (C)

Organ

In the commentary below, the polyphonic lines in the organ are abbreviated R/Tr, R/A, L/T and L/B. Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

In the commentary below, the polyphonic lines in the organ are abbreviated R/Tr, R/A, L/T and L/B. Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

There are three surviving organ parts: A2 (k.s. one flat), A6 and T791 (each with blank k.s.). A2 is the primary source and the majority of references are to features in that part. In the other two parts, only some of the instances of the pitches *B*, *b*, and *b'* have been clarified by the scribe with added accidental flat or sharp, leaving many to be determined by context. All instances of pitches *B*, *b*, and *b'* are coloured in magenta in the present score, to help identify them. Other points of interest are coloured in red. The highlighting has been used with occasional addition of brief text comments, mostly to draw to attention to how the part concerned differs from A2. For example:

<i>Bar</i>	<i>Source</i>	<i>Voice</i>	<i>note</i>	<i>meaning</i>
5	A6	R/A	no e'	the e' (sbr) shown in A2 is not present
6	A6	L/B	+ #	part shows added # accidental

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7	A6	L/B	mn, cr e e	the equivalent line in A2 (d-mn a cr g) is here mn a cr e cr e
11	T791	R/Tr	no c"	the c" (sbr) shown in A2 is not present

Score comments attaching to A2 are clarified in the following Commentary. Redundant accidentals may sometimes be present in A2, evidently thought necessary as cautionary, but they are not reproduced in the editorial part. (Compare e.g. bars 9 & 10 in the editorial part and the corresponding A2 part.)

Commentary

<i>Bar</i>	<i>Voice</i>	<i>symbol/ mn beat</i>	<i>Comment</i>
3	R/Tr	3	qu b' no acc (A2)
6	L/B	2	cr b: this is the first instance in A6 and T791 where a pitch <i>B</i> , <i>b</i> or <i>b'</i> is marked with an accidental (here a sharp)
9	R/Tr	3	mn <i>b' flat</i> (A2)
10	L/T	1	d-mn <i>b flat</i> (A2)
	L/B	1	sbr <i>B flat</i> (A2)
12	L/T	3	cr <i>b flat</i> (A2)
13	L/T	3	cr <i>b</i> no acc (A2)
17	L/B	2	d-mn <i>c' no acc</i> (A2)
20	R/A	4	mn <i>f'</i> no acc (A2)
27	R/Tr	4	mn <i>b'</i> no acc (A2)
34			☉ in all three parts
35	L/T	3	direct (A2)
38	R/Tr	5	cr <i>b'</i> no acc (A2)
42	R/A	3	cr <i>g'</i> and cr <i>b'</i> no accs (A2)
45	L/T	2	cr <i>b</i> no acc (A2)
49			☼ in all three parts
52	L/T	1	mn <i>b</i> no acc (A2)
60	R/A	3	cr <i>e'</i> no acc (A2)
64		3	sbr (all 3 parts)
69	L/B	5	cr <i>B</i> no acc (A2)
71	R/Tr	1	cr <i>f'</i> no acc (A2)
76	R/A	4	alto mn <i>e'</i> (A2) mn <i>f'</i> (A6 & T791)
77	R/A	1	mn <i>b</i> no acc (A2)
85	L/B	6	mn <i>b</i> no acc (A2)
87	R/A	2	cr <i>b'</i> no acc (A2)

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96	R/Tr	1	<i>b'</i> no acc (A2)
98	R/Tr	3	cr <i>b'</i> no acc (A2)
104	R/A	3	cr <i>e'</i> no acc (A2): but see Contra 1
104	R/A	4-5	directs (A2)
105	R/Tr	3	cr <i>b'</i> no acc (A2): but see Medius
106	R/Tr	2	cr <i>b'</i> no acc (A2): but see Medius
109	R/Tr	6	cr <i>b'</i> no acc (A2): but see Medius
110	L/T	3	cr <i>f</i> no acc (A2) but sharp in all Tenor vocal parts
115	R/Tr	4	mn <i>f'</i> signed flat (A2): but see Medius
115	R/A	6	qu <i>f'</i> no acc (A2)
115	L/T	4	qu <i>b</i> no acc (A2)
116	R/Tr	1	cr <i>b'</i> flat (A2)
116	L/T	3	mn <i>b</i> flat (A2)
118			final chord br (A2)
118	R/Tr	1	<i>b'</i> flat tied over from bar 117. Present in all three organ parts, this must relate to an alternative version of the ending and does not accord with any of the Medius parts.

2. Consort anthem**Editorial policy**

The principal source for this version (G) is incomplete, lacking the Bassus part-book. This part has therefore been editorially supplied by reference to sources for the choir and organ version. Since the original notation is unbarred, regular barring has been added, with occasional use of dotted barlines to extend a bar (e.g. from 4 minims to 6) without an additional time signature. Original time signatures are retained and an editorial interpretation of proportions is shown above the stave. Obsolete accidentals (e.g. the use of a sharp to cancel a flat) have been modernised. Redundant accidentals, (e.g. where the source repeats an accidental which is rendered unnecessary by the modern convention of an accidental continuing to apply throughout the bar) are omitted from the edited line of the score where possible, but their presence in the source is shown in the transcription line. (See e.g. *The Blessed Lamb* consort score, Quintus Mus 57, bar 6, note 5.) Where the source does not restate an accidental on a proximate reiteration of the same tone, but it is thought necessary that it should still apply, a clarifying accidental is placed above the stave and its absence in

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the source is also noted. (See e.g. *The Blessed Lamb* consort score, Quintus Mus 57, bar 106, note 6.) In other situations where an accidental is absent in the source but thought editorially necessary, it is placed above the stave and its absence also noted. (See e.g. *The Blessed Lamb* consort score, Contratenor Mus 59, bar 36, note 3.) All editorially added accidentals placed above the stave are provisional, applying for the note only. In several instances, editorial interventions are justifiable by comparison to the choir and organ version and this is noted in the comment. Accidentals in round brackets on the stave apply until the end of the bar. These are occasionally only ‘cautionary’ but have also been used to give effect to the general convention of the period, namely that accidentals applied only to the note to which they were attached and therefore require cancellation in modern notational practice. (See e.g. *The Blessed Lamb* consort score, Cantus Mus 56, bar 31, note 4.) Original slurs in the sources are retained and editorial slurs are added as necessary. Spelling has been modernised. Text in italic replaces repeat marks such as “=” in the parts or fills obvious lacunae, as discussed in the commentary.

The full score **The Blessed Lamb (consort) Full score** (pages 231–259) is laid out as follows:

The full score is laid out with two staff lines for each voice: (a) a literal transcription of the relevant part from Och Mus 56–60 and (b) the editorial line that is based upon it, sometimes with reference to the choir and organ version, as noted in the Commentary. In the case of the Bassus, first two lines are literal transcriptions of the organ bass and the vocal bass respectively; the third is the editorially reconstructed line.

<i>Staff</i>	<i>Part name</i>	<i>Source</i>	
1	<i>Cantus</i>	Och Mus 56 pp 1-3	<i>transcription</i>
2	<i>Cantus</i>		<i>edited</i>
3	<i>Quintus</i>	Och Mus 57 pp 1-3	<i>transcription</i>

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4	Quintus		edited
5	<i>Contratenor</i>	Och Mus 59 pp 1-3	<i>transcription</i>
6	Contratenor		edited
7	<i>Tenor</i>	Och Mus 60 pp 1-3	<i>transcription</i>
8	Tenor		edited
9	<i>Bassus</i>	B A2, B A6, T791	<i>organ bass</i>
10	<i>Bassus</i>	A 33, A 38	<i>vocal bass</i>
11	Bassus		edited

The edition score **The Blessed Lamb (consort) Edition score** (pages 260–268) is laid out as follows:

<i>Stave</i>	<i>part name</i>	<i>original clef</i>	<i>edition clef</i>
1	Cantus	C1	G2
2	Quintus	C1	G2
3	Contratenor	C3	G2 oct
4	Tenor	C4	G2 oct
7	Bassus (editorial)		F4

A third score **The Blessed Lamb (consort) Mus 56-60** (pages 269–278) shows only the literal transcriptions of the four parts in Och Mus 56–60.

Critical Commentary

In the tables of variants, pitch is indicated by the Helmholtz system (c' = middle C). Parts are named from the top: Can = Cantus; Qu = Quintus; Ct = Contratenor; T = Tenor; B = Bassus. Symbols are numbered from the beginning of a bar (the end of a tied note counting as 1).

Abbreviations:

br = breve; sbr = semibreve; mn = minim; cr = crotchet; qu = quaver;
d- = dotted (e.g. d-mn = dotted minim); acc = accidental; *sim* = similar; t.s. = time signature;
k.s. = key signature.

Commentary

<i>Bar</i>	<i>Part</i>	<i>symbol</i>	<i>Comment</i>
2	Q	1	The equivalent note in the organ parts to the choir & organ version of the anthem (bar 2.1 R/A) is sharpened in B A6 (ks one flat) and not flattened in B A2 or T791 (ks open in both cases). A <i>b-natural</i> here seems more typical of Hooper's style. Together with weak Tenor writing in bars 44–48 (see below) the lack of accidental adds to the

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1. Verse anthem for choir and organ

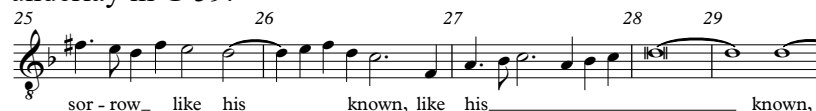
2. Consort anthem

suspicion that the consort parts may be a later arrangement based on the original organ accompaniment.

3 T 1
25 Ct 5

See comment to bar 2.

underlay in G 59:



Alone amongst the parts in setting the line “Never was sorrow like his sorrow known”, the scribe of G 59 does not repeat “his sorrow”. In the transcription above, the long continuation line on “his” is shown as a series of “=” signs, suggesting an unspecified repeat of some or all of the preceding text.

28-31

Note that the choir and organ version differs significantly here

35 ts

All parts $\text{C } 3i$ apart from G 57 $\text{C } 3$

35-6

the harmonic progression here in the organ parts differs from the consort version.

36 Ct 3

qu *f'* no acc (G 59)

43 B 1

mn d (all three organ parts)

44 Ten 1

d-sbr (G 60). It is possible that this note was originally notated by the scribe of G 60 as a sbr and the mn *c'-sharp*, which is harmonically lacking on the first beat of bar 46, was omitted. When it was later realised that a mn beat was missing from bars 44–46, a solution may have been found by mistakenly adding an augmentation dot to the sbr in 44. The Tenor writing in is passage is distinctly weak and raises doubt about the authenticity of the consort version of the anthem. See also comments to bars 2 and 3.

46 Ten 1

assumed omission (G 60) (see note to bar 44)

47 Can 4

this is cr *f'* in both of the Medius Cantoris parts of the organ version, in accord with the organ parts, but *g'* is equally plausible here. (G 56)

57 Qu 1

flat (G 57)

64 Qu 1-2

both notes a step too low: mn *b'-flat* mn *a'* (G 57). See the organ and choir version, bar 63, Medius Dec and Can and all three organ parts.

64 Qu 3

sbr lacking augmentation dot (G 57)

65 Qu 3

sbr (G 57)

68 Ct 2

underlay in G 59:



(the long continuation line on “-sed” is shown as a series of “=” signs, similarly to comment on bar 25.5 above). The alternative underlay given here of “blessed memory” copies that shown in the Contratenor Decani parts of the organ version of the anthem.

71 Can 2

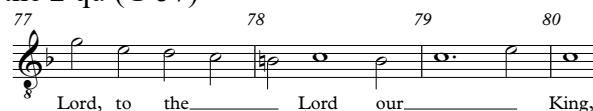
flat (G 56)

75 Qu 2-3

slur only between the 2 qu (G 57)

79 Ct 2

underlay in G 59:



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In comparing this phrase to the exact equivalent in Contratenor Decani of the organ version (bars 76–78), the last two notes look like instrumental material which has been wrongly underlayed with text. (There are similar short passages that are untexted, sometimes only for a few notes, in the consort parts of *Hearken ye nations*.)

79 Can 3–6
80 Qu 3–6
81 Ten

two slurred pairs (G 56)

two slurred pairs (G 57)

underlay in G 60:

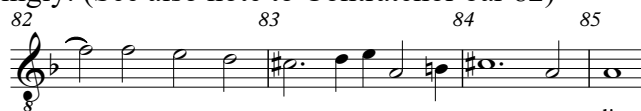


The repetition of such a similar melisma on “he rose” when this line omits the words “for sin” seems unlikely, so text has here been reassigned accordingly. (See also note to Contratenor bar 82)

82 Ct 2

underlay in G 59:

This phrase also has an exact equivalent in the organ version (bars 81–84 Contratenor Decani) and this line also omits the words “for sin”, so text has here been reassigned accordingly. (See also note to Tenor bar 81)



83 Ten 1

no acc

83 Can 6

underlay in G 56:

no more to die,



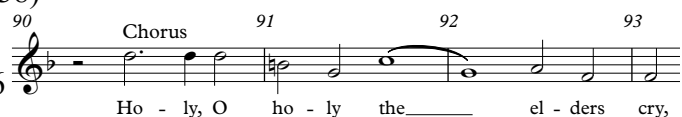
The scribe has omitted the words “no more” in the repeat of the phrase that starts in bar 81. Quintus has convincingly inserted them and its example is followed.

87 B 2, 4

“doth” (A 33 & 38)

90 Can 2

underlay in G 56



The Cantus part is the only one to set “the elders”, all the others set only “the angels”. Despite the fact that both the word books Ha and R have only “the elders”, and make no mention of “the angels”, it seems best to follow the other parts rather than leave the Cantus as the exception.

91 Can 3

vocal slur (G 56 – see above)

91 B 1

from here the consort and organ versions differ significantly. The Bassus is therefore freely reconstructed

96 Can 3–4

“elders” (G 56)

98 Can 4

no acc (G 56)

100 Ct

underlay in G 59 is unclear:



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The Cantus and Quintus lines both repeat “the lamb” and that example has been followed in reassigning the text here. (There is no close enough equivalent in the organ version to shed light).

103	Can	1	sbr (G 56)
103	Qu	1	sbr (G 57)
103	Ct	1	sbr (G 59)
103	Ten	1	sbr (G 60)
104	B	1	The whole Amen section of the consort version differs significantly from that of the organ version. The Bassus is therefore freely reconstructed
104	Qu	1	no acc (G 57). It is assumed that the sharp to the preceding note (<i>f'</i>) still applies here. Such appears to be the practice of this scribe (Och Mus 57) in bar 54, where immediate reiterations of the pitch <i>b'</i> do not have repeated accidentals, whereas in bars 48 and 57 his indication of the change from sharp to flat on the following note leaves no doubt. On the other hand, the Contratenor part is in a different hand (Och Mus 59), and here the scribe’s practice is to indicate a new sharp on an immediate reiteration of the tone in bar 53. In the present case, the immediate repeat of the Quintus point by the Cantus, starting on <i>f'</i> - <i>sharp</i> , reinforces the argument for a sharp here.
104		1	No double barline notated in Quintus (G 57)
106	Qu	6	no acc (G 57)
107	Can	1	no acc (G 57)
112	Ten	3	mn (G 60)

O God of gods

'for the King's Day'

Edmund Hooper
edited and reconstructed William Hunt ©2021

⁵Ver[su]:

Medius Decani
GB-Lcm 1045

Medius Decani

Contratenor 1 Decani
GB-Lcm 1046

Contratenor 1 Decani

Contratenor 2 Decani
GB-DRc C4

Contratenor 2 Decani

Tenor Decani
GB-Lcm 1047

Tenor Decani

Bassus Decani
GB-DRc C16

Bassus Decani

Medius Cantoris
GB-Lcm 1048

Medius Cantoris

Contratenor 1 Cantoris
GB-Lcm 1049

Contratenor 1 Cantoris

Contratenor 2 Cantoris
GB-DRc C5

Contratenor 2 Cantoris

Tenor Cantoris
GB-Lcm 1050

Tenor Cantoris

Bassus Cantoris
GB-Lcm 1051

Bassus Cantoris

Organ
(edited)

Organ
Tenbury 791

Organ
Durham MS A2

Organ
Peterhouse MS 46

no # sbr f no g

? # (MS unclear)

10

MD Lcm 1045 of kings, e - ter - nal Fa - ther of all things, in heav'n a - bove and e - ve - ry - where, by

MD of kings, E - ter - nal Fa - ther of all things, In heav'n a - bove and e - ve - ry - where, By

Org. (ed)

Org. T 791

Org. MS A2 mn + g, noc mn d-sbr sbr

Org. MS 46 no c' tie + g

direct

15 20

MD Lcm 1045 whom all kings their scep - tres bear, their scep - tres bear, Great God__

MD whom all kings their scep - tres bear, their scep - tres bear, Great God__

MC Ver[su]s: Great God__ of James, our bles - sed King,

MC Great God__ of James, our bles - sed King,

Org. (ed)

Org. T 791 no nat

Org. MS A2 no nat no tie sbr sbr no inner voice

Org. MS 46 no nat + g + g MS upper voice unclear mn no c'

25

MD
Lcm 1045

MD

MC
Lcm 1048

MC

Org.
(ed)

Org.
T 791

Org.
MS A2

Org.
MS 46

of James, our ble - sed king, who peace and joy, who peace and joy, joy and peace did bring, did

of James our ble - sed King, who peace and joy did bring, joy to us did bring, joy to us did

of James our ble - sed King, who peace and joy did bring, joy to us did bring, joy to us did

no #

no c" no b' no d' no # no c" no a' no #

#, no a no f d sbr no f# no d no #

no c" rest tied mns no # + # no acc no tie no #

#, noa no f

Cho[rus]: 30

MD Lcm 1045 bring, joy and peace did bring, Whom thou a chief and roy - al guide, whom thou a chief and Roy - al guide

MD bring, joy and peace did bring, Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

Ct1 D Lcm 1046 Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

Ct1D Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

C2 D DR C4 Cho[rus]: Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

C2D Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

TD Lcm 1047 Whom thou a chief guide, whom thou a chief and roy - al guide, and roy - al guide, didst

TD Whom thou a chief guide, whom thou a chief and roy - al guide, and roy - al guide, didst

BD DR C16 Cho[rus]: Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide, didst

BD Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide, didst

MC Lcm 1048 Cho[rus]: bring, joy and peace did bring, Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

MC bring, joy and peace did bring, Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

Ct1 C Lcm 1049 Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

Ct1C Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

C2 C DR C5 Cho[rus]: Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

C2C Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide

TC Lcm 1050 Whom thou a roy - al guide, whom thou a chief and roy - al guide, and roy - al guide, didst

TC Whom thou a roy - al guide, whom thou a chief and roy - al guide, and roy - al guide, didst

BC Lcm 1051 Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide, didst

BC Whom thou a chief and roy - al guide, whom thou a chief and roy - al guide, didst

Org. (ed) Chorus

Org. T 791 Cho: no #

Org. MS A2 Cho: no # sbr no # tie

Org. MS 46 + 3rds no # Cho: no # no voice 2 tie

mn mn + c rhythm no #

35

MD
Lcm 1045

guide didst for our guide - less troops pro - vide, didst for our guide - less troops, didst

MD

guide didst for our guide - less troops pro - vide, didst for our guide - less troops, didst

Ct1 D
Lcm 1046

didst for our guide - less troops pro - - - vide, didst

Ct1D

didst for our guide - less troops pro - - - vide, didst

Ct2 D
DR C4

— a chief and roy - al guide didst for our guide - less troops, didst for our guide - less troops pro -

Ct2D

— a chief and roy - al guide didst for our guide - less troops, didst for our guide - less troops pro -

TD
Lcm 1047

for our guide - less troops our guide - less troops pro - - - vide pro -

TD

for our guide - less troops, our guide - less troops pro - - - vide, pro -

BD
DR C16

for our guide - less troops, our guide - less troops pro - vide, didst for our guide - less troops pro -

BD

for our guide - less troops, our guide - less troops pro - vide, didst for our guide - less troops pro - vide,

MC
Lcm 1048

guide didst for our guide - less troops pro - vide, didst for our guide - less troops, didst

MC

guide didst for our guide - less troops pro - vide, didst for our guide - less troops, didst

Ct1 C
Lcm 1049

didst for our guide - less troops pro - - - vide, didst

Ct1C

didst for our guide - less troops pro - - - vide, didst

Ct2 C
DR C5

— a chief and roy - al guide didst for our guide - less troops, didst for our guide - less troops pro -

Ct2C

— a chief and roy - al guide didst for our guide - less troops, didst for our guide - less troops pro -

TC
Lcm 1050

for our guide - less troops, our guide - less troops pro - - - vide, pro -

TC

for our guide - less troops, our guide - less troops pro - - - vide, pro -

BC
Lcm 1051

for our guide - less troopss our guide - less troops pro - vide, didst for our guide - less troops pro - vide,

BC

for our guide - less troops, our guide - less troops pro - vide, didst for our guide - less troops pro - vide,

Org.
(ed)

no # no # no #

Org.
T 791

no # no # no #

Org.
MS A2

no # no # no # mn mn + d'

Org.
MS 46

no # no # no # rest no # + d'

d no # tie

40

MD
Lcm 1045

for our guide - less troops pro - vide, didst for our guide - less troops pro - - - - vide.

MD

for our guide - less troops pro - vide, didst for our guide - less troops pro - - - - vide.

Ct1 D
Lcm 1046

for our guide - less troops pro - vide, our guide - - less troops pro - vide.

Ct1D

for our guide - less troops pro - vide, our guide - - less troops pro - vide.

Ct2 D
DR C4

vide, our guide - less troops pro - - - - vide.

Ct2D

vide, our guide - less troops pro - - - - vide.

TD
Lcm 1047

- - - vide, didst for our guide - less troops, our guide - less troops pro - - - - vide.

TD

- - - vide, didst for our guide - less troops, our guide - less troops pro - - - - vide.

BD
DR C16

- - - vide, didst for our guide - less troops pro - - - - vide.

BD

pro - vide, didst for our guide - less troops pro - vide, pro - vide.

MC
Lcm 1048

for our guide - less troops pro - vide, didst for our guide - less troops pro - - - - vide.

MC

for our guide - less troops pro - vide, didst for our guide - less troops pro - - - - vide.

Ct1 C
Lcm 1049

for our guide - less troops pro - vide, our guide - - less troops pro - vide.

Ct1C

for our guide - less troops pro - vide, our guide - - less troops pro - vide.

Ct2 C
DR C5

vide, our guide - - less troops pro - - - - vide.

Ct2C

vide, our guide - - less troops pro - - - - vide.

TC
Lcm 1050

- - - vide, didst for our guide - less troops, our guide - less troops pro - - - - vide.

TC

- - - vide, didst for our guide - less troops, our guide - less troops pro - - - - vide.

BC
Lcm 1051

pro - vide, didst for our guide - less troops pro - vide, pro - vide.

BC

pro - vide, didst for our guide - less troops pro - vide, pro - vide.

Org.
(ed)

Org.
T 791

no #

Org.
MS A2

no a' d mn + # no # + d'

no # no tie

Org.
MS 46

mn no # no tie (rest) ?later hand d + d'

Ver[su]s: 45 50

Ct1 D Lcm 1046 Now we be - seech thee migh - ty Lord to us such heav'n - ly grace af - ford, that this u -

Ct1 D Now we be - seech thee, migh - ty Lord, to us such heav'n - ly grace af - ford, that this u -

Org. (ed)

Org. T 791 vers

Org. MS A2 vers dir no a' no g' no g' + d' + g' + g' no f —

Org. MS 46 vers qu qu mn d' no g' + sbr d' sbr g' mn a mn d' MS unclear

MD Lcm 1045 Ver[su]s: 55 This Em - pire of great Brit - ta - ny, great Brit - ta - ny, this Em - pire of great Brit - ta -

MD This Em - pire of great Brit - ta - ny, great Brit - ta - ny, this Em - pire of great Brit - ta -

Ct1 D Lcm 1046 nite u - nit - ed Mon - ar - chy, this Em - pire of great Brit - ta - ny, this Em - pire of great Brit - ta - ny, great Brit - ta -

Ct1 D nite u - nit - ed Mon - ar - chy, this Em - pire of great Brit - ta - ny, this Em - pire of great Brit - ta - ny, great Brit - ta -

Ct1 C Lcm 1049 Ver[su]s: This Em - pire of great Brit - ta - ny, of great Brit - ta -

Ct1 C this Em - pire of great Brit - ta - ny, of great Brit - ta -

TC Lcm 1050 Ver[su]s: This Em - pire of great Brit - ta -

TC This Em - pire of great Brit - ta -

Org. (ed)

Org. T 791 no # no #

Org. MS A2 sbr no # mn mn mn mn + c' rest NB f' no e no # no g #! mns no c' mns

Org. MS 46 aug dot? MS unclear mn mn mn mn added 3rds no d' NB f' mn mn d cr no # added 3rds added later? mn mn

60 65

MD
Lcm 1045
ny, May so long bless his Roy - al

MD
ny, may so long bless his Roy - al

Ct1 D
Lcm 1046
ny, to thy high plea - sure con - se - crate, may so long bless his roy - al state, his Roy - al

Ct1D
ny, to thy high plea - sure con - se - crate, may so long bless his Roy - al state, his Roy - al

Ct1 C
Lcm 1049
ny, to thy high plea - sure con - se - crate, his Roy-al

Ct1C
ny, to thy high plea - sure con - se - crate, his Roy-al

TC
Lcm 1050
ny, may so long bless his Roy - al

TC
ny, may so long bless his Roy - al

Org.
(ed)

Org.
T 791
no #

Org.
MS A2
sbr
g
rhythm
sbr
no #
mns

Org.
MS 46
added 3rds
MS unclear
mn f' small notes
added 3rds
+ g'
rhythm
no #
no dot
+ d'

70

Cho[rus]:

MD
Lcm 1045

state, till the great com-ing, great com - ing of thy son. And that his

MD

state, till the great com-ing, great com - ing of thy son. And that his

Ct1 D
Lcm 1046

state, that fi - nal-ly it be not done, till the great com - ing, great com - ing of thy son. And that his health, his joys, _____

Ct1D

state, that fi - nal-ly it be not done, till the great com - ing, great com - ing of thy son. And that his health, his joys, his _____

Ct2 D
DR C4

And

Ct2D

And

TD
Lcm 1047

And that his

TD

And that his

BD
DR C16

Cho[rus]:

And that his health,

BD

And that his health, his

MC
Lcm 1048

Cho[rus]:

And that his

MC

And that his

Ct1 C
Lcm 1049

state, till the great com - ing of thy son. And that his health, his joys, his _____

Ct1C

state, till the great com - ing of thy son. And that his health, his joys, his _____

Ct2 C
DR C5

Cho[rus]:

And

Ct2C

And

TC
Lcm 1050

state that fi - nal-ly it be not done, till the great com - ing of thy son, And that his health his

TC

state that fi - nal-ly it be not done, till the great com - ing of thy son. And that his health, his

BC
Lcm 1051

Cho[rus]:

And that his health his

BC

And that his health, his

Org.
(ed)

direct on f

no flat

no flat

Cho: no flat

Org.
T 791

no #

no flat

? g' in error

Cho: no flat

Org.
MS A2

mns

no #

no # no #

sbr

no flat

MS unclear

no flat

Org.
MS 46

mn mn

no #

rhythm

75 80

MD
Lcm 1045

health, his joys, his peace, and that his health, his joys, his _____ peace may as his reign and years in - crease,

MD

health, his joys, his peace, and that his health, his joys, his _____ peace may as his reign and years in - crease,

Ct1 D
Lcm 1046

_____ his _____ peace, and that his health, his joys, his _____ peace may as his reign and

Ct1D

_____ peace, and that his health, his joys, his _____ peace may as his reign and

Ct2 D
DR C4

that his health, his joys, his peace, and that his health, his joys, his joys, his _____ peace may as his reign and

Ct2D

that his health, his joys, his peace, and that his health, his joys, his joys, his _____ peace may as his reign and

TD
Lcm 1047

health his joys, his peace, and that his health his _____ joys his _____ peace may as his reign and years, and years in - crease,

TD

health, his joys, his peace, and that his health, his _____ joys, his _____ peace may as his reign and years, and years in - crease,

BD
DR C16

his joys, his peace, and that his health, his _____ joys, his peace may as his reign and years in - crease, in - crease, may

BD

joys, his peace, and that his health, his _____ joys, his peace may as his reign and years in - crease, his years in - crease, may

MC
Lcm 1048

health his joys his peace, and that his health, his joys, his _____ peace may as his reign and years in - crease,

MC

health, his joys, his peace, and that his health, his joys, his _____ peace may as his reign and years in - crease,

Ct1 C
Lcm 1049

_____ peace, and that his health, his joys, his _____ peace may as his reign and

Ct1C

_____ peace, and that his health, his joys, his _____ peace may as his reign and

Ct2 C
DR C5

that his health, his joys, his peace, and that his health, his joys, his joys, his _____ peace may as his reign and

Ct2C

that his health, his joys, his peace, and that his health, his joys, his joys, his _____ peace may as his reign and

TC
Lcm 1050

health, and that his health, and that his health, his _____ joys, his _____ peace may as his reign and years, in - crease, in - crease,

TC

health, and that his health, and that his health, his _____ joys, his _____ peace may as his reign and years in - crease, in - crease,

BC
Lcm 1051

joys, his peace, and that his health, his _____ joys, his peace may as his reign and years in - crease, his years in - crease, may

BC

joys, his peace, and that his health, his _____ joys, his peace may as his reign and years in - crease, his years in - crease, may

Org.
(ed)

Org.
T 791

no # no # no # no #

Org.
MS A2

sbr sic# sbr sbr sbr sbr no # tied no # sbr a' no # no # 3rds added later?

Org.
MS 46

no # no tie tied no # sbr a' no # no # 3rds added later?

no # mn mn mn mn no #

85

MD
Lcm 1045

may as his reign and years, may as his reign and years in - crease, may as his reign and years in - crease. [to=or]

MD

may as his reign and years, may as his reign and years in - crease, may as his reign and years in - crease.

Ct1 D
Lcm 1046

years in - - - crease, may as his reign and years in - crease, his reign and years in - crease.

Ct1D

years in - - - crease, may as his reign and years in - crease, his reign and years in - crease.

Ct2 D
DR C4

years, may as his reign and years in - crease, his reign and years in - - - - crease.

Ct2D

years, may as his reign and years in - crease, his reign and years in - - - - crease.

TD
Lcm 1047

and years in - - - crease, may as his reign and years, in - - - crease, in - - - crease.

TD

and years in - - - crease, may as his reign and years in - - - crease, in - - - crease.

BD
DR C16

as his reign and years in - - - crease, may as his reign and years in - - - crease.

BD

as his reign and years in - crease, in - crease, may as his reign and years in - crease, in - crease.

MC
Lcm 1048

may as his reign and years, may as his reign and years in - crease, may as his reign and years in - crease.

MC

may as his reign and years, may as his reign and years in - crease, may as his reign and years in - crease.

Ct1 C
Lcm 1049

years in - - - crease, may as his reign and years in - crease, his reign and years in - crease.

Ct1C

years in - - - crease, may as his reign and years in - crease, his reign and years in - crease.

Ct2 C
DR C5

years, may as his reign and years in - crease, his reign and years in - - - - crease.

Ct2C

years, may as his reign and years in - crease, his reign and years in - - - - crease.

TC
Lcm 1050

and years in - - - crease, may as his reign and years, may as his reign and years in - - - - crease.

TC

and years in - - - crease, may as his reign and years in - - - crease, in - - - - crease.

BC
Lcm 1051

as his reign and years in - crease, in - crease, may as his reign and years in - crease, in - crease.

BC

as his reign and years in - crease, in - crease, may as his reign and years in - crease, in - crease.

Org. (ed)

no #

no #

no #

+ d'

no #

NB g' in error

+ #

+ d' & g'

Org. T 791

no #

no #

no #

+ d'

no #

(mn rest)

+ d

Org. MS A2

rest

no #

no #

+ d'

no #

+ #

+ d' & g'

Org. MS 46

rest

no #

no #

+ d'

no #

(mn rest)

+ a & g

+ d

rhythm

Ver[su]s: 90

MD
Lcm 1045

To the al - might - y trin - i - ty, three per - sons in one de - i - ty,

MD

To the Al - might - y Trin - i - ty, three per - sons in one de - i - ty,

Ver[su]s

Ct1 D
Lcm 1046

Ct1D

Ct2 D
DR C4

Ct2D

TD
Lcm 1047

TD

BD
DR C16

BD

Ver[su]s:

MC
Lcm 1048

to the al - might - y trin - i - ty, three per - sons in one.

MC

to the Al - might - y Trin - i - ty, three per - sons in one.

Ver[su]s:

Ct1 C
Lcm 1049

Ct1C

Ct2 C
DR C5

Ct2C

Ver[su]s:

TC
Lcm 1050

to the al - might - y trin - i - ty, three per - sons in

TC

to the Al - might - y Trin - i - ty, three per - sons in

BC
Lcm 1051

BC

Org.
(ed)

Org.
T 791

vers:

To the almighty Trinity
2 means: a tenor

Org.
MS A2

To the almighty Trinity

Org.
MS 46

To thee Almighty

vers: + g' no g rest + # no # no c no c rest c

direct directs

no g rest no c no c rest c

95

MD
Lcm 1045

most bright and glo - ri-ous in heaven, in_ heaven, most high and glo - ri-ous in heaven, in_

MD

most bright and glo - ri-ous in heaven, in_ heaven, most high and glo - ri-ous in heaven, in_

MC
Lcm 1048

_ de - i - ty, most bright and glo - ri-ous in heaven, in heaven, in_ heaven a - bove all praise, all

MC

_ de - i - ty, most bright and glo - ri-ous in heaven, in heaven, in_ heaven a - bove all praise, all

TC
Lcm 1050

one de - i - ty, most bright and glo - ri-ous in heaven, in_ heaven, all

TC

one de - i - ty, most bright and glo - ri-ous in heaven, in_ heaven, all

Org.
(ed)

Org.
T 791

direct no e' d' no # cr qu rest ? #

Org.
MS A2

a c no e no # no 3rds dnomn a + # no d

Org.
MS 46

no e' no # cr rest no d no mn a + f# e

100

MD
Lcm 1045

heaven, All praise all thanks all laud be given, all laud be

MD

heaven, All praise, all thanks, all laud be given, all laud be

Ct1 D
Lcm 1046

all praise all thanks all laud be given, all laud and praise be

Ct1D

all praise, all thanks, all laud be given, all laud and praise be

MC
Lcm 1048

thanks, all laud be given, all praise, all thanks, all laud be

MC

thanks, all laud be given, all praise, all thanks, all laud be

Ct1 C
Lcm 1049

All praise all thanks all laud be

Ct1C

All praise, all thanks, all laud be

TC
Lcm 1050

praise, all thanks, all laud be given, all praise, all thanks, all laud be given, all laud be

TC

praise, all thanks, all laud be given, all praise, all thanks, all laud be given, all laud be

Org.
(cd)

Org.
T 791

Org.
MS A2

no d

no g'

+ b

d-mn

d-mn

sbr

mn mn

Org.
MS 46

mn tied

mn g'

g'

MS d faint

d mn

cr cr

mn G & d

105

The musical score for measures 1045-1051 includes the following parts and lyrics:

- MD Lcm 1045:** given. With Or - gans trum - pets and with flutes, with cor - nets, with
- MD:** given. Cho[ru]s With or - gans, trum - pets and with flutes, with cor - nets, with
- Ct1 D Lcm 1046:** given. With Or - gans trum - pets and with flutes, with cor - nets, with
- Ct1 D:** given. Cho[ru]s With or - gans, trum - pets and with flutes, with cor - nets, with
- Ct2 D DR C4:** Cho[ru]s: With Or - gans, trum - pets, trum - pets and with flutes, with cor - nets, with
- Ct2 D:** Tenor 1 With or - gans, trum - pets, trum - pets and with flutes, with cor - nets, with
- TD Lcm 1047:** Tenor 2 With or - gans, trum - pets, trum - pets and with flutes, with cor - nets, with
- TD:** Tenor 1 With or - gans, trum - pets, trum - pets and with flutes, with cor - nets, with
- TD:** Tenor 2 With or - gans, trum - pets, trum - pets and with flutes, with cor - nets, with
- BD DR C16:** With Or - gans, trum - pets, and with flutes, with cor - nets, with
- BD:** With or - gans, trum - pets, and with flutes, with cor - nets, with
- MC Lcm 1048:** Cho[ru]s: given. With Or - gans trum - pets, trum - pets and with flutes, with cor - nets,
- MC:** given. Cho[ru]s: With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- Ct1 C Lcm 1049:** given. With Or - gans trum - pets, trum - pets and with flutes, with cor - nets,
- Ct1 C:** given. Cho: With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- Ct2 C DR C5:** With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- Ct2 C:** Tenor 1 Cho[ru]s: With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- TC Lcm 1050:** given. Tenor 2 With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- TC:** given. Tenor 1 With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- TC:** given. Tenor 2 With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- BC Lcm 1051:** With Or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- BC:** With or - gans, trum - pets, trum - pets and with flutes, with cor - nets,
- Org. (ed):** (Instrumental part)
- Org. T 791:** Cho: for sides with Organs Cho: with Cornets
- Org. MS A2:** Cho: with Organs Cho: sbr with Cornets
- Org. MS 46:** Cho: + b' with Organs Cho: sbr + # + #

110

MD
Lcm 1045

cor - netts cla - rons and with lutes, with harps, with cym - bals and with shawms,

MD

cor - netts, cla - rons and with lutes, with harps, with cym - bals and with shawms,

Ct1 D
Lcm 1046

cor - netts, cla - rons and with lutes, with harps, with cym - bals and with shawms,

Ct1D

cor - netts, cla - rons and with lutes, with harps, with cym - bals and with shawms,

C2 D
DR C4

cor - netts cla-rons and with lutes, with harps, with cym - bals and with shawms,

C2D

cor - netts cla-rons and with lutes, with harps, with cym - bals and with shawms,

TD
Lcm 1047

cor-netts and cla - rons and with lutes, with harps, with cym - bals and with shawms,

TD

cor-netts and cla - rons and with lutes, with harps, with cym - bals and with shawms,

BD
DR C16

cor - netts, cla - rons and with lutes, with harps, with cym - blas and with shawms,

BD

cor - netts, cla - rons and with lutes, with harps, with cym - blas and with shawms,

MC
Lcm 1048

with cor - netts cla - rons and with lutes, with harps with cym - bals and with

MC

with cor - netts, cla - rons and with lutes, with harps, with cym - bals and with

Ct1 C
Lcm 1049

with cor - netts cla - rons and with lutes, and with lutes, with harps with cym - bals and with

Ct1C

with cor - netts, cla - rons and with lutes, and with lutes, with harps, with cym - bals and with

C2 C
DR C5

with cor-netts, cla - rons and with lutes, with harps, with cym - bals and with

C2C

with cor-netts, cla - rons and with lutes, with harps, with cym - bals and with

TC
Lcm 1050

with cor - netts, cla - rons and with lutes, with harps with cym - bals and with

TC

with cor - netts, cla - rons and with lutes, with harps, with cym - bals and with

BC
Lcm 1051

with cor - netts, cla - rons and with lutes, with harps, with cym - bals and with

BC

with cor - netts, cla - rons and with lutes, with harps, with cym - bals and with

Org.
(ed)

Org.
T 791

with harps

Org.
MS A2

e' sbr mn b c

Org.
MS 46

NB c mn be ce

with harps

NB c MS unclear

* minim in source (see commentary)

115 120

MD
Lcm 1045

MD

Ct1 D
Lcm 1046

Ct1D

Ct2 D
DR C4

Ct2D

TD
Lcm 1047

TD

BD
DR C16

BD

MC
Lcm 1048

MC

Ct1 C
Lcm 1049

Ct1C

Ct2 C
DR C5

Ct2C

TC
Lcm 1050

TC

BC
Lcm 1051

BC

Org.
(ed)

Org.
T 791

Org.
MS A2

Org.
MS 46

with Sa - cred An - them, hymns and psalms, with notes of An - gels and of men,

with sa - cred an - them, hymns and psalms, with notes of an - gels and of men,

with Sa - cred An - them, hymns and psalms, with notes of An - gels and of men,

with sa - cred an - them, hymns and psalms, with notes of an - gels and of men,

with Sa - cred An - them, hymns and psalms, with notes of An - gels and of men,

with sa - cred an - them, hymns and psalms, with notes of an - gels and of men,

with Sa - cred An - them, hymns and psalms, with notes of An - gels and of men,

with sa - cred an - them, hymns and psalms, with notes of an - gels and of men,

shawms, with Sa - cred An - them hymns and psalms, with notes of

shawms, with sa - cred an - them, hymns and psalms, with notes of

shawms, with Sa - cred An - them hymns and psalms, with notes of

shawms, with sa - cred an - them, hymns and psalms, with notes of

shawms, with Sa - cred Sn - them, hymns and psalms, with notes of

shawms, with sa - cred an - them, hymns and psalms, with notes of

shawms, with Sa - cred An - them hymns and psalms, with notes of

shawms, with Sa - cred An - them hymns and psalms, with notes of

shawms, with sa - cred an - them, hymns and psalms, with notes of

shawms, with Sa - cred An - them, hymns and psalms, with notes of

shawms, with sa - cred an - them, hymns and psalms, with notes of

direct

with sacred

with notes

with notes

with sacred

with notes

125

MD
Lcm 1045

MD

Ct1 D
Lcm 1046

Ct1D

Ct2 D
DR C4

Ct2D

TD
Lcm 1047

TD

BD
DR C16

BD

MC
Lcm 1048

MC

Ct1 C
Lcm 1049

Ct1C

Ct2 C
DR C5

Ct2C

TC
Lcm 1050

TC

BC
Lcm 1051

BC

Org.
(ed)

Org.
T 791

Org.
MS A2

Org.
MS 46

of An - gels and of men, and of men, Sing Al - le - lu - ia, A - men, A -

of an - gels and of men, and of men, Sing Al - le - lu - ia, A -

of An - gels and of men, Sing Al - le - lu - ia, A - men, A - men, A - men, sing

of an - gels and of men, Sing Al - le - lu - ia, A - men, A - men, A - men, sing

of An - gels and of men, Sing Al - le - lu - ia, A - men, A - men, sing Al - le -

of an - gels and of men, Sing Al - le - lu - ia, A - men, A - men, sing Al - le -

of An - gels and of men, sing Al - le - lu - i - a, a - men, a - men, sing

of an - gels and of men, sing Al - le - lu - i - a, A - men, A - men, sing

of an - gels and of men, of men, sing Al - le - lu - ia, Al - le - lu - i - a,

of An - gels and of men, Sing Al - le - lu - ia, sing Al - le - lu -

of an - gels and of men, Sing Al - le - lu - ia, sing Al - le - lu -

An - gels and of men, of An - gels and of men, and of men, Sing Al - le - lu - ia ://: A -

an - gels and of men, of an - gels and of men, and of men, Sing Al - le - lu - ia, A -

An - gels and of men, of An - gels and of men, Sing Al - le - lu - ia, A - men, A - men, A - men, sing

an - gels and of men, of an - gels and of men, Sing Al - le - lu - ia, A - men, A - men, A - men, sing

An - gels and of men, of an - gels and of men, Sing Al - le - lu - ia, A - men, A - men, sing Al - le -

an - gels and of men, of an - gels and of men, Sing Al - le - lu - ia, A - men, A - men, sing Al - le -

An - gels and of men, of An - gels and of men, Sing Al - le - lu - i - a, a - men, a - men, sing

An - gels and of men, of an - gels and of men, of men, Sing Al - le - lu - ia, Al - le - lu - i - a,

an - gels and of men, of an - gels and of men, Sing Al - le - lu - i - a, A - men, A - men, sing

an - gels and of men, of an - gels and of men, of men, Sing Al - le - lu - ia, Al - le - lu - i - a,

An - gels and of men, of An - gels and of men, Sing Al - le - lu - i - a, sing Al - le - lu -

an - gels and of men, of an - gels and of men, Sing Al - le - lu - i - a, sing Al - le - lu -

Cho
of Angels

of Angels and of men

of Angels

full Chorus

no d

sbr mn

qu qu

cr a no b

sbr

qu qu

sbr

130

MD
Lcm 1045

men, sing Al - - le - lu - ia, A - men, A - - - men, sing Al -

MD

men, A - men, sing Al - - le - lu - ia, A - men, A - - - men, sing Al -

Ct1 D
Lcm 1046

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

Ct1D

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

Ct2 D
DR C4

lu - ia, sing Al - - le - lu - ia, A - men, sing Al - - le - lu - ia,

Ct2D

lu - ia, sing Al - - le - lu - ia, A - men, sing Al - - le - lu - ia,

TD
Lcm 1047

Al - le - lu - ia, A - - - - men, sing Al - - le - lu - ia a - men, sing

TD

Al - le - lu - ia, A - - - - men, sing Al - - le -

BD
DR C16

ia, A - - - - men, sing Al - - le - lu - ia, Al - le - lu -

BD

ia, A - men, A - - - - men, sing Al - - le - lu - ia, A - - - -

MC
Lcm 1048

men, A - men, sing Al - - le - lu - ia, A - men, A - - - men, sing Al -

MC

men, A - men, sing Al - - le - lu - ia, A - men, A - - - men, sing Al -

Ct1 C
Lcm 1049

Al - le - lu - - ia sing Al - - le - lu - i - a, sing Al - - le - lu - -

Ct1C

Al - le - lu - - ia, - - sing Al - - le - lu - i - a, sing Al - - le - lu - -

Ct2 C
DR C5

lu - ia, sing Al - - le - lu - ia, A - men, sing Al - - le - lu - ia,

Ct2C

lu - ia, sing Al - - le - lu - ia, A - men, sing Al - - le - lu - ia,

TC
Lcm 1050

Al - le - lu - ia, A - - - - men, A - men, a -

TC

Al - le - lu - ia, A - - - - men, A - men, A -

BC
Lcm 1051

ia, A - men, A - - - - men, sing Al - - le - lu - ia, A - - - -

BC

ia, A - men, A - - - - men, sing Al - - le - lu - ia, A - - - -

Org.
(ed)

direct

Org.
T 791

no #, cr cr

Org.
MS A2

sbr

no a

no #, cr cr

no #, cr cr

mn g

Org.
MS 46

no #, cr cr

mn g

MD
Lcm 1045

MD

Ct1 D
Lcm 1046

Ct1D

Ct2 D
DR C4

Ct2D

TD
Lcm 1047

TD

BD
DR C16

BD

MC
Lcm 1048

MC

Ct1 C
Lcm 1049

Ct1C

Ct2 C
DR C5

Ct2C

TC
Lcm 1050

TC

BC
Lcm 1051

BC

Org.
(ed)

Org.
T 791

Org.
MS A2

Org.
MS 46

135

- le - lu - i - a, A - men, A - - - - - men.

- le - lu - i - a, A - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

- lu - ia, sing Al - le - lu - i - a, A - - - - - men, A - - - - - men.

- lu - ia, sing Al - le - lu - i - a, A - - - - - men, A - - - - - men.

- ia, A - - - - - men, sing Al - le - lu - ia, A - - - - - men, a - - - - - men.

- ia, A - - - - - men, sing Al - le - lu - ia, A - - - - - men, a - - - - - men.

- le - lu - i - a, A - men, A - - - - - men.

- le - lu - i - a, A - men, A - - - - - men.

- ia, A - - - - - men, sing Al - le - lu - ia, A - - - - - men.

- ia, A - - - - - men, sing Al - le - lu - ia, A - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - men.

- men, sing Al - le - lu - i - a, A - - - - - men, A - - - - - men.

- men, sing Al - le - lu - i - a, A - - - - - men, A - - - - - men.

- men, A - - - - - men, sing Al - - le - lu - i - a, A - men, A - - - - - men.

- men, A - - - - - men, sing Al - - le - lu - i - a, A - men, A - - - - - men.

mn cr

+ alto rest no tie no tie

+ alto no tie no tie

O God of gods

'for the King's Day'

Edmund Hooper
edited and reconstructed William Hunt ©2021

Verse

The musical score is arranged in two systems. The first system includes five vocal parts: Medius Decani, Contratenor 1 Decani, Contratenor 2 Decani, Tenor Decani, and Bassus Decani. The second system includes five more vocal parts: Medius Cantoris, Contratenor 1 Cantoris, Contratenor 2 Cantoris, Tenor Cantoris, and Bassus Cantoris. At the bottom of the page is the Organ (edited) part. All vocal parts are in mensural notation with a 13-line staff and a 13/8 time signature. The organ part is in modern notation with a grand staff (treble and bass clefs) and a 13/8 time signature. The score is divided into three measures by vertical bar lines. The organ part begins in the third measure.

Medius Decani

Contratenor 1 Decani

Contratenor 2 Decani

Tenor Decani

Bassus Decani

Medius Cantoris

Contratenor 1 Cantoris

Contratenor 2 Cantoris

Tenor Cantoris

Bassus Cantoris

Organ
(edited)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

4

MD

O God of gods, O King of kings,

Org. (ed)

8

MD

E - ter - nal Fa - ther of all things, In heav'n a - bove and e -

Org. (ed)

13

MD

- ve - ry - where, By whom all kings their scep - tres bear, their scep -

Org. (ed)

18

MD

- tres bear, Great God

MC

Great God of James, our bles - sed King,

Org. (ed)

22

MD

— of James, our bles - sed King, who peace and joy,

MC

of James our bles - sed King, who peace and joy did

Org. (ed)

25

MD 
who peace and joy, joy and peace did bring, did

MC 
bring, joy to us did bring, joy to us did

Org.
(ed) 
bring, joy to us did bring, joy to us did

28 Chorus

MD bring, joy and peace did____ bring, Whom thou a chief and roy - al guide,

Ct1D Whom thou a chief and roy - - al guide, whom thou a

Ct2D Whom thou a chief and roy - al

TD Whom thou____ a chief guide, whom thou a chief and

BD Whom thou a chief and roy - al guide, whom

MC bring, joy and peace did____ bring, Whom thou a chief and roy - al guide,

Ct1C Whom thou a chief and roy - - al guide, whom thou a

Ct2C Whom thou a chief and roy - al

TC Whom thou____ a roy - al guide, whom thou a chief and

BC Whom thou a chief and roy - al guide, whom

Org. (ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

32

MD
whom thou a chief and roy - al guide didst

Ct1D
chief and roy - al guide

Ct2D
guide, whom thou a chief and roy - al guide, a chief and roy - al

TD
roy - al guide, and roy - al guide, didst for our guide-less troops, our

BD
thou a chief and roy - al guide, didst for our guide-less troops, our

MC
whom thou a chief and roy - al guide didst

Ct1C
chief and roy - al guide

Ct2C
guide, whom thou a chief and roy - al guide, a chief and roy - al

TC
roy - al guide, and roy - al guide, didst for our guide-less troops, our

BC
thou a chief and roy - al guide, didst for our guide-less troops, our

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

36

MD
for our guide-less troops pro - vide, didst for our guide-less troops, didst

Ct1D
didst for our guide-less troops pro - - - vide, didst

Ct2D
guide didst for our guide-less troops, didst for our guide-less troops pro -

TD
guide - less troops. pro - - vide, pro -

BD
guide - less troops pro - vide, didst for our guide-less troops pro - vide,

MC
for our guide-less troops pro - vide, didst for our guide-less troops, didst

Ct1C
didst for our guide-less troops pro - - - vide, didst

Ct2C
guide didst for our guide-less troops, didst for our guide-less troops pro -

TC
guide - less troops. pro - - vide, pro -

BC
guide - less troops pro - vide, didst for our guide-less troops pro - vide,

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

39

MD
for our guide-less troops pro - vide, didst for our guide-less troops pro - - - vide.

Ct1D
for our guide-less troops pro-vide, our guide - less troops pro - vide.

Ct2D
vide, our guide-less troops pro - - - - vide.

TD
- - vide, didst for our guide-less troops, our guide - less troops pro - - - vide.

BD
- pro - vide, didst for our guide-less troops pro - vide, pro - vide.

MC
for our guide-less troops pro - vide, didst for our guide-less troops pro - - - vide.

Ct1C
for our guide-less troops pro-vide, our guide - less troops pro - vide.

Ct2C
vide, our guide - less troops pro - - - - vide.

TC
- - vide, didst for our guide-less troops, our guide - less troops pro - - - vide.

BC
- pro - vide, didst for our guide-less troops pro - vide, pro - vide.

Org.
(ed)



43 Verse

Ct1D
Now we be - seech thee, migh - ty Lord, to us such

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

48

MD

Ct1D

Org. (ed)

heav'n - ly grace af - ford, that this u - nite u - nit - ed Mon - ar - chy,

This Em - pire

53

MD

Ct1D

Ct1C

TC

Org. (ed)

of great Brit - ta - ny, great Brit - ta - ny, this Em - pire of great

this Em - pire of great Brit - ta - ny, this Em - pire of great Brit - ta -

this Em - pire of great Brit - ta - ny, of

This Em - pire of great

58

MD

Ct1D

Ct1C

TC

Org. (ed)

— Brit - ta - ny,

ny, great Brit - ta - ny, to thy high plea - sure con - se - crate,

— great Brit - ta - ny, to thy high plea - sure con - se -

Brit - ta - ny,

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

63

MD

may so long bless his Roy - al state,

Ct1D

may so long bless his Roy - al state, his Roy - al state, that

Ct1C

- crate, his Roy-al state,

TC

may so long bless his Roy - al state

Org. (ed)



68

MD

till the great com-ing, great com - ing of thy

Ct1D

fi - nal-ly it be not done, till the great com - ing, great com - ing of thy

Ct1C

till the great com - ing of thy

TC

that fi - nal-ly it be not done, till the great com - ing of thy

Org. (ed)

Chorus

73 Chorus

This musical score is for the Chorus of 'The Christmas Song' (Chestnuts Roast on a Open Fire). It is written for a large ensemble, including vocal soloists and a full choir. The score is in 4/4 time and features a key signature of one sharp (F#). The vocal parts are arranged in four systems, each with a Soprano (MD, Ct1D), Alto (Ct2D), Tenor (TD), and Bass (BD) line. The instrumental parts include a Male Chorus (MC), a Choir (Ct1C, Ct2C), a Tenor Chorus (TC), a Bass Chorus (BC), and an Organ (Org. (ed)). The lyrics are: 'son. And that his health, his joys, his peace, and that his health, his joys, his'. The score includes various musical notations such as notes, rests, and dynamic markings.

MD son. And that his health, his joys, his peace, and that his health,

Ct1D son. And that his health, his joys, his peace, and that his health, his joys, his

Ct2D And that his health, his joys, his peace, and

TD And that his health, his joys, his peace, and that his health, his

BD And that his health, his joys, his peace, and that his health, his

MC And that his health, his joys, his peace, and that his health,

Ct1C son. And that his health, his joys, his peace, and that his health, his joys, his

Ct2C And that his health, his joys, his peace, and

TC son. And that his health, his health, and that his health, and that his health, his

BC And that his health, his joys, his peace, and that his health, his

Org. (ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

78

MD his joys, his _____ peace may as his reign and years in - crease,

Ct1D _____ peace may as his reign and

Ct2D that his health, his joys, his joys, his _____ peace _____ may as his reign and

TD joys, his _____ peace may as his reign and years, and years in - crease,

BD joys, his peace may as his reign and years in - crease, his years in - crease, may

MC his joys, his _____ peace may as his reign and years in - crease,

Ct1C _____ peace may as his reign and

Ct2C that his health, his joys, his joys, his _____ peace _____ may as his reign and

TC joys, his _____ peace may as his reign and years in - crease, in - crease,

BC joys, his peace may as his reign and years in - crease, his years in - crease, may

Org. (ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

82

MD
may as his reign and years, may as his reign and years in - crease, may as his reign and years__

Ct1D
years in - - crease, may as his reign and years in- crease, his_____ reign and

Ct2D
years, may as his reign and years in - crease,_____ his reign and years in -

TD
and years_____ in - - crease, may as his reign and years in - -

BD
as his reign and years in- crease, in - crease, may as his reign and years in -

MC
may as his reign and years, may as his reign and years in - crease, may as his reign and years__

Ct1C
years in - - crease, may as his reign and years in- crease, his_____ reign and

Ct2C
years, may as his reign and years in - crease,_____ his reign_____ and years in -

TC
and years_____ in - - crease, may as his reign and years in - -

BC
as his reign and years in crease, in - crease, may as his reign and years in -

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

86 [o=o] Verse

MD — in - - - crease. To the Al - might - y

Ct1D 8 years in - crease.

Ct2D 8 - - - - crease.

TD 8 crease, in - - - - crease.

BD crease, in - crease.

MC — in - - - crease. to the Al -

Ct1C 8 years in - crease.

Ct2C 8 - - - - crease.

TC 8 crease, in - - - - crease.

BC crease, in - crease.

Org. (ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

90

MD Trin - i - ty, three per - sons in one de - i - ty,

MC might - y Trin - i - ty, three per - sons in one

TC to the Al - might - y Trin - i - ty, three per - sons in

Org. (ed)

93

MD most bright and glo - ri - ous in heaven, in_ heaven,

MC _ de - i - ty, most bright and glo - ri - ous in heaven, in

TC one de - i - ty, most bright and

Org. (ed)

96

MD most high and glo - ri - ous in heaven, in_ heaven, All praise, all

MC heaven, in_ heaven a - bove all praise, all thanks, all laud be_

TC glo - ri - ous in heaven, in_ heaven, all praise, all thanks, all laud be

Org. (ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

99

MD
thanks, all____ laud be given, all____ laud____ be

Ct1D
all praise, all thanks, all laud be given, all laud and praise____ be

MC
given, all praise, all____ thanks, all laud____ be

Ct1C
All praise, all thanks, all laud be

TC
given, all praise, all thanks, all____ laud____ be given, all____ laud____ be

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

102 Chorus

MD
given. With or - gans, trum - pets and with flutes,

Ct1D
given. With or - gans, trum - pets and with flutes,

Ct2D
With or - gans, trum - pets, trum - pets and with flutes,

TD
Tenor 1
With or - gans, trum - pets, trum-pets and with flutes,
Tenor 2
With or - gans, trum - pets, trum - pets and with flutes,

BD
With or - gans, trum - pets, and with flutes,

MC
given. With or - gans, trum - pets,

Ct1C
given. With or - gans, trum - pets,

Ct2C
With or - gans, trum - pets,

TC
Tenor 1
given. With or - gans, trum - pets,
Tenor 2
given. With or - gans, trum - pets, or gans,

BC
With or - gans, trum - pets,

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

106

MD

with cor - netts, with cor - netts, cla - rons and with

Ct1D

with cor - netts, with cor - netts, cla - rons and with

Ct2D

with cor - netts, with cor - netts cla - rons and with

TD

with cor - netts, with cor-netts and cla - rons and with

BD

with cor - netts, with cor - netts, cla - rons and with

MC

trum - pets and with flutes, with cor - netts,

Ct1C

trum - pets and with flutes, with cor - netts,

Ct2C

trum - pets and with flutes, with cor - netts,

TC

— trum - pets and with flutes, with cor - netts,

BC

trum - pets and with flutes, with cor - netts,

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

109

MD
lutes, with harps, with cym - bals and with shawms,

Ct1D
lutes, with harps, with cym - bals and with shawms,

Ct2D
lutes, with harps, with cym - bals and with shawms,

TD
lutes, with harps, with cym - bals and with shawms,
lutes, with harps, with cym - bals and with shawms,

BD
lutes, with harps, with cym - blas and with shawms,

MC
with cor - netts, cla - rons and with lutes, with harps, with

Ct1C
with cor - netts, cla - rons and with lutes, and with lutes, with harps, with

Ct2C
with cor-netts, cla - rons and with lutes, with harps, with

TC
with cor - netts, cla - rons and with lutes, with harps, with
with cor - netts, cla - rons and with lutes, with harps, with cym -

BC
with cor - netts, cla - rons and with lutes, with harps, with

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

113

MD with sa - cred an - them, hymns and psalms,

Ct1D with sa - cred an - them, hymns and psalms,

Ct2D with sa - cred an - them, hymns and psalms,

TD with sa - cred an - them, hymns and psalms,

BD with sa - cred an - them, hymns and psalms,

MC cym - bals and with shawms, with sa - cred

Ct1C cym - bals and with shawms, with sa - cred

Ct2C cym - bals and with shawms, with sa - cred

TC cym - bals and with shawms, with sa - cred

BC cym - bals and with shawms, with sa - cred

Org. (ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

117

MD
with notes of an - gels and of men,

Ct1D
with notes of an - gels and of men,

Ct2D
with notes of an - gels and of _____ men,

TD
with notes of an - gels and of men,
of an - gels and of men,

BD
with notes of an - gels and of men,

MC
an - thems, hymns and psalms, with notes of an - gels and of

Ct1C
an - thems, hymns and psalms, with notes of an - gels and of

Ct2C
an - thems, hymns and psalms, with notes of an - gels and of

TC
an - thems, hymns and psalms, with notes of an - gels and of
an - thems hymns and psalms, with notes of an - gels and of

BC
an - thems, hymns and psalms, with notes of an - gels and of

Org.
(ed)

122

MD of an - gels and of men, and of men, Sing

Ct1D of an - gels and of men, Sing Al - le - lu - ia, A - men, A - men,

Ct2D of an - gels and of men, Sing Al - le - lu - ia,

TD of an - gels and of men, sing Al - le - lu - i - a, A - men,

of an - gels and of men, of men, sing Al - le -

BD of an - gels and of men, Sing Al - le - lu - ia,

MC men, of an - gels and of men, and of men, Sing

Ct1C men, of an - gels and of men, Sing Al - le - lu - ia, A - men, A - men,

Ct2C men, of an - gels and of men, Sing Al - le - lu - ia,

TC men, of an - gels and of men, Sing Al - le - lu - i - a, A - men,

men, of an - gels, and of men, of men, Sing Al - le -

BC men, of an - gels and of men, Sing Al - le - lu - i - a,

Org. (ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

127

MD
Al - le-lu - - - ia, A - men, A - men, sing Al - le-lu-ia, A - men, A -

Ct1D
A - men, A - men, sing Al - le-lu - ia, sing Al - le-lu - ia, sing Al -

Ct2D
A - men, A - men, sing Al - le-lu - ia, sing Al - le-lu-ia, A - men, sing

TD
— A-men, sing Al - le - lu-ia, A - - men,
lu - ia, Al - le-lu-i - a, A - men, A - men, sing Al - le-lu - ia, A -

BD
sing Al - le-lu - ia, A - men, A - men, sing Al - le-

MC
Al - le-lu - - - ia, A - men, A - men, sing Al - le-lu-ia, A - men, A -

Ct1C
A - men, A - men, sing Al - le-lu - ia, - sing Al - le-lu-i - a, sing Al -

Ct2C
A - men, A - men, sing Al - le-lu - ia, sing Al - le-lu-ia, A - men, sing

TC
— A-men, sing Al - le - lu-ia, A - - men,
lu - ia, Al - le-lu-i - a, A - - men, sing Al - le-lu - ia, A -

BC
sing Al - le-lu - ia, A - men, A - men, sing Al - le-

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

132

MD
men, sing Al - - le - lu - - i - a, A - men, A -

Ct1D
- le - lu - - ia, A - - - - - men, A -

Ct2D
Al - le - lu - ia, A - - - - men, A - - -

TD
sing Al - le - lu - ia, sing Al - le - lu - i - a, A -
men, sing Al - le - lu - ia, sing Al - le - lu - ia, A -

BD
lu - ia, A - - - - men, A - men, sing Al - le - lu - i - a,

MC
men, sing Al - - le - lu - - i - a, A - men, A -

Ct1C
- le - lu - - ia, A - - - - - men, sing

Ct2C
Al - le - lu - ia, A - - - - men, A - - -

TC
A - men, A - men, sing Al - le - lu - i - a, A -
men, sing Al - le - lu - i - a, Al - le - lu - i -

BC
lu - ia, A - - - - men, A - men, sing Al - le - lu - i - a,

Org.
(ed)

Edition score

Edmund Hooper 'O God of gods' [verse anthem] edited and reconstructed William Hunt © 2021

135

MD

- - - - - men.

Ct1D

- - - - - men.

Ct2D

- - - men, A - - - - men.

TD

- men, A - - - - men.

BD

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

MC

- - - - - men.

Ct1C

Al - - le - lu - ia, A - - - - men.

Ct2C

- - - men, A - - - - men.

TC

- men, A - - - - men.

BC

A - men, A - - - - men.

Org.
(ed)

O God of gods

Consort anthem reconstruction

Edmund Hooper
reconstructed William Hunt ©2021

Verse

The musical score is arranged in two systems. The first system contains the vocal parts, and the second system contains the instrumental parts. All parts are in common time (C) and use a 15-line staff.

Vocal Parts (First System):

- Cantus primus (Medius Decani):** Treble clef, 15-line staff.
- Altus primus (Contratenor 1 Decani):** Treble clef, 15-line staff.
- Contratenor primus (Contratenor 2 Decani):** Treble clef, 15-line staff.
- Tenor primus (Tenor Decani):** Treble clef, 15-line staff.
- Bassus primus (Bassus Decani):** Bass clef, 15-line staff.
- Cantus secundus (Medius Cantoris):** Treble clef, 15-line staff.
- Altus secundus (Contratenor 1 Cantoris):** Treble clef, 15-line staff.
- Contratenor secundus (Contratenor 2 Cantoris):** Treble clef, 15-line staff.
- Tenor secundus (Tenor Cantoris):** Treble clef, 15-line staff.
- Bassus secundus (Bassus Cantoris):** Bass clef, 15-line staff.

Instrumental Parts (Second System):

- Cornett 1:** Treble clef, 15-line staff.
- Cornett 2:** Treble clef, 15-line staff.
- Tenor Cornett:** Treble clef, 15-line staff.
- Sackbut 1:** Treble clef, 15-line staff.
- Sackbut 2:** Bass clef, 15-line staff.
- Sackbut 3:** Bass clef, 15-line staff.
- Curtal:** Bass clef, 15-line staff.
- Organ (edited):** Treble and Bass clefs, 15-line staff.

5

Can pr. O God of gods, O King of kings,

Alt pr.

Contr pr.

Ten pr.

B pr.

Can sec.

Alt sec.

Contr sec.

Ten sec.

B sec.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

10

Can pr. E - ter - - - - - nal Fa - ther of all things,

Alt pr.

Contr pr.

Ten pr.

B pr.

Can sec.

Alt sec.

Contr sec.

Ten sec.

B sec.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

15

Can pr. In heav'n a - bove and e - ve - ry - where, By whom all kings

Ctt 1

Ctt 2

Ten ctt

S 1

S 3

Org. (ed)

=

20

Can pr. their scep - tres bear, their scep - tres bear,

Can sec. Great God of James, our

Ctt 1

Ctt 2

Ten ctt

S 1

S 3

Org. (ed)

Can pr. Great God of James, our ble - sed King, who peace and joy,

Can sec. ble - sed King, of James our ble - sed King, who peace and joy did

Ctt 1

Ctt 2

Ten ctt

S 1

S 3

Org. (ed)



25

Can pr. who peace and joy, joy and peace did bring, did

Can sec. bring, joy to us did bring, joy to us did

Ctt 1

Ctt 2

Ten ctt

S 1

S 3

Org. (ed)

* play upper line only if doubling voice

Chorus

30

[illegible]

Can pr. whom thou a chief and roy - al guide didst

Alt pr. chief and roy - al guide

Contr pr. guide, whom thou a chief and roy - al guide, a chief and roy - al

Ten pr. roy - al guide, and roy - al guide, didst for our guide-less troops, our

B pr. thou a chief and roy - al guide, didst for our guide-less troops, our

Can sec. whom thou a chief and roy - al guide didst

Alt sec. chief and roy - al guide

Contr sec. guide, whom thou a chief and roy - al guide, a chief and roy - al

Ten sec. roy - al guide, and roy - al guide, didst for our guide-less troops, our

B sec. thou a chief and roy - al guide, didst for our guide-less troops, our

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

Can pr. for our guide-less troops pro - vide, didst for our guide-less troops, didst

Alt pr. didst for our guide-less troops pro - - - vide, didst

Contr pr. guide didst for our guide-less troops, didst for our guide-less troops pro -

Ten pr. guide - less troops pro - - vide, pro -

B pr. guide - less troops pro - vide, didst for our guide-less troops pro - vide,

Can sec. for our guide-less troops pro - vide, didst for our guide-less troops, didst

Alt sec. didst for our guide-less troops pro - - - vide, didst

Contr sec. guide didst for our guide-less troops, didst for our guide-less troops pro -

Ten sec. guide - less troops pro - - vide, pro -

B sec. guide - less troops pro - vide, didst for our guide-less troops pro - vide,

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

40

Can pr. for our guide-less troops pro - vide, didst for our guide-less troops pro - - vide.

Alt pr. for our guide-less troops pro-vide, our guide - less troops pro - vide.

Contr pr. vide, our guide-less troops pro - - - - vide.

Ten pr. - - vide, didst for our guide-less troops, our guide - less troops pro - - vide.

B pr. - pro - vide, didst for our guide-less troops pro - vide, pro - vide.

Can sec. for our guide-less troops pro - vide, didst for our guide-less troops pro - - vide.

Alt sec. for our guide-less troops pro-vide, our guide - less troops pro - vide.

Contr sec. vide, our guide - less troops pro - - - - vide.

Ten sec. - - vide, didst for our guide-less troops, our guide - less troops pro - - vide.

B sec. - pro - vide, didst for our guide-less troops pro - vide, pro - vide.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

Full score

Verse

45

Can pr.

Alt pr.

Contr pr.

Ten pr.

B pr.

Can sec.

Alt sec.

Contr sec.

Ten sec.

B sec.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org.
(ed)

Now we be - seech thee, migh - ty Lord, to us such

Can pr.

Alt pr.

Contr pr.

Ten pr.

B pr.

Can sec.

Alt sec.

Contr sec.

Ten sec.

B sec.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org.
(ed)

This Em - pire

heav'n - ly grace af - ford, that this u - nite u - nit - ed mon - ar - chy,

Can pr. of great Brit - ta - ny, great Brit - ta - ny, this Em - pire of great_

Alt pr. this Em - pire of great Brit - ta - ny, this Em - pire of great Brit-ta -

Contr pr.

Ten pr.

B pr.

Can sec.

Alt sec. this Em - pire of great Brit - ta - ny, of__

Contr sec.

Ten sec. This Em - pire of great

B sec.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

Can pr. — Brit - ta - ny,

Alt pr. ny, great Brit - ta - ny, to thy high plea - sure con - se - crate,

Contr pr.

Ten pr.

B pr.

Can sec.

Alt sec. — great Brit - ta - ny, to thy high plea - sure con - se -

Contr sec.

Ten sec. Brit - ta - ny,

B sec.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

Full score

65

Can pr. may so long bless his Roy - al state,

Alt pr. may so long bless his Roy - al state, his Roy - al state, that

Contr pr.

Ten pr.

B pr.

Can sec.

Alt sec. - crate, his Roy-al state,

Contr sec.

Ten sec. may so long bless his Roy - al state

B sec.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

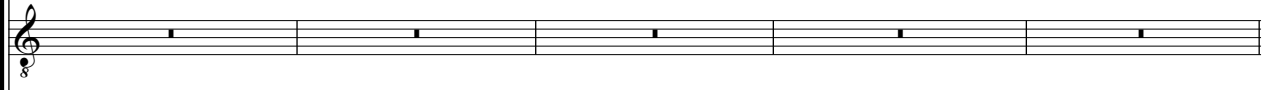
Org. (ed)

Full score

70

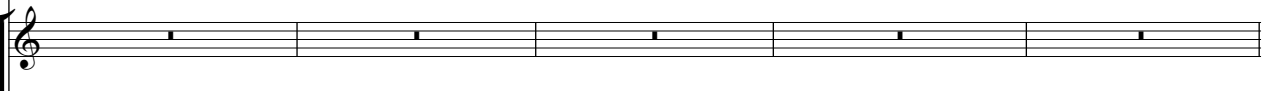
Can pr.  till the great com-ing, great com - ing of thy

Alt pr.  fi - nal-ly it be not done, till the great com - ing, great com - ing of thy

Contr pr. 

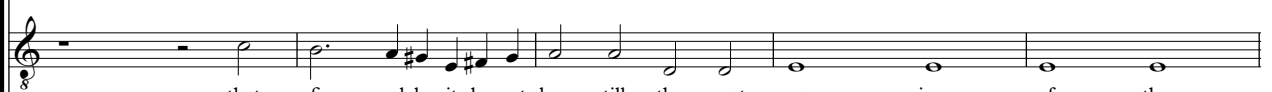
Ten pr. 

B pr. 

Can sec. 

Alt sec.  till the great com - ing of thy

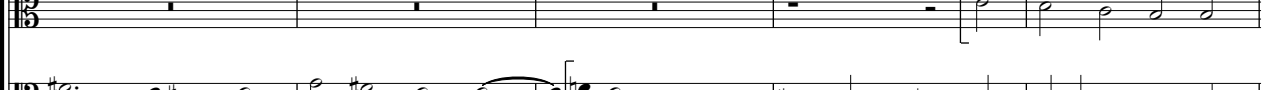
Contr sec. 

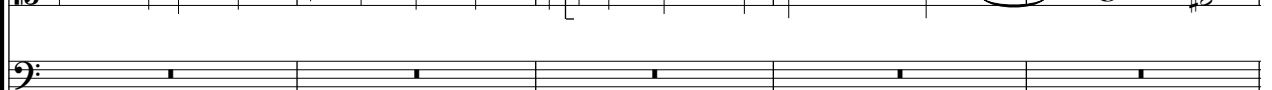
Ten sec.  that fi - nal-ly it be not done, till the great com - ing of thy

B sec. 

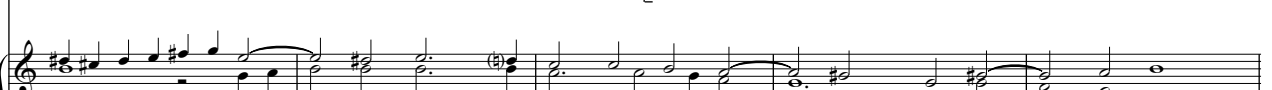
Ctt 1 

Ctt 2 

Ten ctt 

S 1 

S 2 

S 3 

Org. (ed) 

Full score

Chorus

75

Can pr. son. And that his health, his joys, his peace, and that his health,

Alt pr. son. And that his health, his joys, his _____ peace, and that his health, his joys, his _____

Contr pr. And that his health, his joys, his peace, and

Ten pr. And that _____ his health, his joys, his peace, and that his health, his _____

B pr. And that his health, his joys, his peace, and that his health, his _____

Can sec. And that his health, his joys, his peace, and that his health,

Alt sec. son. And that his health, his joys, his _____ peace, and that his health, his joys, his _____

Contr sec. And that his health, his joys, his peace, and

Ten sec. son. And that his health, his health, and that his health, and that his health, his _____

B sec. And that his health, his joys, his peace, and that his health, his _____

Cornetts alternate in chorus sections

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

Full score

80

Can pr. his joys, his _____ peace may as his reign and years in - crease,

Alt pr. _____ peace may as his reign and

Contr pr. that his health, his joys, his joys, his _____ peace _____ may as his reign and

Ten pr. joys, his _____ peace may as his reign and years, and years in - crease,

B pr. joys, his peace may as his reign and years in - crease, his years in - crease, may

Can sec. his joys, his _____ peace may as his reign and years in - crease,

Alt sec. _____ peace may as his reign and

Contr sec. that his health, his joys, his joys, his _____ peace _____ may as his reign and

Ten sec. joys, his _____ peace may as his reign and years, in - crease, in - crease,

B sec. joys, his peace may as his reign and years in - crease, his years in - crease, may

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

Can pr. may as his reign and years, may as his reign and years in - crease,

Alt pr. years in - - - crease, may as his reign and years in - crease, his _____

Contr pr. years, may as his reign and years in - crease, _____ his reign and

Ten pr. and years _____ in - - - crease, may as his reign and

B pr. as his reign and years in - crease, in - crease, may as his reign and

Can sec. may as his reign and years, may as his reign and years in - crease,

Alt sec. years in - - - crease, may as his reign and years in - crease, his _____

Contr sec. years, may as his reign and years in - crease, _____ his reign _____

Ten sec. and years _____ in - - - crease, may as his reign and

B sec. as his reign and years in - crease, in - crease, may as his reign and

Ctt 1 - - - - -

Ctt 2 - - - - -

Ten ctt - - - - -

S 1 - - - - -

S 2 - - - - -

S 3 - - - - -

Org. (ed) - - - - -

85

Can pr. may as his reign and years in - - - - - crease.

Alt pr. reign and years in - crease.

Contr pr. years in - - - - - crease.

Ten pr. years, may as his reign and years in - - - - - crease.

B pr. years in - crease, in - crease.

Can sec. may as his reign and years in - - - - - crease.

Alt sec. reign and years in - crease.

Contr sec. and years in - - - - - crease.

Ten sec. years, may as his reign and years in - - - - - crease.

B sec. years in - crease, in - crease.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

Full score

90

Can pr. 90

To the Al - might - y Trin - i - ty,

Can sec.

to the Al - might - y Trin - i -

Ten sec.

to the Al - might - y

Ctt 1

Ctt 2

S 1

S 2

S 3

Org. (ed)

[o=o] Verse

Can pr.

three per - sons in one de - i - ty, most bright and

Can sec.

- ty, three per - sons in one de - i - ty,

Ten sec.

Trin - i - ty, three per - sons in one de - i - ty,

Ctt 1

Ctt 2

S 1

S 2

S 3

Org. (ed)

95

Can pr. glo - ri - ous in heaven, in_ heaven, most high and

Can sec. most bright and glo - ri - ous in heaven, in heaven, in_ heaven a -

Ten sec. most bright and glo - ri - ous in heaven, in_

Ctt 1

Ctt 2

S 1

S 2

S 3

Org. (ed)



Can pr. glo - ri - ous in heaven, in_ heaven, All praise, all

Can sec. bove all praise, all thanks, all laud be_

Ten sec. heaven, PLAY FROM HERE all praise, all thanks, all laud be

Ctt 1 PLAY FROM HERE

Ctt 2 PLAY FROM HERE

S 1

S 2

S 3

Org. (ed)

100

Can pr. thanks, all _____ laud be given, all _____ laud be

Alt pr. all praise, all thanks, all laud be given, all laud and praise _____ be

Can sec. given, all praise, all _____ thanks, all laud _____ be

Alt sec. All praise, all thanks, all laud be

Ten sec. given, all praise, all thanks, all _____ laud be given, all _____ laud be

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Org. (ed)

PLAY FROM HERE

PLAY FROM HERE

PLAY FROM HERE

Chorus 105

Can pr. given. With or - gans, trum - pets and with flutes,

Alt pr. given. With or - gans, trum - pets, and with flutes,

Contr pr. With or - gans, trum - pets, trum - pets and with flutes,

Ten pr. With or - gans, trum - pets, trum-pets and with flutes,

B pr. With or - gans, trum - pets, and with flutes,

Can sec. given. With or - gans, trum - pets,

Alt sec. given. With or - gans, trum - pets,

Contr sec. With or - gans, trum - pets,

Ten sec. given. With or - gans, trum - pets,

B sec. With or - gans, trum - pets,

Ctt 1 given. With or - gans, trum - pets,

Ctt 2 given. With or - gans, trum - pets,

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

Full score

Can pr. with cor - netts, with cor - netts, cla - rons and with

Alt pr. with cor - netts, with cor - netts, cla - rons and with

Contr pr. with cor - netts, with cor - netts cla - rons and with

Ten pr. with cor - netts, with cor-netts and cla - rons and with

B pr. with cor - netts, with cor - netts, cla - rons and with

Can sec. trum - pets and with flutes, with cor - netts,

Alt sec. trum - pets and with flutes, with cor - netts,

Contr sec. trum - pets and with flutes, with cor - netts,

Ten sec. — trum - pets and with flutes, with cor - netts,

B sec. trum - pets and with flutes, with cor - netts,

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

110

Can pr. lutes, with harps, with cym - bals and with shawms,

Alt pr. lutes, with harps, with cym - bals and with shawms,

Contr pr. lutes, with harps, with cym - bals and with shawms,

Ten pr. lutes, with harps, with cym - bals and with shawms,

B pr. lutes, with harps, with cym - blas and with shawms,

Can sec. with cor - netts, cla - rons and with lutes, with harps, with

Alt sec. with cor - netts, cla - rons and with lutes, and with lutes, with harps, with

Contr sec. with cor-netts, cla - rons and with lutes, with harps, with

Ten sec. with cor - netts, cla - rons and with lutes, with harps, with

B sec. with cor - netts, cla - rons and with lutes, with harps, with

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

Can pr. with sa - cred an - them, hymns and psalms,

Alt pr. with sa - cred an - them, hymns and psalms,

Contr pr. with sa - cred an - them, hymns and psalms,

Ten pr. with sa - cred an - them, hymns and psalms,

B pr. with sa - cred an - them, hymns and psalms,

Can sec. cym - bals and with shawms, with sa - cred

Alt sec. cym - bals and with shawms, with sa - cred

Contr sec. cym - bals and with shawms, with sa - cred

Ten sec. cym - bals and with shawms, with sa - cred

B sec. cym - bals and with shawms, with sa - cred

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

Can pr. with notes of an - gels and of men,

Alt pr. with notes of an - gels and of men,

Contr pr. with notes of an - gels and of _____ men,

Ten pr. with notes of an - gels and of men,

B pr. with notes of an - gels and of men,

Can sec. an - them, hymns and psalms, with notes of

Alt sec. an - them, hymns and _____ psalms, with notes of

Contr sec. an - them, hymns and psalms, with notes of

Ten sec. an - them, hymns and psalms, with notes of

B sec. an - them, hymns and psalms, with notes of

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

Can pr. of an - gels and of men, and of men,

Alt pr. of an - gels and of men, Sing Al - le - lu - ia, A - men, -

Contr pr. of an - gels and of men, Sing

Ten pr. of an - gels and of men, sing Al - le - lu - i -

B pr. of an - gels and of men, Sing Al - le -

Can sec. an - gels and of men, of an - gels and of men, and of men,

Alt sec. an - gels and of men, of an - gels and of men, Sing Al - le - lu - ia, A - men, -

Contr sec. an - gels and of men, of an - gels and of men, Sing

Ten sec. an - gels and of men, of an - gels and of men, Sing Al - le - lu - i -

B sec. an - gels and of men, of an - gels and of men, Sing Al - le -

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt *

Org. (ed)

Can pr. Sing Al - le-lu - - - ia, A - men, A - men, sing Al - le-lu-ia, A -

Alt pr. A - men, A - men, A - men, sing Al - le-lu - ia, sing Al - le-

Contr pr. Al - le-lu - ia, A - men, A - men, sing Al - le-lu - ia, sing Al - le-

Ten pr. a, A - men, A-men, sing Al - le - lu-ia, A - - men,

B pr. lu - ia, sing Al - le-lu - ia, A - men, A - men,

Can sec. Sing Al - le-lu - - - ia, A - men, A - men, sing Al - le-lu-ia, A -

Alt sec. A - men, A - men, A - men, sing Al - le-lu - ia, sing Al - le-

Contr sec. Al - le-lu - ia, A - men, A - men, sing Al - le-lu - ia, sing Al - le-

Ten sec. a, A - men, A-men, sing Al - le - lu-ia, A - - men,

B sec. lu - i - a, sing Al - le-lu - ia, A - men, A - men,

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

Can pr. men, A - - men, sing Al - - le - lu - - i -

Alt pr. lu - ia, sing Al - le - lu - - ia, A - - - -

Contr pr. lu - ia, A - men, sing Al - le - lu - ia, A - - - -

Ten pr. sing Al - le - lu - ia, sing Al -

B pr. sing Al - le - lu - ia, A - - - men, A - men, sing

Can sec. men, A - - men, sing Al - - le - lu - - i -

Alt sec. lu - i - a, sing Al - le - lu - - ia, A - - - -

Contr sec. lu - ia, A - men, sing Al - le - lu - ia, A - - - -

Ten sec. A - men, A - men, sing Al -

B sec. sing Al - le - lu - ia, A - - - men, A - men, sing

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

135

Can pr. a, A - men, A - - - - - men.

Alt pr. - men, A - - - - - men.

Contr pr. 8 men, A - - - - - men, A - - - - - men.

Ten pr. 8 - le - lu - i - a, A - - - - - men, A - - - - - men.

B pr. Al - le - lu - i - a, A - - - - - men.

Can sec. a, A - men, A - - - - - men.

Alt sec. - men, sing Al - le - lu - ia, A - - - - - men.

Contr sec. 8 men, A - - - - - men, A - - - - - men.

Ten sec. 8 - le - lu - i - a, A - - - - - men, A - - - - - men.

B sec. Al - le - lu - i - a, A - men, A - - - - - men.

Ctt 1

Ctt 2

Ten ctt

S 1

S 2

S 3

Curt

Org. (ed)

Wind

O God of gods

Consort anthem reconstruction

Edmund Hooper
reconstructed William Hunt ©2021

Verse

Cornett 1

Cornett 2

Tenor Cornett

Sackbut 1

Sackbut 2

Sackbut 3

Curtal

5

Ctt 1

Ctt 2

Ten Ctt

S 1

S 3

10

Ctt 1

Ctt 2

Ten Ctt

S 1

S 3

Wind

15

Ctt 1

Ctt 2

Ten Ctt

S 1

S 3

20

Ctt 1

Ctt 2

Ten Ctt

S 1

S 3

25

Ctt 1

Ctt 2

Ten Ctt

S 1

S 3

Ctt 1

Ctt 2

S 1

S 3

* play upper line only if doubling voice

Wind

Cornetts alternate in chorus sections

Chorus

30

Music notation for measures 30-34. The system includes staves for Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. The key signature is one sharp (F#). The time signature is 3/4. The notation shows various musical symbols including notes, rests, and bar lines.

35

Music notation for measures 35-39. The system includes staves for Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. The notation shows various musical symbols including notes, rests, and bar lines.

Music notation for measures 40-44. The system includes staves for Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. The notation shows various musical symbols including notes, rests, and bar lines.

Wind

40

Ctt 1

Ctt 2

Ten Ctt

S 1

S 2

S 3

Verse

45

Ctt 1

Ctt 2

Ten Ctt

S 1

S 3

50

Ctt 1

Ctt 2

Ten Ctt

S 1

S 3

Wind

55

Music notation for measures 55-59. The system includes five staves: Ctt 1 (Treble clef), Ctt 2 (Treble clef), Ten Ctt (Alto clef), S 1 (Alto clef), and S 3 (Bass clef). The key signature has two sharps (F# and C#). Measure 55 begins with a treble clef change for Ctt 1. The music features various note values including eighth, quarter, and half notes, with some notes beamed together.

60

Music notation for measures 60-64. The system includes five staves: Ctt 1 (Treble clef), Ctt 2 (Treble clef), Ten Ctt (Alto clef), S 1 (Alto clef), and S 3 (Bass clef). The key signature has two sharps (F# and C#). Measure 60 begins with a treble clef change for Ctt 1. The music features various note values including eighth, quarter, and half notes, with some notes beamed together.

65

Music notation for measures 65-69. The system includes five staves: Ctt 1 (Treble clef), Ctt 2 (Treble clef), Ten Ctt (Alto clef), S 1 (Alto clef), and S 3 (Bass clef). The key signature has two sharps (F# and C#). Measure 65 begins with a treble clef change for Ctt 1. The music features various note values including eighth, quarter, and half notes, with some notes beamed together.

70

Music notation for measures 70-74. The system includes five staves: Ctt 1 (Treble clef), Ctt 2 (Treble clef), Ten Ctt (Alto clef), S 1 (Alto clef), and S 3 (Bass clef). The key signature has two sharps (F# and C#). Measure 70 begins with a treble clef change for Ctt 1. The music features various note values including eighth, quarter, and half notes, with some notes beamed together.

Wind

Chorus

Cornetts alternate in chorus sections 75

First system of musical notation for the Chorus section, measures 75-79. The system includes staves for Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. The key signature is one sharp (F#). The time signature is 3/4. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties.

Second system of musical notation for the Chorus section, measures 80-84. The system includes staves for Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. The key signature is one sharp (F#). The time signature is 3/4. The music continues with various note values and rests.

Third system of musical notation for the Chorus section, measures 85-89. The system includes staves for Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. The key signature is one sharp (F#). The time signature is 3/4. The music continues with various note values and rests.

Wind

85

Ctt 1

Ctt 2

Ten Ctt

S 1

S 2

S 3

[o=o] Verse

90

Ctt 1

Ctt 2

S 1

S 2

S 3

Ctt 1

Ctt 2

S 1

S 2

S 3

95

PLAY FROM HERE

PLAY FROM HERE

PLAY FROM HERE

PLAY FROM HERE

100

PLAY FROM HERE

PLAY FROM HERE

Wind

105

Chorus

Ctt 1

Ctt 2

Ten Ctt

S 1

S 2

S 3

Curt

Ctt 1

Ctt 2

S 2

S 3

Curt

110

Ctt 1

Ctt 2

S 2

S 3

Curt

Wind

115

Ctt 1
 Ctt 2
 S 2
 S 3
 Curt

120

Ctt 1
 Ctt 2
 S 2
 S 3
 Curt

125

Ctt 1
 Ctt 2
 Ten Ctt
 S 1
 S 2
 S 3
 Curt

Wind

130

This system contains measures 130 through 133 of the 'Wind' section. It features six staves: Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. Ctt 1 and Ctt 2 are in treble clef with a key signature of one sharp (F#). Ten Ctt, S 1, and S 3 are in alto clef with a key signature of one sharp. S 2 is in bass clef with a key signature of one sharp. The music consists of various note values including half notes, quarter notes, and eighth notes, with some measures containing rests. Phrasing slurs are used to group notes across measures.

Ctt 1

Ctt 2

Ten Ctt

S 1

S 2

S 3

Curt

This system continues the 'Wind' section with measures 134 through 137. It uses the same six staves as the previous system. The musical notation continues with various note values and rests, maintaining the phrasing and key signature established in the previous system.

Ctt 1

Ctt 2

Ten Ctt

S 1

S 2

S 3

Curt

Wind

135

The musical score for measures 135 and 136 of the 'O God of Gods' consort anthem reconstruction. The score is written for six parts: Ctt 1, Ctt 2, Ten Ctt, S 1, S 2, and S 3. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The parts are arranged in a system with a brace on the left. The first staff (Ctt 1) has a measure number '135' above it. The final measure of the system (measure 136) ends with a double bar line.

Ctt 1

Ctt 2

Ten Ctt

S 1

S 2

S 3

Curt

Hearken, ye nations [consort anthem]

Edmund Hooper
edited & reconstructed William Hunt ©2021

[Verse] '2 Bases'

Cantus
GB-Och Mus. 56
pp. 211-213

Mus. 56

Cantus

[Verse] '2 Bases'

Quintus
GB-Och Mus. 57
pp. 204-206

Mus. 57

Quintus

Hear - ken yee

Hear - ken ye

Verse '2 Bases'

Contratenor
GB-Och Mus. 59
pp. 198-200

Mus. 59

Contratenor

[Verse] '2 Bases'

Tenor
GB-Och Mus. 60
pp. 216-218

Mus. 60

Tenor

Verse '2 Bases'

Sextus
GB-Och Mus. 58
pp. 100-102

Mus. 58

Sextus

T791, NYp
Dr 5469

Ten 791

Lcm 1051
(Bassus Cantoris)

Vocal bass

[Bassus]
(editorial)

The musical score is written for a consort of six voices. The parts are arranged vertically: Cantus (top), Quintus, Contratenor, Tenor, Sextus, and Vocal bass (bottom). The Cantus and Quintus parts are in treble clef, while the Contratenor, Tenor, Sextus, and Vocal bass parts are in bass clef. The Contratenor and Tenor parts are in a key signature of one sharp (F#), while the Sextus and Vocal bass parts are in a key signature of one flat (Bb). The music is in common time (C). The lyrics 'Hear - ken yee' and 'Hear - ken ye' are written below the Quintus and Contratenor parts, respectively. The score includes a vertical line separating the vocal parts from the instrumental parts (Tenor, Sextus, and Vocal bass). The instrumental parts are marked with 'T791, NYp Dr 5469' and 'Lcm 1051 (Bassus Cantoris)'. The Vocal bass part is marked with '[Bassus] (editorial)'. The score is titled 'Hearken, ye nations [consort anthem]' and is attributed to Edmund Hooper, edited and reconstructed by William Hunt in 2021.

Hooper 'Hearken, ye nations' [consort anthem] edited and reconstructed by William Hunt ©2021
Full score

5

Mus 56 Hear - ken yee na - ti-ons, oh come see and heare, see and

Ca Hear - ken ye na - ti-ons, O come_ see and hear, see and_

Mus 57 na - ti-ons, Oh come see and heare,

Qu na - ti-ons, O come see and hear,

Mus 59

Ct

Mus 60

T

Mus 58

Sx

Org
Bass

Vocal
Bass

[B] ed

Mus 56

heare, see and heare, oh come see and heare.

Ca

hear, see and hear, O come see and hear

Mus 57

see and heare O come see and heare

Qu

See and hear. O come see and hear

Mus 59

All

Ct

All

Mus 60

T

Mus 58

All

Sx

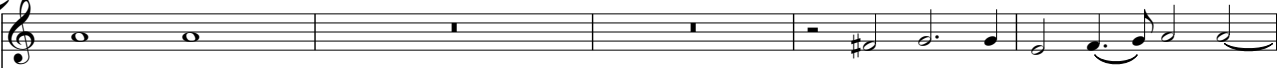
(viol) (voice_)

All

Org Bass

Vocal Bass

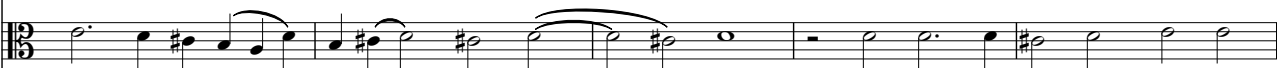
[B] ed

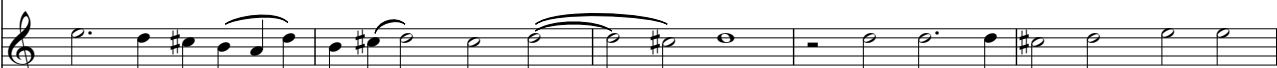
Mus 56  and wee will shew what won - ders

Ca  and we will show what_ won - ders_

Mus 57  all yee that serve the lord in feare and wee will shewe what won - ders

Qu  all ye that serve the Lord in fear and we will show what won - ders

Mus 59  yee that serve the Lorde in truth and feare, and wee will shewe what won - ders

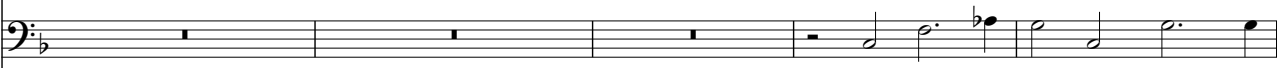
Ct  ye that serve the_ Lord in_ truth and_ fear and we will show what won - ders

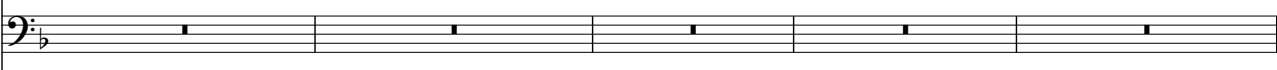
Mus 60 

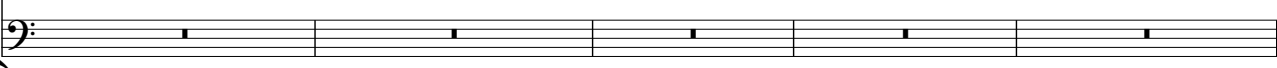
T 

Mus 58  ye that serve the Lord in truth, and feare, and wee will shewe what won - ders

Sx  ye that serve the_ Lord in truth and_ fear, and we will show what won - ders

Org Bass 

Vocal Bass 

[B] ed 

Mus 56  his high hand hath— done un - to our soules, and to this lande, un - to our soules and to this

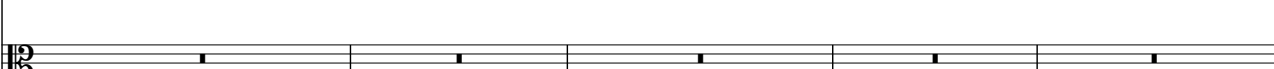
Ca  — his high hand hath— done un - to our souls, and to this land, un - to our souls and to this

Mus 57  his high hande, hath done un - to our soules, and to this land, un - to our soules and to this

Qu  his high hand hath done un - to our souls, and to this land, un - to our souls and to this

Mus 59  his high hande, hath done un - to our soules, and to this lande, un - to our soules, and to this

Ct  his high hand hath done un - to our souls, and to this land, un - to our souls and to this

Mus 60 

T 

Mus 58  his high hand, hath done un - to our soules and to this Lande, un - to our soules and to this

Sx  his high hand hath done un - to our souls, and to— this land, un - to our souls and to this

Org Bass 

Vocal Bass 

[B] ed 

Chorus Verse 25

Mus 56 lande, un - to our soules and to this lande.

Ca land, un - to our souls and to this land.

Mus 57 lande.

Qu land.

Mus 59 lande, un - to our soules, and to this lande.

Ct land, un - to our souls and to this land.

Mus 60 [Chorus] un - to our soules and to this land. [Verse] our kinge an - noyn - ted

T un - to our souls and to this land. Our King a - noint - ted

Mus 58 Chorus land, un - to our soules and to this lande. Verse Our kinge an - noynt - ed

Sx land, un - to our souls and to this land. Our King a - noint - ed

Org Bass

Vocal Bass Un - to our souls and to this land.

[B] ed Un - to our souls and to this land.

Mus 56

our kinge an - noynt - ed with his bles-sed seede,

Ca

Our King a - noint - ed with his bles-sed seed,

Mus 57

Our kinge an - noynt - ed with his bles-sed seede,

Qu

Our King a - noint - ed with his bles-sed seed.

Verse

Mus 59

Our kinge an - noynt - ed with his bles = = sed seede, our

Ct

Our King a - noint - ed with his bles - - - ed seed, our

Mus 60

with his bles - - sed seede, our kinge an - noynt - ed with his bles-sed seede, his

T

with his bles - - sed seed, our king a - noint - ed with his bles-sed seed, his

Mus 58

with his bles-sed seede.

Sx

with his bles-sed seed,

Org Bass

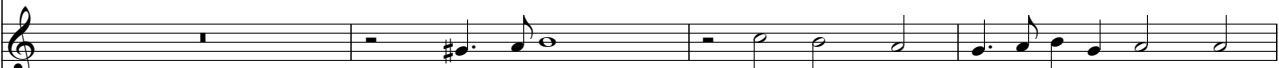
Vocal Bass

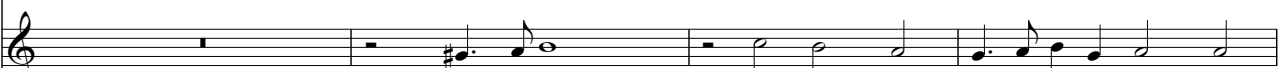
[B] ed

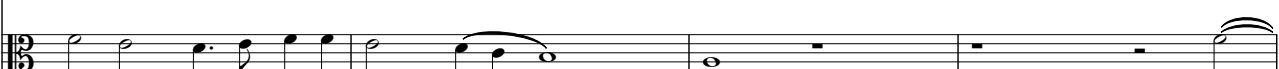
30

Mus 56  our sa - cred pro-phets that our soules do feede, our sa - cred proph-ets that our

Ca  our sa - cred pro-phets that our souls do feed, our sa - cred proph-ets that our

Mus 57  our sac - red proph-ets that our soules do

Qu  our sac - red proph-ets that our souls do

Mus 59  sac - red pro-phets that our soules doe feede, doe

Ct  sac - red pro-phets that our souls do feed do

Mus 60  bles - sed seede; our sac - red proph-ets that our soules do feed,

T  bles - sed seed, our sac - red proph-ets that our souls do feed,

Mus 58 

Sx 

Org Bass 

Vocal Bass 

[B] ed 

35

Mus 56

soules doe feede,

our hon - ou-ra - ble sen-ate peo-ple peeres,

Ca

— souls do feed,

our hon - ou-ra - ble sen-ate, peo-ple, peers,

Mus 57

feede,

our hon - ou-ra - ble sen - ate, peo - - ple,

Qu

feed,

our hon - ou-ra - ble sen - ate, peo - - ple,

Mus 59

feede, our hon - ou-ra - ble sen-ate, peo - ple, peeres,

Ct

8 — feed, our hon - ou-ra - ble sen-ate, peo - ple, peers,

Mus 60

our hon - ou-ra - ble sen-ate, peo-ple, peeres, our hon - ou - ra - ble sen-ate, peo-ple, peeres

T

8 our hon - ou-ra - ble sen-ate, peo-ple, peers, our hon - ou - ra - ble sen-ate, peo-ple, peers —

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

40

Mus 56 men, wom-en, in - - fants of all sorts and yeares.

Ca men, wom-en, in - - fants of all sorts and years

Mus 57 peeres, men, wo - men in - fants of all sorts and yeares;

Qu peers, men, wo - men, in - fants of all sorts and years.

Mus 59 men, wo - men of all sorts, and yeeres, all sorts and yeeres.

Ct men, wo - men of all sorts and years, all sorts and years.

Mus 60 men, wom - en in - fants of all sortes, all sorts and

T — men, wom - en in - fants of all sorts, all sorts and

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

Chorus

45

Mus 56

hath sav'd as

Ca

hath saved as

Mus 57

Chorus

this day our god from foes blood - thirst - y ire,

Qu

— This day — our God from foe's blood - thirst - y ire

Mus 59

[Chorus]

This day our god from foes blood - thirst - y ire, hath saved as

Ct

— This day our God from foe's blood - thirst - y ire hath saved as

Mus 60

[Chorus]

years. this day our god from foes blood - thirst - y — ire hath sav'd as

T

years. This — day our God from foe's blood - thirst - y — ire hath saved as

Mus 58

Chorus

This day our god from foes blood - thirst - y ire hath

Sx

This — day our God from foe's blood - thirst - y ire hath

Org Bass

Vocal Bass

This day our God from foe's blood thirst - y ire hath saved as

[B] ed

Chorus

This day our God from foe's blood thirs - ty ire hath saved as

Mus 56 brands newe tak-en from the fyre, new tak-en from the fyre,

Ca brands new tak-en from the fire, new tak-en from the fire

Mus 57 newe tak - en from the fyre, newe tak-en from the

Qu new tak - en from the fire. new tak-en from the

Mus 59 Brands new tak - en from the fyre. new tak - en from the

Ct brands new tak - en from the fire. new tak - en from the

Mus 60 brands new tak - en from the fyre, tak - en from the fyre, newe tak - en from thy (sic)

T brands new tak - en from the fire, tak - en from the fire, new tak - en from the

Mus 58 savd as brands newe tak - en from the fyre tak - en from the = = = =

Sx saved as brands new tak - en from the fire tak - en from the

Org Bass

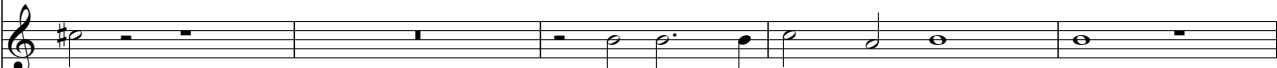
Vocal Bass brands, as brands new ta - ken from the fire new ta - ken from the fire from the

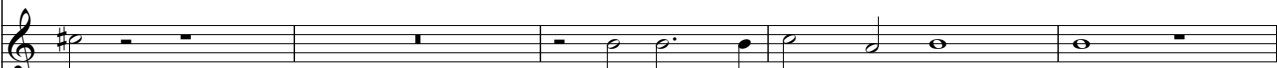
[B] ed brands, as brands new ta - ken from the fire new ta - ken from the fire from the

50

Mus 56  this is the day him - selfe made, oh re -

Ca  This is the day him - self made, O re -

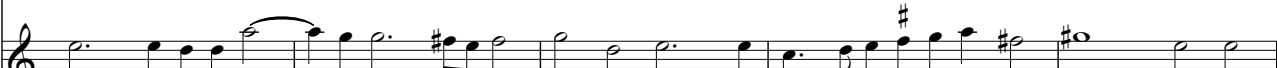
Mus 57  fyre, this is the day him - selfe made,

Qu  fire. This is the day him - self made,

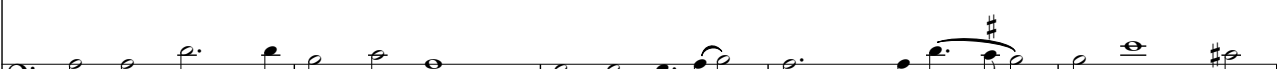
Mus 59  fyre, this is the day him - selfe made, this is the day him - selfe hath made, oh re -

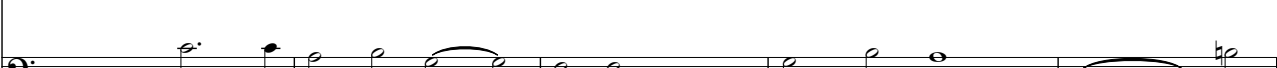
Ct  fire. This is the day him - self made, this is the day him - self hath made, O re -

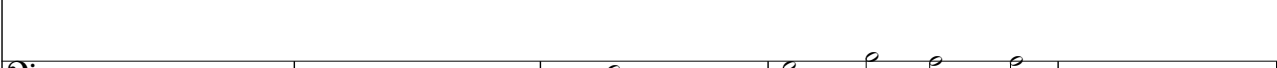
Mus 60  fyre, this is the daye him - selfe made, this is the daye him - selfe made, oh re -

T  fire. This is the day him - self made, this is the day him - self made, O re -

Mus 58  fyre, this is the day him - selfe made, this is the day him - selfe made, oh re -

Sx  fire. This is the day him - self made, this is the day him - self made, O re -

Org Bass 

Vocal Bass  fire. This is the day him - self hath made,

[B] ed  fire. This is the day him - self hath made,

55

Mus 56 joyce and singe and singe

Ca joyce and sing, and sing

Mus 57 his prai-ses with a cheer - full voyce.

Qu his prai-ses with a cheer - ful voice.

Mus 59 joyce and = = sing with a cheer - ful voice his prayse, and singe his

Ct joyce and sing with a cheer - ful voice his praise, and sing his

Mus 60 joyce and singe his prais - es with a cheer = = full voyce, and

T joyce and sing his prais - es with a cheer - ful voice, and

Mus 58 joyce and singe, and singe his prays - es with a cheer - full voyce, and singe his prays - es

Sx joyce and sing, and sing his prais - es with a cheer - ful voice, and sing his prais - es

Org Bass

Vocal Bass and sing his prais - es with a cheer - ful voice with a cheer - ful

[B] ed and sing his prais - es with a cheer - ful voice with a cheer - ful

Hooper 'Hearken, ye nations' [consort anthem] edited and reconstructed by William Hunt ©2021

Full score

60

Verse
[Verse]

Mus 56 his prays-es with a cheer - full voyce.

Ca his prais-es with a cheer - ful voice.

Verse

Mus 57

Qu

Mus 59 prays - es with a cheer - full voyce.

Ct prais - es with a cheer - ful voice.

Mus 60 singe with a cheer - full voyce.

T sing with a cheer - ful voice.

Verse

Mus 58 with a cheer = = full voyce. Con - si - der this,

Sx with a cheer - - ful voice. Con - si - der this,

Org Bass

Vocal Bass (Bass Dec) voice, a cheer - ful voice. (Bass Can) Con -

[B] ed voice, a cheer - ful voice. Con -

Mus 56

Ca

Mus 57

Qu

Mus 59

Ct

Mus 60

T

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

ye trewe of heart and wise, it is gods worke

ye true of heart and wise, it is God's work

sid - er this Ye true of heart and wise, It is God's

si - der this Ye true of heart and wise It is God's

(Voice)

(Viol)

Mus 56

Ca

Mus 57

Qu

Mus 59

Ct

Mus 60

T

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

and won-drous in our eyes, and won-drous in our

— and won-drous in our eyes, and won-drous in our—

work and won-drous in our eyes and won - drous in our eyes, in our

work and won-drous in our eyes and won-drous in our eyes, in our

Mus 56 hee sends his ter - rors to af - fright to af - fright not = = kill,

Ca He sends his ter - rors to af - fright to af - fright not kill,

Mus 57 hee sends his ter - rors to af - fright, to af - fright not kill,

Qu He sends his ter - rors to af - fright, to af - fright, not kill,

Mus 59 Hee sendes his ter - rors to af - frighte, to af - frighte not kill.

Ct He sends his ter - rors to af - fright, to af - fright, not kill,

Mus 60

T

Mus 58 eyes. As

Sx eyes. As

Org Bass

Vocal Bass eyes

[B] ed eyes.

Mus 56

as signes more of his

Ca

as signs more of his

Mus 57

more of his power of his power,

Qu

more of his power of his power,

Mus 59

Ct

Mus 60

T

Mus 58

signes, more of his powre, then of his will, more of his powre then of

Sx

signs more of his power than of his will, more of his power than of

Org Bass

Vocal Bass

As signs more of his pow'r than of his__

[B] ed

As signs more of his pow'r than of his__

Hooper 'Hearken, ye nations' [consort anthem] edited and reconstructed by William Hunt ©2021

Full score

80

Mus 56 *Chorus*
power then of his will of his will, as signes

Ca *Chorus*
power than of his will, of his will, as signes

Mus 57 *Chorus*
more of his power then of his will. as signes, as signes

Qu *Chorus*
more of his power than of his will. as signes, as signes__

Mus 59 *[Chorus]*
as signes of his powre,

Ct *[Chorus]*
as signs of _____ his pow'r_____

Mus 60 *[Chorus]*
as signs more of his power

T
As signs more__ of his pow'r

Mus 58
his will, of his = = will, as signes, as signes more

Sx
his will, of his _____ will, as signes, as signes more

Org Bass

Vocal Bass *Cho[ru]s*
will, more of his pow'r than of his will, As signes as signes more

[B] ed
will, more of his pow'r than of his will, As signes as signes more

85 Verse

Mus 56 Verse
 more of his power then of his will.

Ca
 more of his power than of his will.

Mus 57 Verse
 Oh may our

Qu Verse
 O may our

Mus 59
 more of his powre, then of his will.

Ct
 more of his pow'r than of his will.

Mus 60 [Verse]
 than of his will, of his will, oh may our mo - ses truste in him his

T
 than of his will, of his will. Oh may our Mo - ses trust in him his

Mus 58 Verse
 of his powre than of his = = will.

Sx
 of his power than of his will.

Org Bass

Vocal Bass
 of his pow'r than of his will.
 (Voice)
 (Viol)

[B] ed
 of his pow'r than of his will.

90

Mus 56 oh may our mo - ses trust in him his towre,

Verse

Ca O may our Mo - ses trust in him his tower,

Mus 57 mo - ses trust in him his towre, O may our mo - ses

Qu Mo - ses trust in him his tower, O may our Mo - ses

[Verse]

Mus 59 Oh may our Mo - ses trust in him his towre,

Ct O may our Mo - ses trust in him his tower,

Mus 60 towre,

T tower,

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

95

Mus 56 oh may our mo - ses trust in him his towre, and

Ca O may our Mo - ses trust in him his tower, and

Mus 57 trust in him his towre, and all our

Qu trust in him his tower, and all our

Mus 59

Ct

Mus 60 truste in him his towre,

T trust in him his tower,

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

Mus 56 all our A - rons mag-ni - fy his power, hee

Ca — all our A - rons mag-ni - fy his power, he_

Mus 57 A - rons mag-ni - fy his power; hee is our

Qu A - rons mag-ni - fy his power, He is our

Mus 59 Hee is our sheylde,

Ct He is our shield,

Mus 60 hee is our sheide, (sic) is our sheilde,

T He_ is our shield, is_ our_ shield,

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

100

Mus 56 is our sheilde may no un-hal-owed arme,

Ca — is our shield — may no un-hal-owed arm,

Mus 57 sheild, he is our sheild, may no un-hal-owed arme, may no un-hal-owed arme, touch

Qu shield, he is our shield, may no un-hal-owed arm, may no un-hal-owed arm, touch_

Mus 59 may no - un-hal-owed arme touch his a -

Ct may no - un-hal-owed arm touch his a -

Mus 60 may no un-hal-owed arme.

T may no un-hal-owed arm

Mus 58

Sx

Org Bass

Vocal Bass

[B] ed

105

Chorus

Mus 56 touch his an - noyn - ted, an-noyn - ted, or his proph - ets harme. re -

Ca touch his a - noin - ted, a - noin - ted, nor his proph - ets harm. Re -

Chorus

Mus 57 his an - noynt - ed, nor his proph - ets his proph - ets harme.

Qu — his a - noint - ed, nor his proph - ets, his proph - ets harm.

Mus 59 noynt - ed, nor his proph - ets harme, nor his proph - ets harme, re - [Chorus]

Ct noint - ed, nor his proph - ets harm, nor his proph - ets harm. Re -

Mus 60 touch his an - noynt - ed. nor his proph - ets, his proph - ets harme, re - [Chorus]

T touch — his a - noint - ed, nor his proph - ets, his proph - ets harm. Re -

Mus 58 Re - [Chorus]

Sx Re -

Org Bass

Vocal Bass Re -

[B] ed Re -

110

Mus 56 *- cord wee this to all pos-te - - ry - ty,*

Ca *- cord we this to all pos-te - - ri - ty,*

Mus 57 *that they may*

Qu *Chorus that they may*

Mus 59 *cord we this to all pos-te - ri - ty, that they maye prayse him*

Ct *cord we this to all pos-te - ri - ty, that they may praise him*

Mus 60 *corde, re - corde wee this to all pos-te - ri - ty, that they may*

T *cord, re - cord we this to all pos-te - ri - ty, that they may*

Mus 58 *cord wee this = = = all pos-te - ri - - ty, that*

Sx *cord we this to all pos-te - ri - - ty, that*

Org Bass

Vocal Bass *cord we this to all pos-te - ri - ty, that they may praise him*

[B] ed *cord we this to all pos-te - ri - ty, that they may praise him*

Mus 56 and joyne in ho - ly fear,

Ca and join in ho - ly fear,

Mus 57 praies him to e - ter - ni - ty, and joyne

Qu praise him to e - ter - ni - ty, and join__

Mus 59 to e - ter - ni - ty, and joyne in ho - ly feare, ho - ly__ feare, and joyne in

Ct to e - ter - ni - ty, and join in ho - ly fear, ho - ly__ fear, and join in

Mus 60 prais' him to e - ter = = ty, and joyne in ho - ly feare with

T praise him to e - ter - ni - - ty and join__ in ho - ly fear with

Mus 58 they maye praise him to e - ter - ni - ty, and joine in ho - ly feare, in ho - ly

Sx they may praise him to e - ter - ni - ty, and join in ho - ly fear, in ho - ly

Org Bass

Vocal Bass to e - ter - ni - - ty and join in ho - ly fear with one ac -

[B] ed to e - ter - ni - - ty, and join in ho - ly fear with one ac -

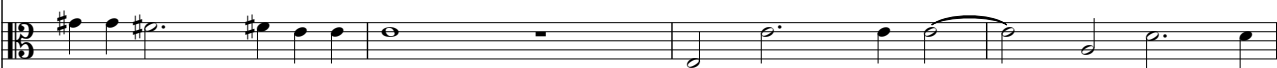
120

Mus 56  with one ac-corde, to keepe this day,

Ca  with one ac-cord, to keep this day,

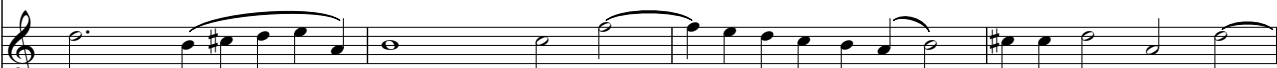
Mus 57  in ho - ly feare, with one ac-corde,

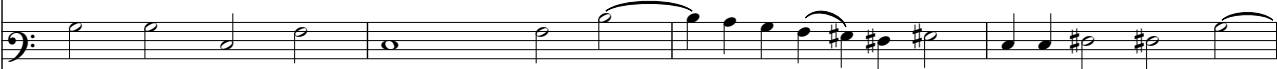
Qu  — in ho - ly fear, with one ac-cord,

Mus 59  hol - ly feare, in ho - ly feare, with one ac - corde to keepe this

Ct  hol - ly fear, in ho - ly feare, with one ac - cord — to keep this

Mus 60  one ac - - corde, and joyne in ho - ly feare with — one ac-corde, to keepe

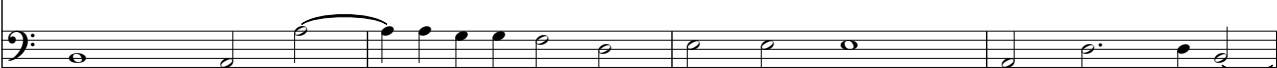
T  one ac - - cord, and join — in ho - ly fear with — one ac-cord, to keep —

Mus 58  feare with one ac - corde, and joine in ho - ly feare with one ac-cord, to keepe

Sx  fear with one ac - cord, and join — in ho - ly fear with — one ac-cord, to keep —

Org Bass 

Vocal Bass  cord and join — in ho - ly fear with one ac - cord to keep this day —

[B] ed  cord and join — in ho - ly fear with one ac - cord to keep this day —

Mus 56

to keepe this day ho - ly to the

Ca

to keep this day ho - ly to the

Mus 57

to keepe this day ho - ly to the lord,

Qu

to keep this day ho - ly to the Lord,

Mus 59

day, this day, to keepe this day ho - ly to the Lorde, ho -

Ct

day, this day, to keep this day ho - ly to the Lord, ho -

Mus 60

this day, to keepe this day ho - ly, ho - ly to

T

— this day, to — keep this — day, ho - ly, ho - ly to

Mus 58

this day to the Lorde, to the Lorde, ho - ly

Sx

— this day to the Lord, to — the Lord, — ho - ly

Org Bass

Vocal Bass

— to keep this day, to keep this day ho - ly to the —

[B] ed

— to keep this day, to keep this day ho - ly to the —

125

Mus 56

lord, ho - ly to the lord, the lord, ho - ly to the lord, to

Ca

Lord, ho - ly to the Lord, the Lord, ho - ly to the Lord, to

Mus 57

ho - ly to the lorde, ho - ly to the lorde, to the

Qu

ho - ly to the Lord, ho - ly to the Lord, to the

Mus 59

- ly to the Lorde, ho - ly to the Lorde,

Ct

- ly to the Lord, ho - ly to the Lord,

Mus 60

the lorde, to the lorde this day ho -

T

the Lord, to the Lord this day ho -

Mus 58

to the Lorde, ho - ly to the Lorde, ho - ly to

Sx

to the Lord, ho - ly to the Lord, ho - ly to

Org Bass

Vocal Bass

Lord, to keep this day ho - ly to the Lord, to the Lord,

[B] ed

Lord, to keep this day ho - ly to the Lord, to the Lord,

130

Mus 56 the lord, the lorde.

Ca the Lord, the Lord.

Mus 57 lorde, to the lord, to the lorde.

Qu Lord, to the Lord, to the Lord.

Mus 59 ho - ly to the Lorde, to the Lorde.

Ct ho - ly to the Lord, to the Lord.

Mus 60 - ly to the lorde, ho - ly to the lorde:-

T - ly to the Lord, ho - ly to the Lord.

Mus 58 the Lorde, to the Lorde.

Sx the Lord, to the Lord.

Org Bass

Vocal Bass ho - ly to the Lord.

[B] ed ho - ly to the Lord.

Edition score

Hearken, ye nations [consort anthem]

Edmund Hooper
edited & reconstructed William Hunt ©2021

Mus. 56 Verse '2 Bases'

Cantus

Mus. 57

Quintus

Mus. 59

Contratenor

Mus. 60

Tenor

Mus. 58

Sextus

[Bassus]
(editorial)

Hear - ken ye



Ca

Qu

Ct

T

Sx

[B]

Hear - ken ye na - ti-ons, O come see and hear, see and

na - ti-ons, O come see and hear,

8

Ca hear, see and hear, O come see and hear

Qu See and hear. O come see and hear

Ct All

T

Sx (voice_ (viol) All

[B]

==

12

Ca and we will show what won - ders

Qu all ye that serve the Lord in fear and we will show what won - ders

Ct ye that serve the Lord in truth and fear and we will show what won - ders

T

Sx ye that serve the Lord in truth and fear, and we will show what won - ders

[B]

17

Ca — his high hand hath — done un - to our souls, and to this land, un - to our souls and to this

Qu his high hand hath done un - to our souls, and to this land, un - to our souls and to this

Ct his high hand hath done un - to our souls, and to this land, un - to our souls and to this

T

Sx his high hand hath done un - to our souls, and to — this land, un - to our souls and to this

[B]



22

Chorus Verse

Ca land, un - to our souls and to this land.

Qu land.

Ct land, un - to our souls and to this land.

T un - to our souls and to this land. Our King a - noint - ted

Sx land, un - to our souls and to this land. Our King a - noint - ed

[B] Un - to our souls and to this land.

26

Ca Our King a - noint - ed with his bles-sed seed,

Qu Our King a - noint - ed with his bles-sed seed.

Ct Our King a - noint - ed with his bles - - - ed seed, our

T with his bles - sed seed, our king a - noint - ed with his bles-sed seed, his

Sx with his bles-sed seed,

[B]



30

Ca our sa - cred proph-ets that our souls do feed, our sa - cred proph-ets that our

Qu our sac - red proph-ets that our souls do

Ct sac - red proph-ets that our souls do_____ feed do_____

T bles - sed seed, our sac - red proph-ets that our souls do feed,

Sx

[B]

34

Ca — souls do feed, our hon - ou-ra - ble sen-ate, peo-ple, peers,

Qu feed, our hon - ou-ra - ble sen - ate, peo - - ple,

Ct — feed, our hon - ou-ra - ble sen-ate, peo - ple, peers,

T — our hon - ou-ra - ble sen-ate, peo-ple, peers, our hon - ou - ra - ble sen-ate, peo-ple, peers —

Sx

[B]



38

Ca men, wom-en, in - - fants of all sorts and years

Qu peers, men, wo - men, in - fants of all sorts and years.

Ct men, wo - men of all sorts and years, all sorts and years.

T — men, wom - en in - fants of all sorts, all sorts and

Sx

[B]

Edition score

42 Chorus

Ca hath saved as

Qu This day our God from foe's blood - thirst - y ire

Ct This day our God from foe's blood - thirst - y ire hath saved as

T years. This day our God from foe's blood - thirst - y ire hath saved as

Sx This day our God from foe's blood - thirst - y ire hath

[B] This day our God from foe's blood thirs - ty ire hath saved as



46

Ca brands new tak-en from the fire, new tak-en from the fire

Qu new tak - en from the fire. new tak-en from the

Ct brands new tak - en from the fire. new tak - en from the

T brands new tak - en from the fire, tak - en from the fire, new tak-en from the

Sx saved as brands new tak - en from the fire tak - en from the

[B] brands, as brands new ta - ken from the fire new ta - ken from the fire from the

50

Ca This is the day him - self made, O re -

Qu fire. This is the day him - self made,

Ct fire. This is the day him - self made, this is the day him-self hath made, O re -

T fire. This is the day him-self made, this is the day him - self made, O re -

Sx fire. This is the day him - self made, this is the day him-self made, O re -

[B] fire. This is the day him - self hath made,



55

Ca joice and sing, and sing

Qu his prai-ses with a cheer - ful voice.

Ct joice and sing with a cheer - ful voice his praise, and sing his

T joice and sing his prais - es with a cheer - ful voice, and

Sx joice and sing, and sing his prais - es with a cheer - ful voice, and sing his prais - es

[B] and sing his prais - es with a cheer - ful voice with a cheer - ful

59 Verse

Ca his prais-es with a cheer - ful voice.

Qu

Ct prais - es with a cheer - ful voice.

T sing with a cheer - ful _____ voice.

Sx with a cheer - ful _____ voice. Con - si - der this, ye true of

[B] voice, a cheer - ful _____ voice. Con - si - der this



64

Ca

Qu

Ct

T

Sx heart and wise, _____ it is God's work _____

[B] Ye true of heart and _____ wise (Viol) It is God's work and won-drous in our

68

Ca He sends his

Qu He sends his

Ct He sends his

T

Sx and won-drous in our eyes, and won-drous in our eyes.

[B] eyes and won-drous in our eyes, in our eyes.



72

Ca ter - rors to af - fright to af - fright not kill, as signs

Qu ter - rors to af - fright, to af - fright, not kill,

Ct ter - rors to af - fright, to af - fright, not kill,

T

Sx As signs

[B] As

77

Ca more of his power than of his

Qu more of his power of his power, more of his power

Ct

T

Sx more of his power than of his will, more of his power than of his will, of his

[B] signs more of his pow'r than of his will, more of his



81 Chorus

Ca will, of his will, as signs more of his

Qu than of his will. as signs, as signs

Ct as signs of his pow'r more of his

T As signs more of his pow'r than of his

Sx will, as signs, as signs more of his power than

[B] pow'r than of his will, As signs as signs more of his pow'r than

85

Verse

Verse

Ca power than of his will. O may our

Qu O may our Mo - ses trust in him his

Ct pow'r than of his will._____

T will, of his will. Oh may our Mo - ses trust in him his tower,

Sx of his will.

[B] (Voice) of his will. (Viol)



89

Ca
Mo - ses trust in him his tower, O may our

Qu
tower, O may our Mo - ses trust in him his tower,

Ct
O may our Mo - ses trust in him his tower,

T
8

Sx
8

[B]

93

Ca Mo - ses trust in him_____ his_____ tower,_____ and_____ all our

Qu _____ and all our A - rons mag - ni - fy his

Ct

T trust in him his tower,

Sx

[B]



97

Ca A - rons mag - ni - fy his power, he_____ is our shield_____

Qu power, He is our shield, he is our

Ct He is our shield,

T He_____ is our shield, is_____ our_____ shield, may no un-hal-lowed

Sx

[B]

101

Ca — may no un-hal-low'd arm, touch his a -

Qu shield, may no un-hal-low'd arm, may no un-hal-low'd arm, touch his a - noint - ed,

Ct may no - un-hal-low'd arm touch his a - noint - ed,

T arm touch

Sx

[B]



Chorus

105

Ca noint - ted, a-noint - ted, nor his proph - ets harm. Re - cord we this

Qu nor his proph - ets, his proph - ets harm.

Ct nor his proph - ets harm, nor his proph - ets harm. Re - cord we this to all

T his a - noint - ed, nor his proph - ets, his proph - ets harm. Re - cord, re - cord

Sx Re - cord we this to

[B] Re - cord we this

110

Ca — to all pos - te - ri - ty,

Qu — that they may praise him to e -

Ct — pos - te - ri - ty, that they may praise him to e - ter - ni - ty, —

T — we this to all pos - te - ri - ty, — that they may praise him to e - ter - ni -

Sx — all pos - te - ri - ty, that they may praise him

[B] — to all pos - te - ri - ty, that they may praise him to e - ter - ni -



114

Ca — and join in ho - ly fear, with

Qu — ter - ni - ty, and join — in ho - ly fear,

Ct — and join in ho - ly fear, ho - ly — fear, and join in hol - ly fear, in ho - ly

T — - ty and join — in ho - ly fear with one ac -

Sx — to e - ter - ni - ty, and join in ho - ly fear, in ho - ly fear with one ac -

[B] — - ty, and join in ho - ly fear with one ac - cord and join —

118

Ca one ac-cord, to keep this day,

Qu with one ac-cord, to keep this day

Ct feare, with one ac - cord to keep this day, this day,

T cord, and join in ho - ly fear with one ac-cord, to keep this day, to

Sx cord, and join in ho - ly fear with one ac-cord, to keep this day to the

[B] in ho - ly fear with one ac - cord to keep this day to keep this



122

Ca to keep this day ho - ly to the Lord, ho - ly to the

Qu ho - ly to the Lord, ho - ly to the

Ct to keep this day ho - ly to the Lord, ho - ly to the Lord, ho - ly

T keep this day, ho - ly, ho - ly to the Lord,

Sx Lord, to the Lord, ho - ly to the Lord, ho -

[B] day, to keep this day ho - ly to the Lord, to keep this

126

Ca Lord, the Lord, ho - ly to the Lord, to the Lord,

Qu Lord, ho - ly to the Lord, to the Lord, to the

Ct to the Lord, ho -

T to the Lord this day ho - ly to the

Sx - ly to the Lord, ho - ly to the Lord,

[B] day ho - ly to the Lord, to the Lord, ho - ly



129

Ca the Lord.

Qu Lord, to the Lord.

Ct - ly to the Lord, to the Lord.

T Lord, ho - ly to the Lord.

Sx to the Lord.

[B] to the Lord.

Och 56-60 transcription

Hearken, ye nations [consort anthem]

Edmund Hooper
edited & reconstructed William Hunt ©2021

[Verse] '2 Bases'

Cantus
GB-Och Mus. 56
pp. 211-213

[Verse] '2 Bases'

Quintus
GB-Och Mus. 57
pp. 204-206

Verse '2 Bases'

Contratenor
GB-Och Mus. 59
pp. 198-200

[Verse] '2 Bases'

Tenor
GB-Och Mus. 60
pp. 216-218

Verse '2 Bases'

Sextus
GB-Och Mus. 58
pp. 100-102

Hear - ken yee

4

Mus 56
Ca

Hear - ken yee na - ti-ons, oh come see and heare, see and

Mus 57
Q

na - ti-ons, Oh come see and heare,

Mus 59
Ct

Mus 60
T

Mus 58
Sx

V.S.

Och 56-60 transcription

8

Mus 56 Ca
heare, see and heare, oh come see and heare.

Mus 57 Q
see and heare O come see and heare

Mus 59 Ct
All

Mus 60 T

Mus 58 Sx
All

12

Mus 56 Ca
and wee will shew what won - ders

Mus 57 Q
all yee that serve the lord in feare and wee will shewe what won - ders

Mus 59 Ct
yee that serve the Lorde in truth and feare, and wee will shewe what won - ders

Mus 60 T

Mus 58 Sx
ye that serve the Lord in truth, and feare, and wee will shewe what won - ders

17

Mus 56 Ca
his high hand hath done un - to our soules, and to this lande, un - to our

Mus 57 Q
his high hande, hath done un - to our soules, and to this land, un - to our

Mus 59 Ct
his high hande, hath done un - to our soules, and to this lande, un - to our

Mus 60 T

Mus 58 Sx
his high hand, hath done un - to our soules and to this Lande, un - to our

21

Mus 56 Ca Chorus Verse

soules and to this lande, un - to our soules and to this lande.

Mus 57 Q Chorus Verse

soules and to this lande.

Mus 59 Ct Chorus

soules, and to this lande, un - to our soules, and to this lande. [Verse]

Mus 60 T [Chorus]

un - to our soules and to this land. our

Mus 58 Sx Chorus Verse

soules and to this land, un - to our soules and to this lande. Our

25

Mus 56 Ca

our kinge an - noynt - ed with his bles-sed seede,

Mus 57 Q

Our kinge an - noynt - ed

Mus 59 Ct Verse

Our kinge an - noynt - ed with his bles = = sed

Mus 60 T

kinge an - noyn - ted with his bles - sed seede, our kinge an - noynt - ed

Mus 58 Sx

kinge an - noynt - ed with his bles-sed seede.

29

Mus 56 Ca

our sa - cred pro-phets that our soules do feede, our

Mus 57 Q

with his bles-sed seede, our sac - red

Mus 59 Ct

seede, our sac - red pro-phets that our soules doe feede,

Mus 60 T

with his bles-sed seede, his bles - sed seede; our sac - red proph-ets that our

Mus 58 Sx

33

Mus 56 Ca sa - cred proph-ets that our soules doe feede, our hon - ou-ra-ble

Mus 57 Q proph-ets that our soules do feede, our hon - ou-ra-ble sen - ate,

Mus 59 Ct doe feede, our hon - ow-ra - ble sen-ate, peo - ple, peeres,

Mus 60 T soules do feed, our hon - ou-ra-ble sen-ate, peo-ple, peeres, our hon - ou - ra - ble

Mus 58 Sx

37

Mus 56 Ca sen-ate peo-ple peeres, men, wom-en, in - - fants of all

Mus 57 Q peo - - ple, peeres, men, wo - men in - fants of all sorts

Mus 59 Ct men, wo - men of all sorts, and yeeres, all

Mus 60 T sen-ate, peo-ple, peeres men, wom - en in - fants of all sortes, all

Mus 58 Sx

41 Chorus

Mus 56 Ca sorts and yeares. Chorus

Mus 57 Q and yeares; this day our god from foes blood - thirst - y

Mus 59 Ct sorts and yeeres. [Chorus] This day our god from foes blood - thirst - y

Mus 60 T sorts and yeares. [Chorus] this day our god from foes blood - thirst - y

Mus 58 Sx Chorus This day our god from foes blood - thirst - y

45

Mus 56 Ca
hath sav'd as brands newe tak-en from the fyre, new tak-en from the

Mus 57 Q
ire, newe tak - en from the fyre,

Mus 59 Ct
ire, hath saved as Brands new tak - en from the fyre. new tak - en

Mus 60 T
ire hath sav'd as brands new tak - en from the fyre, tak - en from the fyre, newe

Mus 58 Sx
ire hath savd as brands newe tak-en from the fyre tak-en from the =

49

Mus 56 Ca
fyre, this is the day him - selfe made,

Mus 57 Q
newe tak - en from the fyre, this is the

Mus 59 Ct
from the fyre, this is the day him - selfe made, this is the

Mus 60 T
tak - en from thy (sic) fyre, this is the daye him - selfe made, this is the

Mus 58 Sx
= = = fyre, this is the day him - selfe made, this is the

53

Mus 56 Ca
oh re - joyce and singe and singe

Mus 57 Q
day him - selfe made, his prai-ses with

Mus 59 Ct
day him-selfe hath made, oh re - joyce and = = sing with a cheer - ful

Mus 60 T
daye him - selfe made, oh re - joyce and singe his prais - es

Mus 58 Sx
day him - selfe made, oh re - joyce and singe, and singe his prays - es V.S.

Och 56-60 transcription

57

Mus 56 Ca

his pray-es with a cheer - full voyce.

Verse

Mus 57 Q

a cheer - full voyce.

Mus 59 Ct

voice his prayse, and singe his pray-s - es with a cheer - full voyce.

Mus 60 T

with a cheer = = full voyce, and singe with a cheer - full voyce.

Mus 58 Sx

with a cheer - full voyce, and singe his pray-s - es with a cheer = = full voyce.

61 [Verse]

Mus 56 Ca

Mus 57 Q

[Verse]

Mus 59 Ct

[Verse]

Mus 60 T

Verse

Mus 58 Sx

Con - si - der this, yee trewe of heart and wise,

65

Mus 56 Ca

Mus 57 Q

Mus 59 Ct

Mus 60 T

Mus 58 Sx

it is gods worke and won-drous in our

69

Mus 56 Ca
hee sends his ter - rors to af -

Mus 57 Q
hee sends his ter - rors to af -

Mus 59 Ct
Hee sendes his ter - rors to

Mus 60 T

Mus 58 Sx
eyes, and won-drous in our eyes.

73

Mus 56 Ca
- fright to af - fright not = = kill, as signes

Mus 57 Q
fright, to af - fright not kill,

Mus 59 Ct
af - frighte, to af - frighte not kill.

Mus 60 T

Mus 58 Sx
As signes,

77

Mus 56 Ca
more of his

Mus 57 Q
more of his power of his power,

Mus 59 Ct

Mus 60 T

Mus 58 Sx
more of his powre, then of his will, more_ of his powre then of

Och 56-60 transcription

80

Mus 56 Ca Chorus
power then of his will of his will, as signes

Mus 57 Q Chorus
more of his power then of his will. as signes, as signes

Mus 59 Ct [Chorus]
as signes of his powre,

Mus 60 T [Chorus]
as signs more of his power

Mus 58 Sx
his will, of his = = will, as signes, as signes more

84

Mus 56 Ca Verse
more of his power then of his will.

Mus 57 Q Verse
Oh may our

Mus 59 Ct
more of his powre, then of his will.

Mus 60 T [Verse]
than of his will, of his will, oh may our mo - ses truste in him his

Mus 58 Sx Verse
of his powre than of his = = will.

88

Mus 56 Ca
oh may our mo - ses trust in him his towre,

Mus 57 Q
mo - ses trust in him his towre, [Verse] O may our mo - ses

Mus 59 Ct
Oh may our Mo - ses trust in him his towre,

Mus 60 T
towre,

Mus 58 Sx

92

Mus 56 Ca
oh may our mo - ses trust in him his towre, and

Mus 57 Q
trust in him his towre, and all our

Mus 59 Ct

Mus 60 T
truste in him his towre,

Mus 58 Sx

96

Mus 56 Ca
all our A - rons mag-ni - fy his power, hee

Mus 57 Q
A - rons mag-ni - fy his power; hee is our

Mus 59 Ct
Hee is our sheylde,

Mus 60 T
hee is our sheide, (sic) is our sheilde,

Mus 58 Sx

100

Mus 56 Ca
is our sheilde may no un-hal-owed arme,

Mus 57 Q
sheild, he is our sheild, may no un-hal owed arme, may no un-hal owed arme, touch

Mus 59 Ct
may no - un-hal owd arme touch his a -

Mus 60 T
may no un-hal-lowed arme.

Mus 58 Sx

104

Mus 56 Ca touch his an - noyn - ted, an-noyn - ted, or his proph - ets

Mus 57 Q his an - noynt - ed, nor his proph - ets his proph - ets

Mus 59 Ct noynt - ed, nor his proph - ets harne, nor his proph - ets

Mus 60 T touch his an - noynt - ed. nor his proph - ets, his proph - ets

Mus 58 Sx

108

Mus 56 Ca harne. re - cord wee this to all pos - te - - ry - ty,

Mus 57 Q harne. Chorus

Mus 59 Ct [Chorus] harne, re - cord we this to all pos - te - ri = ty, that

Mus 60 T [Chorus] harne, re - corde, re - corde wee this to all pos - te - ri - ty,

Mus 58 Sx [Chorus] Re - cord wee this = = = all pos - te - ri - -

112

Mus 56 Ca and joyne in

Mus 57 Q that they may praies him to e - ter - ni - ty,

Mus 59 Ct they maye prayse him to e - ter - ni - ty, and joyne in ho - ly feare, ho - ly

Mus 60 T that they may prais' him to e - ter = = ty, and joyne

Mus 58 Sx - ty, that they maye praise him to e - ter - ni - ty, and joine in ho - ly feare,

116

Mus 56 Ca
ho - ly fear, with one ac - corde, to

Mus 57 Q
and joyne in ho - ly feare, with one ac - corde,

Mus 59 Ct
feare, and joyne in hol - ly feare, in ho - ly feare, with one ac - corde

Mus 60 T
in ho - ly feare with one ac - - corde, and joyne in ho - ly feare with

Mus 58 Sx
in ho - ly feare with one ac - corde, and joine in ho - ly feare with

120

Mus 56 Ca
keepe this day, to keepe this day

Mus 57 Q
to keepe this day ho - ly to the

Mus 59 Ct
to keepe this day, this day, to keepe this day ho - ly to the

Mus 60 T
one ac - corde, to keepe this day, to keepe this day ho -

Mus 58 Sx
one ac - cord, to keepe this day to the Lorde, to the Lorde,

124

Mus 56 Ca
ho - ly to the lord, ho - ly to the lord, the lord, ho - ly to the lord, to

Mus 57 Q
lord, ho - ly to the lorde, ho - ly to the lorde, to the

Mus 59 Ct
Lorde, ho - ly to the Lorde, ho - ly to the Lorde,

Mus 60 T
- ly, ho - ly to the lorde, to the lorde this day ho -

Mus 58 Sx
ho - ly to the Lorde, ho - ly to the Lorde, ho - ly to

V.S.

128

Mus 56
Ca
the lord, the lorde.

Mus 57
Q
lorde, to the lord, to the lorde.

Mus 59
Ct
ho - ly to the Lorde, to the Lorde.

Mus 60
T
- ly to the lorde, ho - ly to the lorde:-

Mus 58
Sx
the Lorde, to the Lorde.

The musical score is written for five voices: Ca (Cantus), Q (Quintus), Ct (Cantus), T (Tenor), and Sx (Soprano). The score is for measures 128-130. The lyrics are: 'the lord, the lorde. lorde, to the lord, to the lorde. ho - ly to the Lorde, to the Lorde. - ly to the lorde, ho - ly to the lorde:- the Lorde, to the Lorde.'

Hearken Ye Nations

'For the 5th of November'

Edmund Hooper
edited and reconstructed by William Hunt ©2021

Verse

Lcm MS 1045
Medius Decani

Lcm MS 1048
Medius Cantoris

Lcm MS 1046
Contratenor Decani

Lcm MS 1049
Contratenor Cantoris

Lcm MS 1047
Tenor Decani

Lcm MS 1050
Tenor Cantoris

Och MS 1223
Bass Decani

Lcm MS 1051
Bass Cantoris

Ob MS T791 (edited)
Organ

NYp MS Dr 5469
Organ

no acc

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

3

MD

Hear - ken ye na - ti - ons, Oh come see and hear,

MC

Hear - ken ye na - ti - ons, Oh come

Org
T 791
(Ed)

Org
D 5469



7

MD

see and hear see and hear, O come

MC

see and hear, see and hear, O come

Org
T 791
(Ed)

Org
D 5469

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

11

MD
see and hear

MC
see and hear all ye that serve the Lord in truth and fear

CtC
8 All ye that serve the Lord in truth and fear in truth and fear,

TC
8 All ye that serve the Lord in truth and fear,

Org
T 791
(Ed)

Org
D 5469

no acc no acc no acc

Detailed description: This is a musical score for a verse anthem. It features five vocal parts (MD, MC, CtC, TC) and two organ parts (Org T 791 (Ed) and Org D 5469). The MD part has a single line of music with lyrics 'see and hear'. The MC part has a single line of music with lyrics 'see and hear all ye that serve the Lord in truth and fear'. The CtC and TC parts have single lines of music with lyrics 'All ye that serve the Lord in truth and fear in truth and fear,'. The organ parts are written for two staves each. The Org T 791 (Ed) part has a single line of music. The Org D 5469 part has a single line of music with red markings under the notes. The score is in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The time signature is 4/4. The score is for a verse anthem. The title is 'Hearken, ye nations'. The composer is Hooper. The editor is William Hunt. The copyright year is 2021. The page number is 149. The score includes a rehearsal mark '11' at the beginning of the MD part. The lyrics are 'see and hear' for MD, 'see and hear all ye that serve the Lord in truth and fear' for MC, and 'All ye that serve the Lord in truth and fear in truth and fear,' for CtC and TC. The organ parts provide harmonic support. The Org D 5469 part has red markings under the notes, indicating specific performance instructions. The score is for a verse anthem.

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

15

MD and we will show what won - ders his high hand hath

MC and we will show what____ won - ders_____ his high hand hath

CtD 8 And we will show what won-ders his_____ high hand hath_____

TC 8 and we will show what won - ders his high hand hath

Org T 791 (Ed)

Org D 5469 no acc

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

18

MD

done un - to our souls, and to this land, un - to our souls and to this

MC

done, un - to our souls and to this land un - to our souls and to this

CtD

8 done, un - to our souls and to this land un - to our souls and to this

TC

8 done un - to our souls, and to this land, un - to our souls and to this

Org
T 791
(Ed)

Org
D 5469

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

Chorus

Verse

22

MD land, un - to our souls and to this land.

MC land un - to our souls and to this land

CtD land un - to our souls and to this land.

CtC un - to our souls and to this land. Our King a - noin - ted

TD Un - to our souls and to this land.

TC land, un - to our souls and to this land.

BD Un - to our souls and to this land.

BC Un - to our souls and to this land.

Org T 791 (Ed)

Org D 5469

cho

verse

cho:

verse

no acc

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

26

MD

Our King an - noint - ed with his bles-sed seed,

MC

Our King an - noint - ed with his bles-sed seed,

CtD

8 Our King an - noint - ed with his bles - sed seed, Our

CtC

8 with his bles-sed seed an - noint - ed with his bles-sed seed, his

Org
T 791
(Ed)

Org
D 5469

30

MD

our sac - red proph - ets that our souls do feed, our

MC

our sac - red

CtD

sac - red proph - ets that our souls do feed

CtC

bles-sed seed, our sac - red proph - ets that our

Org T 791 (Ed)

Org D 5469

-g

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

33

MD

sa - cred pro - phets that our souls do _____ feed,

MC

pro - phets that our souls do feed, our

CtD

8

our hon - our-a - ble_ sen - ate, peo - ple,

CtC

8

souls do feed, our hon - our-ab - le sen - ate, peo - ple, peers, our

Org
T 791
(Ed)

Org
D 5469

? sbr g

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

36

MD
our hon - our-a - ble sen - ate, peo - ple, peers, men, wom - en, in - fants

MC
hon - our-a - ble sen - ate, peo - ple, peo - ple, peers, men, wom - en, in - fants

CtD
8
peers, our sen - ate, peo - ple peers, men, wom - en, in - fants

CtC
8
hon - our - ab - le sen - ate, peo - ple, peers, _____ men, wom - en, in - fants of all

Org
T 791
(Ed)

Org
D 5469

The musical score is written for five parts: MD (Men's Duet), MC (Men's Chorus), CtD (Cantata Duet), CtC (Cantata Chorus), and two organ parts (T 791 and D 5469). The MD and MC parts have lyrics underneath. The CtD and CtC parts also have lyrics, with CtC having a long line for a vocal solo. The organ parts are written for two different organs, T 791 and D 5469, and are marked as edited. The score is in a key with one flat (B-flat) and a common time signature. The MD and MC parts are in a higher register, while the CtD and CtC parts are in a lower register. The organ parts provide harmonic support for the vocal parts.

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

40

Chorus

MD of all sorts of years. This day our God from

MC of all sorts of years. This day our God from

CtD of all sorts of years. This day our God from

CtC sorts, of all sorts of years. This day our God from foe's

TD This day our God from

TC This day our God from

BD This day our God from

BC This day our God from

Org T 791 (Ed)

Org D 5469

cho

Cho:

no accs

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

44

MD
foe's blood - thirst - y ire hath saved as brands new ta - ken from the

MC
foe's blood - thirst - y ire hath saved as brands new ta - ken from the

CtD
foe's blood - thirst - y ire hath saved as brands new tak - en

CtC
blood - thirst - y _____ ire hath saved as brands new tak - en

TD
foe's blood - thirst - y ire hath saved as _____

TC
foe's blood - thirst - y ire hath saved as _____

BD
foe's blood - thirst - y ire hath saved as brands, as brands new

BC
foe's blood - thirst - y ire hath saved as brands, as brands new

Org
T 791
(Ed)

Org
D 5469

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

47

MD

fire, new ta - ken from the fire, new ta - ken from the fire, new ta - ken from the

MC

fire, new ta - ken from the fire, new ta - ken from the fire, new ta - ken from the

CtD

from the _____ fire. new tak - en from the _____

CtC

from the fire, tak - en from the fire, new tak - en _____ from the

TD

brands new tak - en from the fire _____ tak - en from _____ the _____

TC

brands new tak - en from the fire _____ tak - en from _____ the _____

BD

ta - ken from the fire, new ta - ken from the fire from the _____

BC

ta - ken from the fire, new ta - ken from the fire from the _____

Org
T 791
(Ed)

no acc

no acc

Org
D 5469

no acc

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

50

MD
fire. This is the day him - self made, this is the day him - self

MC
fire. This is the day him - self made, this is the day him - self

CtD
fire. This is the day him - self made, this is the day him - self hath—

CtC
fire. This is the day— him-self— made, this is the day— him - self

TD
fire. This is the day him - self made, this is the— day him-self—

TC
fire. This is the day him - self made, this is the— day him-self—

BD
fire. This is the day him - self

BC
fire. This is the day him - self

Org
T 791
(Ed)

Org
D 5469

no acc mn

sbr

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

54

MD *made,* O re - jice and sing, and sing his prai - ses with____

MC *made,* O re - jice and sing, and sing his prai - ses with____

CtD *made,* O re - jice and____ sing with a cheer - ful

CtC *made,* O re - jice and sing____ his prais - es____

TD *made,* O re - jice and sing, and sing his____ prais - es

TC *made,* O re - jice and sing, and sing his____ prais - es

BD *made,* and sing his prais - es

BC *made,* and sing his prais - es

Org T 791 (Ed)

Org D 5469

d-sbr no acc no a

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

57

MD — a cheer - - ful voice,

MC — a cheer - - ful voice,

CtD voice his praise, and sing his

CtC — with a cheer - - ful voice, and

TD with a cheer - ful voice, wth a cheer - ful

TC with a cheer - ful voice, wth a cheer - ful

BD with a cheer - ful voice with a cheer - ful

BC with a cheer - ful voice with a cheer - ful

Org T 791 (Ed)

Org D 5469

sbr

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

59

MD his prai - ses with a cheer - ful voice.

MC his prai - ses with a cheer - ful voice.

CtD prais - es with a cheer - - ful voice.

CtC sing with a cheer - - - ful voice.

TD voice, a cheer - - - ful voice.

TC voice, a cheer - - - ful voice.

BD voice, a cheer - ful voice.

BC voice, a cheer - ful voice.

Org
T 791
(Ed)

Org
D 5469

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

61 Verse

BD
Con - si - der this Ye true of heart and wise_____ It

BC
Con - sid - er this Ye true of heart and_ wise,

verse

Org T 791 (Ed)

verse

Org D 5469

no acc

d-sbr



66

BD
is God's work and won-drous in our

BC
It is God's work and won-drous in our eyes,

Org T 791 (Ed)

Org D 5469

f', no acc

mn

no acc

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

69

MD He sends his ter - rors to af -

MC He sends his ter - rors to af -

CtD He sends his ter - rors to af -

BD eyes, and won-drous in our eyes

BC and won-drous in our eyes, in our eyes

Org T 791 (Ed)

Org D 5469

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

73

MD
— fright, to af - fright not kill, as signs

MC
fright, to af - fright not kill,

CtD
8 - fright, to af - fright not kill.

BD
As signs

BC
As

Org
T 791
(Ed)

Org
D 5469

no #

no flat

sbr

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

77

MD

MC

BD

BC

Org
T 791
(Ed)

Org
D 5469

more of his

more of his pow'r, of his pow'r,

more of his pow'r than of his will more

signs more of his pow'r than of his__

more of his

more of his pow'r, of his pow'r,

more of his pow'r than of his will more

signs more of his pow'r than of his__

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021
Chorus

80

MD
pow'r than of his will, of his will, as signs, as signs as signs_

MC
more of his pow'r than of his will, as signs, as signs as signs_

CtD
as signs more_ of his pow'r,

CtC
as signs of _____ his pow'r_

TD
as signs, as signs more

TC
as signs, as signs more

BD
of his pow'r than of his_ will, as signs as signs more

BC
will, more of his pow'r than of his will, as signs as signs more

Org
T 791
(Ed)

Org
D 5469

cr

+ corona

Cho:

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

Verse

84

MD — more of his pow'r than of his will. O may our

MC — more of his pow'r than of his will.

CtD of his pow'r than of his will. O may our Mo - ses trust in him his

CtC — more of his pow'r than of his will.

TD of his pow'r than of his will.

TC of his pow'r than of his will.

BD of his pow'r than of his will.

BC of his pow'r than of his will.

Org T 791 (Ed) verse

Org D 5469 verse

sbr, & bass only

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

88

MD Mo - ses trust in him his tow'r, O may our Mo - ses

MC O may our Mo - ses trust in him his tow'r,

CtD tow'r,

CtC O may our Mo - ses trust in him his tow'r,

TD

TC

BD

BC

Org T 791 (Ed)

Org D 5469

sbr

d-mn

mn

+ 8ve

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

92

MD *trust in him his tow'r,* and all our

MC O may our Mo - ses trust in him his tow'r; and

CtD 8 *trust in him his tow'r,*

CtC 8

Org T 791 (Ed)

Org D 5469

mn

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

96

MD A - rons mag - ni - fy his pow'r,

MC — all our Ar - ons mag - ni - fy his pow'r.

CtD 8 He — is our shield, is —

CtC 8 He is our

Org T 791 (Ed)

Org D 5469

no acc

99

MD He is our shield, he is our shield, can no un-hal-lowed

MC He is our shield,

CtD our shield, can no un-hal-lowed arm

CtC shield, can no un-hal-lowed

Org T 791 (Ed)

Org D 5469

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

102

MD
arm, can no un-hal-lowed arm touch____ his a - noint - ed,

MC
can no un-hal-lowed arm touch his a -

CtD
touch____

CtC
arm, touch his a - noint - ed,

Org
T 791
(Ed)

Org
D 5469

g'

sbr

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

105

MD

nor his pro - phets, his pro - phets

MC

noint - ed, a - noint - ed, _____ nor his pro - phets

CtD

8 _____ his a - noint - ed, nor his pro - phets, his pro - phets

CtC

8 nor his pro - phets harm, nor his pro - phets

Org
T 791
(Ed)

Org
D 5469

mn

sbr

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

Chorus

108

MD harm. Re - cord we this_____ to all pos-te - ri - ty,

MC harm. Re - cord we this_____ to all pos-te - ri - ty,

CtD harm. Re - cord, re - cord_____ we this to all pos-te - ri - ty,_____

CtC harm. Re - cord we this to all_____ pos - te - ri - ty that

TD Re - cord we this to_____ all pos - te - ri -

TC Re - cord we this to_____ all pos - te - ri -

BD Re - cord we this_____ to all pos - te - ri - ty, that

BC Re - cord we this_____ to all pos - te - ri - ty, that

Org T 791 (Ed) cho

Org D 5469 Cho:

no acc

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

112

MD that they may praise him to e - ter - ni - ty,

MC that they may praise him to e - ter - ni - ty,

CtD — that they may praise him to e - ter - ni - ty,

CtC they may praise him to e - ter - ni - ty, _____ and join in

TD -ty that they may praise him to e - ter - nit-ty and

TC -ty that they may praise him to e - ter - nit-ty and

BD they may praise him to e - ter - ni - - - ty and

BC they may praise him to e - ter - ni - - - ty and

Org T 791 (Ed)

Org D 5469 no acc

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

115

MD and join in ho-ly fear, and join_____ in ho-ly fear, with one ac-cord, with

MC and join in ho-ly fear, and join_____ in ho-ly fear, with one ac-cord, with

CtD and join_____ in ho-ly fear with one ac - cord, and join_____

CtC ho-ly fear, ho - ly___ fear, and join in ho - ly_____ fear

TD join in ho-ly fear, in ho - ly fear with one ac - cord, and join_____

TC join in ho-ly fear, in ho - ly fear with one ac - cord, and join_____

BD join in ho - ly fear with one ac - cord and join_____ in ho-ly fear with

BC join in ho - ly fear with one ac - cord and join_____ in ho-ly fear with

Org T 791 (Ed)

Org D 5469

no acc f

no accs no acc + #

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

119

MD one ac - cord, to keep this day, to keep this day

MC one ac - cord, to keep this day, to keep this day

CtD — in ho - ly fear with one ac - cord, to keep this day, keep

CtC with one ac - cord to keep this day, this day,

TD — in ho - ly fear with one ac - cord, to keep this day to the

TC — in ho - ly fear with one ac - cord, to keep this day to the

BD one ac - cord to keep this day to keep this

BC one ac - cord to keep this day to keep this

Org T 791 (Ed)

Org D 5469

mn

c !

122

Vocal Parts:

- MD (Men's Soprano):** to keep this day ho - ly to the Lord, ho - ly to the Lord, ho - ly to the
- MC (Men's Contralto):** to keep this day ho - ly to the Lord, ho - ly to the Lord, ho - ly to the
- CtD (Children's Tenor):** — this — day, ho - ly, ho - ly to — the Lord, —
- CtC (Children's Contralto):** to keep this day ho - ly to the Lord, ho - ly to the —
- TD (Tenors):** Lord, keep — this day — ho - ly to the Lord, ho -
- TC (Contraltos):** Lord, keep — this day — ho - ly to the Lord, ho -
- BD (Bass/Dominant):** day, to keep this day ho - ly to the — Lord, to keep this
- BC (Bass/Contralto):** day, to keep this day ho - ly to the — Lord, to keep this

Organ Accompaniment:

- Org T 791 (Ed):** Treble and Bass staves.
- Org D 5469:** Treble and Bass staves, with red highlights on certain notes.

no tenor

[illegible]

Hooper 'Hearken, ye nations' [verse anthem] edited and reconstructed by William Hunt ©2021

129

MD

the Lord.

MC

un - - to the Lord

CtD

Lord, to the Lord.

CtC

- ly to the Lord, to the Lord.

TD

to the Lord.

TC

to the Lord.

BD

to the Lord.

BC

to the Lord.

Org
T 791
(Ed)

Org
D 5469

The Blessed Lamb

[verse anthem]

"Anthem for Good Friday"

Edmund Hooper
edited and reconstructed by William Hunt ©2021

Cp 47 Verse

Medius Decani

Cp 34 The bles - sed lamb, Verse

Medius Cantoris

Cp 39 The

Contratenor 1 Decani

Cp 49

Contratenor 1 Cantoris

Cp 48

Contratenor 2 Decani

DRc C7

Contratenor 2 Cantoris

DRc C11

Tenor Decani

DRc C14

Tenor Cantoris

Cp 38

Bass Decani

Cp 33

Bass Cantoris

Organ (edited)

Organ Durham A2

Organ Durham A6

Organ Tenbury 791

no nat

Full Score

5

MD

the ho - ly prom - is'd seed, the ho - ly prom - is'd seed, sent

MC

bles - sed lamb, the ho - ly prom - is'd seed,

Org. (ed)

Org. D A2

no e'

Org. D A6

+ #

mn, cr e e

Org. T 791

+ #

Full Score

10

MD in time's full - - ness, sin - ful man to save, for our sins

MC sent in time's full - - ness, sin - ful man to save, Verse

Ct1 D for our sins
Verse

TD For our sins

Org. (ed)

Org. D A2 no #

Org. D A6 no flats + # sbr d

Org. T 791 no flats no c'' no a' no g' no g' no a' # signed early

Full Score

14

MD
guilt - less on his cross did bleed, mocked, wound -

MC
for our sins guilt - less on his cross did bleed, mocked,

Ct1 D
8
guilt - less on his cross did bleed, did bleed, mocked,

TD
8
guilt - less on the cross, on the cross did bleed, mocked, woun - ded,

Org. (ed)

Org. D A2
no nat

Org. D A6
sbr d mn + voice 2 + # no nat

Org. T 79 I
+ # voice 2 + # no tie no nat

Full Score

18

MD - ed spit on, scourg - ed like _____ a slave, Nev - er was sor - row

MC - wound - ed, spit on, scourg - ed like a slave, Nev - er was sor - row

Ct1 D woun - ded, spit on, scourg - - ed like _____ a slave, Nev -

Ct1 C [Chorus] Nev -

Ct2 D [Chorus] Nev - er was sor - row like

Ct2 C [Chorus] Nev - er was sor - row like

TD spit on, scourg - ed like _____ a slave, Nev - er was sor - row

TC [Chorus] Nev - er was sor - row [Chorus]

BD Nev - [Chorus]

BC Nev -

Org. (ed) Cho[rus]

Org. D A2 no nat Cho:

Org. D A6 dir. + flat no nat Cho:

Org. T 791 dir. + flat no nat Cho:

+ tie - voice 1 no flat

Full Score

22

MD
like, nev - er was sor - row like his sor - row known nev -

MC
like, nev - er was sor - row like his sor - row known, nev -

Ct1 D
- er was sor - row, nev - er was sor-row like his sor-row, nev - er was

Ct1 C
- er was sor - row, nev - er was sor-row like his sor-row, nev - er was

Ct2 D
his sor - row known, was sor - row like his sor - row known, like his sor -

Ct2 C
his sor - row known, was sor - row like his sor - row known, like his sor -

TD
like, nev - er was sor - row like his sor - row known, nev - er was sor - row

TC
like, nev - er was sor - row like his sor - row known, nev - er was sor - row

BD
- er was sor - row like his sor - row known, nev - er was sor-row like

BC
- er was sor - row like his sor - row known, nev - er was sor-row like

Org. (ed)
no flat no # no flat + #

Org. D 42
no flat no # no flat + #

Org. D 46
no flat no # no flat + #

Org. T 791
no flat no flat + #

Full Score

26

MD
- er sor-row like his _____ known, Nev - er was love like his, nev - er was

MC
- er sor-row like his _____ known, nev - er was love like his, nev - er was

Ct1 D
8
sor-row like his sor - row, sor - row known, ne - ver was love like to his by

Ct1 C
8
sor-row like his sor - row, sor - row known, nev - er was love like to his by

Ct2 D
8
- row _____ known, sor - row known, nev - er was love like his _____ by moth - er

Ct2 C
8
- row _____ known, sor - row known, nev - er was love like his _____ by moth - er

TD
_____ like his sor - row known, nev - er was love like his by moth - er _____

TC
_____ like his sor - row known, nev - er was love like his by moth - er _____

BD
_____ his sor - row known, nev - er was love like his, nev - er was

BC
_____ his sor - row known, nev - er was love like his, nev - er was

Org. (ed)
no flat

Org. D A2
no flat

Org. D A6
? repeated b no flat
mn

Org. T 791
+ tie no flat
mn

Full Score

30 [O-O]

MD
love like his, nev - er was love like his by moth - - er shown.

MC
love like his, nev - er was love like his by moth - - er shown.

Ct1 D
moth - er___ shown nev - er love like his by moth - er shown.

Ct1 C
moth - er___ shown, nev - ver love like his by moth - er shown.____

Ct2 D
shown, ne - ver love like___ his, nev - er like by moth-er___ shown.____

Ct2 C
shown, ne - ver love like___ his, nev - er like by moth-er___ shown.____

TD
shown, was like_____ to his by moth - - er shown.

TC
shown, was like_____ to his by moth - - er shown.

BD
love like his by moth - er shown,_____ by moth - - er shown.

BC
love like his by moth - er shown,_____ by moth - - er shown.

Org. (ed)

Org. D A2
no nat

Org. D A6
no flat d mn + e'

Org. T 791
no flat d mn

- voice 2

+ mn f'

Verse

35

Verse

MD

MC

His eyes wept tears of blood. Verse his eyes wept

His eyes wept tears of blood.

no #

dir.

+ # + # cr cr + #

+ a mn mn + # + #

+ a

Full Score

41

MD

MC

Org. (ed)

Org. D A2

Org. D A6

Org. T 791

tears of blood, to see their blind - ness, his heart was pierc'd with spear, but more with

to see their blind - ness his heart was pierc'd with

no # s no #

no g# no #

+nat - voice 1 + # no # + voice 1

- c' - b' +nat - voice 1 + a + voice 1

Full Score

47 [o-o]

MD grief, in a - go-ny of soul, in a - go-ny of soul, in a - go - ny of

MC spear, but more with grief, in a - go - ny of soul, in a - go-ny of

Ct1 D in a - go-ny of

TD Verse but more with grief, with grief, in a - go-nie of

Org. (ed)

Org. D A2

Org. D A6 +flat +f no # +# - voice 2 +#

Org. T 791 +flat small notes no # +# +#

Full Score

52

MD
soul, for their un - kind - ness, that for their Je - sus they should choose a thief.

MC
soul, for their un - kind - ness, that for their Je - sus, they should choose a thief.

Ct1 D
soul for their un - kind - ness, that be-fore____ their_ Je - sus, they should choose a____ thief.

TD
soul for their un - kind - ness, that for____ their____ Je - sus, they would choose a thief.

Org. (ed)
no #

Org. D A2
no nat mn mn + # + # cr cr + flat

Org. T 79 I
no # + # + # sbr + flat no f #
+ # mn mn + # + # cr cr dir. + flat no a

Full Score

56 Cho[rus]

MD He bore God's wrath, free - ly his life did give, that fre - ed from sin we

MC He bore God's wrath, free - ly his life did give, that fre - ed from sin we

Ct1 D He bore God's wrath, free - ly his life did _____ give, that _____ fre - ed from

Ct1 C He bore God's wrath, free - ly his life did _____ give, that _____ fre - ed from

Ct2 D He bore God's wrath, gods wrath, free - ly his life did give, that freed from sin, we

Ct2 C He bore God's wrath, gods wrath, free - ly his life did give, that freed from sin, we

TD He bore God's wrath, free - ly his life did give, that freed from sin, that freed _____ from sin, we

TC He bore God's wrath, free - ly his life did give, that freed from sin, that freed _____ from sin, we

BD He bore God's wrath, free - ly his life _____ did give, that freed from sin, we

BC He bore God's wrath, free - ly his life _____ did give, that freed from sin, we

Org. (ed) Cho[rus]

Org. D A2 Chorus:

Org. D A6 Cho: no flat no flat no flat
no tie +# no flats

Org. T 791 Cho: no flat no flat no flat
no a no tie +# d' ! no flats

Full Score

61

MD
might not die, that fre - ed from sin we might not die, but live.

MC
might not die, that fre - ed from sin we might not die, but live.

Ct1 D
sin we might not die but live, that freed we might not die, but live.

Ct1 C
sin we might not die but live, that freed we might not die, but live.

Ct2 D
might not die but live, that freed from sin, we might not die, but live.

Ct2 C
might not die but live, that freed from sin, we might not die, but live.

TD
might not die, that freed from sin, we might not die, but live.

TC
might not die, that freed from sin, we might not die, but live.

BD
might not die, that fre - ed from sin we might not die, but live.

BC
might not die, that fre - ed from sin we might not die, but live.

Org. (ed)
Verse

Org. D A2
Verse

Org. D A6
dir. no flat Vers: +
no flats +

Org. T 791
dir. no flat Vers: +
no flats +

66

MD

MC

Ctl D

BD

Org. (ed)

Org. D A2

Org. D A6

Org. T 791

Verse

This is the day of ble - sed mem - o -

This is the day, Verse

This is the day of ble - sed_ me - - mo - Verse

cautionary

mn mn

dir. +flat

no #

no flat

no flat

no #

NB d"! +flat

+ #

no flat

sbr a

no flat

dir.

no flat

no #

Full Score

71

MD
- ry, O keep it ho - ly to the_ lord our king,

MC
O keep it ho - ly to_ the lord our_ king, the

Ct1 D
- ry, O keep it ho - ly to the_

Ct1 C
Verse
O keep it ho - ly

TD
Verse
O keep it ho - ly to the lord, our king, un -

BD
keep it ho - ly to the lord our king, the lord our king,

Org. (ed)
cautionary

Org. D A2
no #

Org. D A6
no # no acc cr cr dir. + # no # + # + #
+ # no flat + # + #

Org. T 791
no # no acc cr cr dir. no acc + # + # + #
+ # no flat no a + # no g# mn mn + #

76

MD

MC

Ct1 D

Ct1 C

TD

BD

Org. (ed)

Org. D A2

Org. D A6

Org. T 791

This day he died, this day he died for sin, for
From death he rose, from death, death,

lord our king, our king, This day he died for sin, for
From death he rose, from death, death,

lord, to the lord our king, This day he died
From death he rose, he died

to the lord our king, This day he died, he died rose
From death he rose, he died rose

-to the lord our king, This day he died, he died rose
From death he rose, he died rose

This day death he died, he died, this day he he
From death he rose, he rose, rose, from death he he

no #

NB f' (A2 e')

no tie no flat

dir. sbr no flats

NB f' (A2 e')

no flat

dir. sbr no flats

Full Score

81

MD
— sin no more to die, for sin no more to die,

MC
— sin no more to die, for sin no more to die,

Ct1 D
8 — for sin no more to die, no more to die,

TD
to whom the host and choir of heaven

BD
died, he died rose no more to die, to whom the host and choir of

Org. (ed)
cautionary

Org. D A2
no flat

Org. D A6
no tie no flat +# no flat

Org. T 791
no tie no flat +# no flat

Full Score

86

MD

to whom the host and choir of heaven doth sing, Ho - ly, O ho - ly,

MC

to whom the host and choir of heaven, the choir of heaven doth sing, Ho - ly O ho - ly,

Ct1 D

To whom the choir of heaven doth sing, doth

Ct2 D

Ho - ly O

Ct2 C

Ho - ly O

TD

doth sing, the choir of heaven doth sing, Ho -

TC

Ho -

BD

heaven doth sing, doth sing.

Org. (ed)

Chorus

Org. D A2

no # in small notes Chor[us]

Org. D A6

dir. no flat rhythms Cho:

Org. T 791

dir. no flat Cho:

Full Score

90

MD and the el - ders_ cry, ho - ly, O ho - ly the el - ders cry, the el - ders cry,

MC and the el - ders_ cry, ho - ly, O ho - ly the el - ders cry, the el - ders cry,

Cho[rus]

Ct1 D sing, Ho - ly, O ho - ly the el - ders cry, ho - ly, O ho - ly, ho -

Cho[rus]

Ct1 C Ho - ly, O ho - ly the el - ders cry, ho - ly, O ho - ly, ho -

Ct2 D ho - ly, ho - ly, ho - ly O ho - ly, ho - ly the el - ders cry, ho - ly, O ho - ly the

Ct2 C ho - ly, ho - ly, ho - ly O ho - ly, ho - ly the el - ders cry, ho - ly, O ho - ly the

TD - ly, O ho - ly the el - ders cry, ho - ly, O ho - ly, ho - ly, O ho - ly, the el - ders

TC - ly, O ho - ly, the el - ders cry, ho - ly, O ho - ly, ho - ly, O ho - ly, the el - ders

Cho[rus]

BD Ho - ly, O ho - ly, ho - ly, O ho - ly, ho - ly, O ho - ly, O

BC Ho - ly, O ho - ly, ho - ly, O ho - ly, ho - ly, O ho - ly, O

Org. (ed)

Org. D A2

Org. D A6

no flat

no flats +f + voice 1

no g's rest

no flat, no f

no flats

Org. T 791

Full Score

95

MD
ho - ly, O ho - ly, ho - ly, O ho - ly, the el - ders cry, ho -

MC
ho - ly, O ho - ly, ho - ly, O ho - ly, the el - ders cry, ho -

Ct1 D
- ly, O ho - ly, ho - ly O ho - ly the el - ders cry, ho - ly the el - ders

Ct1 C
- ly, O ho - ly, ho - ly O ho - ly the el - ders cry, ho - ly the el - ders

Ct2 D
el - ders cry, el - ders cry, ho - ly, O ho - ly the el - ders

Ct2 C
el - ders cry, el - ders cry, ho - ly, O ho - ly the el - ders

TD
cry, ho - ly, O ho - ly, the el - ders cry, ho - ly, O

TC
cry, ho - ly, O ho - ly, the el - ders cry, ho - ly, O

BD
ho - ly, ho - ly, O ho - ly, ho - ly, O ho - ly,

BC
ho - ly, ho - ly, O ho - ly, ho - ly, O ho - ly,

Org. (ed)
no #

Org. D A2
no #

Org. D A6
no d' + # no # + #

Org. T 791
g' assumed omitted + # no # no # + #

Full Score

100

MD
- ly, O ho-ly, the el - ders cry, the el - ders cry, Bles - ed be the lamb, bles -

MC
- ly, O ho-ly, the el - ders cry, the el - ders cry, Bles - sed be the lamb, bles -

Ct1 D
cry, the el - ders cry, the el - ders cry, Bless - ed be the

Ct1 C
cry, the el - ders cry, the el - ders cry, Bless - ed be the

Ct2 D
cry, ho - ly, O ho - ly, the el - ders cry, the el - ders cry, the el - ders

Ct2 C
cry, ho - ly, O ho - ly, the el - ders cry, the el - ders cry, the el - ders

TD
ho - ly, ho - ly, O ho - ly, ho - ly, ho - ly the el - ders cry, Bles - sed be the

TC
ho - ly, ho - ly, O ho - ly, ho - ly, ho - ly, the el - ders cry, Bles - sed be the

BD
ho - ly, the el - ders cry, the el - ders cry, Bles - sed be the

BC
ho - ly, the el - ders cry, the el - ders cry, Bles - sed be the

Org. (ed)

Org. D A2

Org. D A6

Org. T 791

+ f' tie

+ #

no #

no flat (directs)

+ voice 1

+ f' tie

no g'

+ #

no #

+ voice 1

Full Score

105

MD
- sed be the lamb, bles - sed be the lamb, bles - sed be the lamb, bles -

MC
- sed be the lamb, bles - sed be the lamb, bles - sed be the lamb, bles -

Ct1 D
lamb, the lamb, bles - sed be the lamb, bless - ed be the lamb,

Ct1 C
lamb, the lamb, bles - sed be the lamb, bless - ed be the lamb,

Ct2 D
cry, Bless - ed be the lamb, bless - ed be the lamb, bless - ed

Ct2 C
cry, Bless - ed be the lamb, bless - ed be the lamb, bless - ed

TD
lamb, bles - sed be the lamb, bles - sed be the lamb, that

TC
lamb, bles - sed be the lamb, bless - ed be the lamb, that

BD
lamb, bles - sed be the lamb, the lamb, bles - sed be the

BC
lamb, bles - sed be the lamb, the lamb, bles - sed be the

Org. (ed)
cautionary

Org. D A2
no # no flat

Org. D A6
no # +tie

Org. T 791
no # +tie mn g'

Full Score

109

MD
- sed be the _____ lamb, that for _____ the world did die. A - - -

MC
- ed be the _____ lamb, that for _____ the world did die. A - - -

Ct1 D
8 bless - ed be the _____ lamb, that for the world did die. A - - -

Ct1 C
8 bless - ed be the _____ lamb, that for the world did die. A - - -

Ct2 D
8 be the lamb, that for the world _____ did _____ die. A - - -

Ct2 C
8 be the lamb, that for the world _____ did _____ die. A - - -

TD
8 for the _____ world _____ did _____ die, did die. A - - -

TC
8 for the _____ world _____ did _____ die, did die. A - - -

BD
lamb, that for the world did die, did die. A - - -

BC
lamb, that for the world did die, did die. A - - -

Org. (ed)

Org. D A2
no #

Org. D A6
tie + # dir. no # + flat

Org. T 791
tie + # + flat no #

113

113

MD men, A - - - # - - -

MC men, A - - - # - - -

Ct1 D men, A - - - # - - -

Ct1 C men, A - - - # - - -

Ct2 D men, A - - - men, - - -

Ct2 C men, A - - - men, - - -

TD men, A - -

TC men, A - -

BD men, A - - - - -

BC men, A - - - - -

Org. (ed)

Org. D A2 no #

Org. D A6 dir. + c# d' + voice 1 tie + nat

Org. T 791 dir. + voice 1 + nat

Full Score

116

MD

men.

MC

men.

Ct1 D

men, A - - - - men.

Ct1 C

men, A - - - - men.

Ct2 D

A - - - - - men.

Ct2 C

A - - - - - men.

TD

men, A - - - - men, A - - - - men.

TC

men, A - - - - men, A - - - - men.

BD

men, A - - - - - men.

BC

men, A - - - - - men.

Org. (ed)

+ flat

Org. D A2

Org. D A6

Org. T 791

+ d

- d

The Blessed Lamb

[verse anthem]

"Anthem for Good Friday"

Edmund Hooper
edited and reconstructed by William Hunt ©2021

Verse

The bles - sed

Cp 47
Medius Decani

Cp 34
Medius Cantoris

Cp 39
Contratenor 1 Decani

Cp 49
Contratenor 1 Cantoris

Cp 48
Contratenor 2 Decani

DRc C7
Contratenor 2 Cantoris

DRc C11
Tenor Decani

DRc C14
Tenor Cantoris

Cp 38
Bass Decani

Cp 33
Bass Cantoris

Organ
(edited)

Edition score

4

MD
lamb, Verse the ho - ly prom - is'd seed, the ho - ly prom - is'd

MC
The bles - sed lamb, the ho - ly prom - is'd

Org. (ed)

9

MD
seed, sent in time's full - ness, sin - ful man to save, for our sins

MC
seed, sent in time's full - ness, sin - ful man to save, Verse

Ct1D
for our sins
Verse

TD
For our sins

Org. (ed)

14

MD
guilt - less on his cross did bleed, mocked, wound -

MC
for our sins guilt - less on his cross did bleed, mocked,

Ct1D
guilt - less on his cross did bleed, did bleed, mocked,

TD
guilt - less on the cross, on the cross did bleed, mocked, woun - ded,

Org. (ed)

Edition score

18

MD

Cho[rus]

- ed spit on, scourg - ed like _____ a slave, Nev - er was sor-row like, nev -

MC

Cho[rus]

— wound - ed, spit on, scourg - ed like a slave, Nev - er was sor-row like, nev -

Ct1D

Cho[rus]

woun - ded, spit on, scourg - ed like _____ a slave, Nev - er was sor - row,

Ct1C

[Chorus]

Nev - er was sor - row,

Ct2D

[Chorus]

Nev - er was sor-row like his sor - row

Ct2C

[Chorus]

Nev - er was sor-row like his sor - row

TD

Cho[rus]

spit on, scourg - ed like _____ a slave, Nev - er was sor - row like, nev - er was

TC

[Chorus]

Nev - er was sor - row like, nev - er was

BD

[Chorus]

Nev - er was sor - row

BC

[Chorus]

Nev - er was sor - row

Org.
(ed)

Cho[rus]

Edition score

23

MD
- er was sor - row like his sor - row _____ known nev - er sor-row like his__

MC
- er was sor - row like his sor - row _____ known, nev - er sor-row like his__

Ct1D
nev - er was sor-row like his sor-row, nev - er was sor-row like his

Ct1C
nev - er was sor-row like his sor-row, nev - er was sor-row like his

Ct2D
known, was sor - row like his sor - row known, like his sor - row _____ known, sor -

Ct2C
known, was sor - row like his sor - row known, like his sor - row _____ known, sor -

TD
sor - row like his sor - row known, nev - er was sor - row _____ like his sor -

TC
sor - row like his sor - row known, nev - er was sor - row _____ like his sor -

BD
like his sor - row known, nev - er was sor-row like _____ his sor -

BC
like his sor - row known, nev - er was sor-row like _____ his sor -

Org.
(ed)

Edition score

27

MD
known, Nev - er was love like his, nev - er was love like his, nev -

MC
known, nev - er was love like his, nev - er was love like his, nev -

Ct1D
8
sor - row, sor - row known, ne - ver was love like to his by moth - er shown

Ct1C
8
sor - row, sor - row known, nev - er was love like to his by moth - er shown,

Ct2D
8
- row known, nev - er was love like his by moth - er shown, ne -

Ct2C
8
- row known, nev - er was love like his by moth - er shown, ne -

TD
row known, nev - er was love like his by moth - er shown, was like

TC
row known, nev - er was love like his by moth - er shown, was like

BD
row known, nev - er was love like his, nev - er was love like his by

BC
row known, nev - er was love like his, nev - er was love like his by

Org.
(ed)

Edition score

31

MD - er was love like his by moth - er shown. [o-o]

MC - er was love like his by moth - er shown. [o-o]

Ct1D nev - er love like his by moth - er shown.

Ct1C nev - ver love like his by moth - er shown.---

Ct2D - ver love like his, nev - er like by moth-er shown.---

Ct2C - ver love like his, nev - er like by moth-er shown.---

TD to his by moth - er shown.

TC to his by moth - er shown.

BD moth - er shown, by moth - er shown.

BC moth - er shown, by moth - er shown.

Org. (ed)

36 Verse

MD His eyes wept tears of blood. Verse his eyes wept tears of blood, to

MC His eyes wept tears of blood.

Org. (ed)

Edition score

42

MD see their blind - ness, his heart was pierc'd with spear, but more with grief,

MC to see their blind - ness his heart was pierc'd with spear, but__

TD Verse
but

Org. (ed)

48 [O = O]

MD in a - go - ny of soul, in a - go - ny of soul, in a - go - ny of soul, for their un -

MC [O = O] more with grief, in a - go - ny of soul, in a - go - ny of soul, for their un -

Ct1D in a - go - ny of soul for their un -

TD more with grief, with grief, in a - go - nie of soul for their un -

Org. (ed)

Edition score

53

MD kind - ness, that for their Je - sus they should choose a thief. He bore God's

MC kind - ness, that for their Je - sus, they should choose a thief. He bore God's

Ct1D kind - ness, that be-fore their Je - sus, they should choose a thief. He bore God's

Ct1C He bore God's

Ct2D He bore God's

Ct2C He bore God's

TD kind - ness, that for their Je - sus, they would choose a thief. He bore God's

TC He bore God's

BD He bore God's

BC He bore God's

Org. (ed)

Cho[rus]

Edition score

57

MD
wrath, free - ly his life did give, that fre - ed from sin we

MC
wrath, free - ly his life did give, that fre - ed from sin we

Ct1D
8
wrath, free - ly his life did _____ give, that _____ fre - ed from

Ct1C
8
wrath, free - ly his life did _____ give, that _____ fre - ed from

Ct2D
8
wrath, gods wrath, free - ly his life did give, that freed from sin, we

Ct2C
8
wrath, gods wrath, free - ly his life did give, that freed from sin, we

TD
wrath, free - ly his life did give, that freed from sin, that freed _____ from sin, we

TC
wrath, free - ly his life did give, that freed from sin, that freed _____ from sin, we

BD
wrath, free - ly his life _____ did give, that freed from sin, we

BC
wrath, free - ly his life _____ did give, that freed from sin, we

Org.
(ed)

Edition score

61

MD might not die, that _____ fre - ed from sin we might not die, but live.

MC might not die, that _____ fre - ed from sin we might not die, but live.

Ct1D 8 sin we might not die but live, that freed we might not die, but live. _____

Ct1C 8 sin we might not die but live, that freed we might not die, but live. _____

Ct2D 8 might not die but live, that freed from sin, we might not die, but live. _____

Ct2C 8 might not die but live, that freed from sin, we might not die, but live. _____

TD might not die, that freed from sin, we might not die, but live. _____

TC might not die, that freed from sin, we might not die, but live. _____

BD might not die, that fre - ed from sin we might not die, but live.

BC might not die, that fre - ed from sin we might not die, but live.

Org. (ed)

Edition score

65

MD

MC

Ct1D

Org.
(ed)

Verse

This is the day of bles -

Verse

This is the day,

Verse

This is the day of bles - sed me -

Verse

70

MD

MC

Ct1D

TD

BD

Org.
(ed)

- sed mem - o - ry,

O keep it ho - ly

O keep it ho - ly to the

- mo - - ry,

Verse

O keep it ho - ly to the lord, our

Verse

O keep it ho - ly to the lord our king, the

Edition score

74

MD to the_ lord our king, This day he died, rose,
From death he rose,

MC lord our_ king, the lord our king, our king, This
From

Ct1D O keep Verse it ho - ly to the_ lord, to the_ lord our_ king,

Ct1C O keep it ho - ly to the lord_ our_ king,

TD king, un - to the lord our king,

BD lord our king, This day he died, he
From death he rose, he

Org. (ed)

79

MD this day he died_ for sin, for_ sin no more to_ die, for_ sin no more_
from death he rose

MC day he died, for_ sin, for_ sin no more to_ die, for_ sin no more_
death he rose, from_ death,

Ct1D This day death he died_ for sin no more to_ die, no more to
From death he he rose_

TD This day he died, he died
From death he rose, he rose

BD died, rose, this day he died, he died rose no more to

Org. (ed)

Edition score

84

MD *to* die, to whom the host and choir of heaven__

MC *to* die, to whom the host and choir of heaven, the choir of

Ct1D die, To whom the choir of heaven doth__

TD to whom the host and choir of heaven__ doth sing, the choir of

BD die, to whom the host and choir of heaven doth sing, doth__

Org. (ed)

cautionary

Edition score

88

MD

Cho[rus]

— doth sing, Ho - ly, O ho - ly, and the el - ders_ cry, ho -

MC

Cho[rus]

heaven doth sing, Ho - ly O ho - ly, and the el - ders_ cry, ho -

Ct1D

8

Cho[rus]

— sing, — doth — sing, Ho - ly, O ho - ly the

Ct1C

8

Cho[rus]

Ho - ly, O ho - ly the

Ct2D

8

Cho[rus]

Ho - ly O ho - ly, ho - ly, ho - ly O

Ct2C

8

Cho[rus]

Ho - ly O ho - ly, ho - ly, ho - ly O

TD

Cho[rus]

heaven doth sing. — Ho - ly, O ho - ly — the_ el - ders

TC

8

Cho[rus]

Ho - ly, O ho - ly, — the_ el - ders

BD

Cho[rus]

— sing. Ho - ly, O ho - ly,

BC

Cho[rus]

Ho - ly, O ho - ly,

Org. (ed)

Chorus

92

MD
- ly, O ho-ly the el - ders cry, the el - ders cry, ho - ly, O ho - ly,

MC
- ly, O ho-ly the el - ders cry, the el - ders cry, ho - ly, O ho - ly,

Ct1D
8 el - ders cry, ho - ly, O ho - ly, ho - ly, O ho-ly, ho - ly O ho-ly the__

Ct1C
8 el - ders cry, ho - ly, O ho - ly, ho - ly, O ho-ly, ho - ly O ho-ly the__

Ct2D
8 ho-ly, ho - ly the el - ders cry, ho - ly, O ho-ly the el - ders_____ cry, el - ders__

Ct2C
8 ho-ly, ho - ly the el - ders cry, ho - ly, O ho-ly the el - ders_____ cry, el - ders__

TD
8 cry, ho - ly, O ho-ly, ho - ly, O ho-ly, the el - ders cry,_____ ho -

TC
8 cry, ho - ly, O ho-ly, ho - ly, O ho-ly, the el - ders cry,_____ ho -

BD
ho - ly, O ho - ly, ho - ly, O ho - ly, ho - ly, O

BC
ho - ly, O ho - ly, ho - ly, O ho - ly, ho - ly, O

Org.
(ed)

Edition score

97

MD
ho - ly, O ho - ly, the el - ders. cry, ho - ly, O ho - ly, the

MC
ho - ly, O ho - ly, the el - ders. cry, ho - ly, O ho - ly, the

Ct1D
8 — el - ders cry, ho - ly the el - ders cry, the

Ct1C
8 — el - ders cry, ho - ly the el - ders cry, the

Ct2D
8 cry, ho - ly, O ho - ly the el - ders cry, ho -

Ct2C
8 — cry, ho - ly, O ho - ly the el - ders cry, ho -

TD
- ly, O ho - ly, the el - ders cry, ho - ly, O ho - ly, ho - ly, O

TC
- ly, O ho - ly, the el - ders cry, ho - ly, O ho - ly, ho - ly, O

BD
ho - ly, ho - ly, O ho - ly, ho - ly, the

BC
ho - ly, ho - ly, O ho - ly, ho - ly, the

Org.
(ed)

Edition score

101

MD
el - ders cry, the el - ders cry, Bles - sed be the lamb, bles -

MC
el - ders cry, the el - ders cry, Bles - sed be the lamb, bles -

Ct1D
8 el - ders cry, the el - ders cry, Bless - ed be the

Ct1C
8 el - ders cry, the el - ders cry, Bless - ed be the

Ct2D
8 - ly, O ho - ly, the el - ders cry, the el - ders cry, the el - ders

Ct2C
8 - ly, O ho - ly, the el - ders cry, the el - ders cry, the el - ders

TD
ho - ly, ho - ly, ho - ly the el - ders cry, Bles - sed be the

TC
ho - ly, ho - ly, ho - ly, the el - ders cry, Bles - sed be the

BD
el - ders cry, the el - ders cry, Bles - sed be the

BC
el - ders cry, the el - ders cry, Bles - sed be the

Org.
(ed)

Edition score

105

MD
- sed be the lamb, bles - sed be the lamb, bles - sed be the lamb, bles -

MC
- sed be the lamb, bles - sed be the lamb, bles - sed be the lamb, bless -

Ct1D
8
lamb, the lamb, bles - sed be the lamb, bless - ed be the lamb,

Ct1C
8
lamb, the lamb, bles - sed be the lamb, bless - ed be the lamb,

Ct2D
8
cry, Bless - ed be the lamb, bless - ed be the lamb, bless - ed

Ct2C
8
cry, Bless - ed be the lamb, bless - ed be the lamb, bless - ed

TD
8
lamb, bles - sed be the lamb, bles - sed be the lamb, that

TC
8
lamb, bles - sed be the lamb, bless - ed be the lamb, that

BD
lamb, bles - sed be the lamb, the lamb, bles - sed be the

BC
lamb, bles - sed be the lamb, the lamb, bles - sed be the

Org.
(ed)
cautionary

Edition score

109

MD
- sed be *the* _____ lamb, that for _____ the world did die. A - - -

MC
- ed be the _____ lamb, that for _____ the world did die. A - - -

Ct1D
8 bless - ed be *the* _____ lamb, that for the world did die. A - - -

Ct1C
8 bless - ed be *the* _____ lamb, that for the world did die. A - - -

Ct2D
8 be the lamb, that for the world _____ did _____ die. A - - -

Ct2C
8 be the lamb, that for the world _____ did _____ die. A - - -

TD
8 for the _____ world _____ did _____ die, _____ did die. A - - -

TC
8 for the _____ world _____ did _____ die, _____ did die. A - - -

BD
lamb, that for the world did _____ die, did die. A - - -

BC
lamb, that for the world did _____ die, did die. A - - -

Org.
(ed)

Edition score

113

MD
men, A - - - - -

MC
men, A - - - - -

Ct1D
men, A - - - - -

Ct1C
men, A - - - - -

Ct2D
men, A - - - - - men,_____

Ct2C
men, A - - - - - men,_____

TD
men, A -

TC
men, A -

BD
men, A - - - - -

BC
men, A - - - - -

Org.
(ed)

Edition score

116

MD
men.

MC
men.

Ct1D
men, A - - - men.

Ct1C
men, A - - - men.

Ct2D
A - - - men.

Ct2C
A - - - men.

TD
men, A - - - men, A - - - men.

TC
men, A - - - men, A - - - men.

BD
men, A - - - men.

BC
men, A - - - men.

Org.
(ed)

The Blessed Lamb

[consort anthem]

Edmund Hooper (c. 1553-1621)
edited and reconstructed by William Hunt ©2021

Cantus
Och Mus. 56
pp 1-3

Versus

Mus. 56

Cantus

Versus

Quintus
Och Mus. 57
pp 1-3

Versus

Mus. 57

Quintus

Versus

Contratenor
Och Mus. 59
pp 1-3

Versus

Mus. 59

Contratenor

Versus

Tenor
Och Mus. 60
pp 1-3

Versus

Mus. 60

Tenor

Versus

[Organ LH]
Durham A2, A6
Tenbury 791

[Bassus]
Peterhouse MSS 33 & 38

[Bassus]
(editorial)

[Verse]

Full Score

5

Mus 56 The bles - sed Lambe,

Ca The bles - sed Lamb,

Mus 57 The bles - sed Lambe, the ho - ly

Q The bles - sed Lamb, the ho - ly

Mus 59

Ct

Mus 60

T

[Org]
A2, A6, 791

[B] Cp

Bass.

The musical score is written for a consort of instruments. The parts are as follows:

- Mus 56**: Soprano part, lyrics "The bles - sed Lambe,"
- Ca**: Alto part, lyrics "The bles - sed Lamb,"
- Mus 57**: Tenor part, lyrics "The bles - sed Lambe, the ho - ly"
- Q**: Bass part, lyrics "The bles - sed Lamb, the ho - ly"
- Mus 59**: Continuo part
- Ct**: Cornett part
- Mus 60**: Trumpet part
- T**: Trombone part
- [Org] A2, A6, 791**: Organ part
- [B] Cp**: Bassoon part
- Bass.**: Bass part

Full Score

10

Mus 56  the ho - ly prom - issd seede, sente in tymes

Ca  the ho - ly prom - ised seed, sent in times

Mus 57  prom - iss'd seede, the ho - ly prom - iss'd seede, sent in tymes ful -

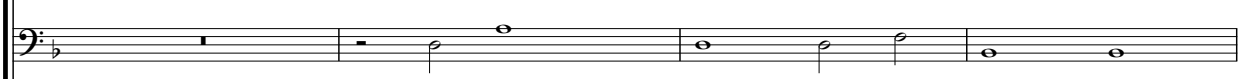
Q  prom - ised seed, the ho - ly pro - mised seed, sent in times full -

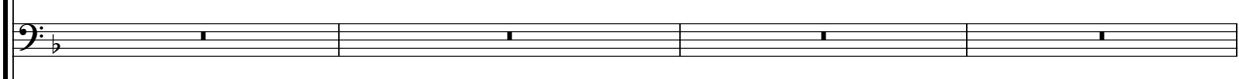
Mus 59 

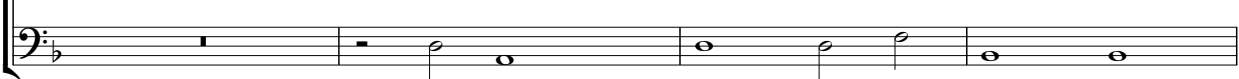
Ct 

Mus 60 

T 

[Org]
A2, A6, 791 

[B] Cp 

Bass. 

Full Score

15

Mus 56 full - - nesse sinn - full man to save; for our sinnes guilt - les on

Ca full - - ness sin - ful man to save, for our sins guilt - less on

Mus 57 - nes sinn - full man to save, for our sinnes

Q - ness sin - ful man to save, for our sins

Mus 59 For our sinnes guilt - lesse on his

Ct For our sins guilt - less on his

Mus 60 For our synnes guilt - les, guilt -

T For our sins guilt - less, guilt -

[Org]
A2, A6, 791

[B] Cp

Bass.

Full Score

Mus 56

his crosse did bleede, mockte, wound - ed spitte on, scourg

Ca

his cross did bleed, mocked, wound - ed, spit on, scourg

Mus 57

guilt - less, on his cross did bleede, Mock't, wound - ed, spitt

Q

guilt - less, on his cross did bleed, Mocked, woun - ded, spit

Mus 59

crosse did bleede, did bleede, mockte, woun-ded spitte

Ct

cross did bleed, did bleed, Mocked, wound ed spit

Mus 60

-less on his crosse did bleede, mockt, wound - ed, spitte on scourg -

T

less on his cross did bleed, Mocked, woun - ded, spit on scourg -

[Org]
A2, A6, 791

[B] Cp

Bass.

Full Score

Chorus

20

Mus 56 - ed like a slave, Nev - er was sor-rowe

Ca - ed like a slave, Nev - er was sor-row

Mus 57 on, scurg - ed as a slave, Nev - er was sor-row like his knowne, nev -

Q on, scourg - ed as a slave, Nev - er was sor-row like his known, nev -

Mus 59 on scour-ged as a slave, Nev - er was sor - rowe like his know[n]e,

Ct on scourg-ed as a slave, Nev - er was sor - row like his known,

Mus 60 ed as a slave. Nev - er was sor - rowe like his sor - rowe

T ed as a slave. Ne - ver was sor - row like his sor - row,

[Org]
A2, A6, 791

[B] Cp Nev - er was sor - row

Bass. [Chorus]
Nev - er was sor - row

Full Score

25

Mus 56 like, nev - er was sor - rowe like his sor-rowe knowne, like his

Ca like, nev - er was sor - row like his sor-row known, like his

Mus 57 - er was sor - row like his sor - row knowne, like his sor -

Q - er was sor - row like his sor - row known, like his sor -

Mus 59 nev - er was sorrowe like his knowne, like his = =

Ct nev - er was sor - row like his sor - row known, like his sor -

Mus 60 = = = knowne, nev - er was sor - rowe like his sor - rowe

T like his sor - row known, nev - er was sor - row like his sor - row

[Org]
A2, A6, 791

[B] Cp like his sor - row known, nev - er was sor-row like his sor -

Bass. like his sor - row known, nev - er was sor-row like his sor -

Full Score

30

Mus 56
sor - rowe knowne, nev - er was love, nev - er was love like his, nev - er was

Ca
sor - row known, nev - er was love, nev - er was love like his, nev - er was

Mus 57
- row knowne, nev - er was love like his, like his, nev -

Q
- row known, nev - er was love like his, like his, nev -

Mus 59
= = knowne, nev - er was love, nev - er love,

Ct
row known, nev - er was love, nev - er love,

Mus 60
= = knowne, like his sor - rowe = = knowne, nev - er love

T
known, like his sor - row known, nev - er love

[Org]
A2, A6, 791

[B] Cp
row known, nev - er was love like his, was love like his by moth - er

Bass.
row known, nev - er was love, nev - er was love like his by moth - er

Full Score

[C=O]
35 Versus

Mus 56 love like his by moth = = = er showne. Versus

Ca love like his by moth - - er shown. Verse

Mus 57 - er love like his by moth = = er showne. Versus

Q - er love like his by moth - - er shown. Verse

Mus 59 nev - er love like his by moth - er showne. Versus

Ct nev - er love like his by moth - er shown. Verse

Mus 60 like his by moth - er, by moth - er showne. Versus

T like his by moth - er, by moth - er shown. Verse

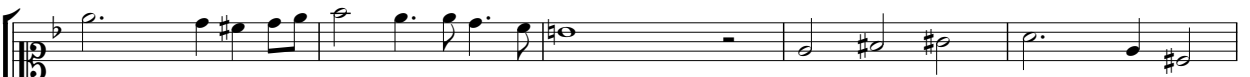
[Org]
A2, A6, 791

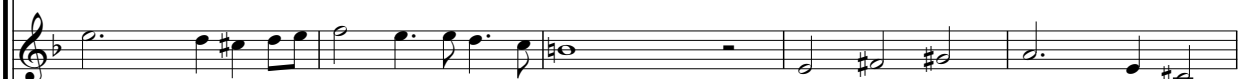
[B] Cp shown, by moth - - er shown. [Verse]

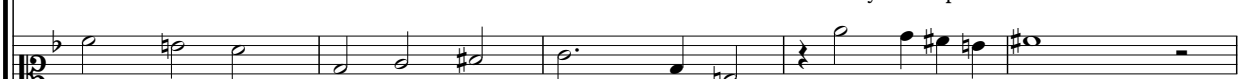
Bass. shown, by moth - - er shown.

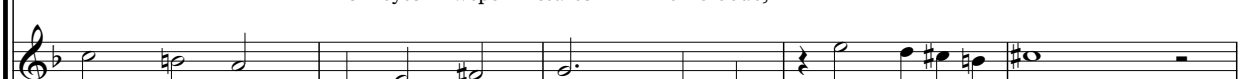
Full Score

40

Mus 56  His eyes wepte teares of bloode

Ca  His eyes wept tears of blood

Mus 57  His eyes wept teares of bloode,

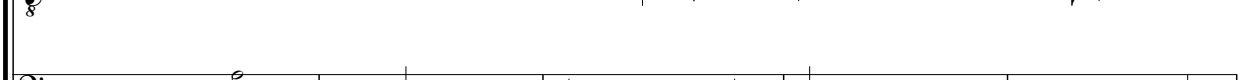
Q  His eyes wept tears of blood,

Mus 59 

Ct 

Mus 60 

T 

[Org]
A2, A6, 791 

[B] Cp 

Bass. 

Full Score

45

Mus 56 to see theyre blind - nes,

Ca to see their blind - ness,

Mus 57 his eyes wept teares of blood to see their blind - ness, his

Q his eyes wept tears of blood to see their blind - ness, his

Mus 59

Ct

Mus 60

T

[Org]
A2, A6, 791

[B] Cp

Bass.

Full Score

[♩ = ♩]
50

Mus 56 his hearte was peirc'te with speare but more, with griefe, in a - go-ny of

Ca his heart was pierced with spear but more, with grief, in a - go-ny of

Mus 57 hart was peirc't with speare, but more with grief:

Q heart was pierced with spear, but more with grief:

Mus 59

Ct

Mus 60 but more with griefe,

T but more with grief,

[Org]
A2, A6, 791

[B] Cp

Bass.

Full Score

Mus 56

Ca

Mus 57

Q

Mus 59

Ct

Mus 60

T

[Org]
A2, A6, 791

[B] Cp

Bass.

soule, in a - go-ny of soule, in a - go-ny of soule for theyre un - kind - ness, that

soul, in a - go-ny of soul, in a - go-ny of soul, for their un - kind - ness, that

in a - go - ny of soule, in a - go - ny of soul for their un - kind - nes that for

in a - go - ny of soul, in a - go - ny of soul for their un - kind - ness that for

in a - go-ny of soule for theyre un - kind - nes, that for

in a - go-ny of soul for their un - kind - ness, that for__

with a - go-ny of soule, for theyre un - kind - nes, that for

in a - go-ny of soul, for their un - kind - ness, that for__

[Org]
A2, A6, 791

[B] Cp

Bass.

Full Score

55

Chorus

Mus 56 for theyre Je - sus they should choose a thiefe. Hee bore gods

Ca for their Je - sus they should choose a thief. He bore God's

Mus 57 their Je - sus, they should chuse a thiefe, Hee bore_ gods

Q their Je - sus they should choose a thief. He bore_ God's

Mus 59 theyre Je - sus they should choose a theife, Hee bore_ gods

Ct _ their_ Je - sus they should choose a_ thief. He bore_ God's

Mus 60 theyre_ Je - sus they should choose a thiefe Hee bore gods_

T _ their_ Je - sus they should choose a thief. He bore God's

[Org]
A2, A6, 791

[B] Cp

Bass.

[Chorus]

He bore God's

Full Score

60

Mus 56

wrath free - ly his life did give, that fre - ed from syn, we

Ca

wrath, free - ly his life did give, that fre - ed from sin we

Mus 57

wrath, he bare gods wrath free - ly his life did give, free - ly his life did

Q

wrath, he bore God's wrath free - ly his life did give, fre - ly his life did

Mus 59

wrath, free - ly his life did give, free - ly did give, that

Ct

wrath, free - ly his life did give, fre - ly did give, that

Mus 60

wrath free - ly his life, his lyfe did give, that fre - ed from synne wee

T

wrath free - ly his life, his life did give, that fre - ed from sin we

[Org]
A2, A6, 791

[B] Cp

wrath, free - ly his life did give, that freed from sin we

Bass.

wrath, free - ly his life did give, that freed from sin we

Full Score

65

Mus 56 might not dye but live, that freedde we____ might live.

Ca might not die but live, that freed we____ might live.

Mus 57 give, that freed from sinn we might not dy but live.

Q give, that freed from sin we might not die but live.

Mus 59 fre-ed from synne wee might not dye but live.

Ct fre-ed from sin we might not die but live.

Mus 60 might not dye, fre - ed from synne wee might not dye but live.

T might not die, fre - ed from sin we might not die but live.

[Org]
A2, A6, 791

[B] Cp might not die, that freed from sin we might not die but live.

Bass. might not die, that fre - ed from sin we might not die but live.

Full Score

Versus

Mus 56

Ca

Versus

Mus 57

Q

Versus

Mus 59

Ct

Versus

Mus 60

T

[Org]
A2, A6, 791

[B] Cp

[Verse]

Bass.

This

This

This is the day

This is the day

This is the day of bles -

This is the day of bles -

Full Score

70

Mus 56 is the day of bless - ed me - mor - ry, oh

Ca is the day of bles - sed me - mo - ry, O

Mus 57 of bles - sed me - mor - rie O keepe it

Q of bles - sed me - mo - ry, O keep it

Mus 59 - sed. = = me - mo - ry,

Ct - sed me - - mo - - ry,

Mus 60

T

[Org]
A2, A6, 791

[B] Cp O keep it ho - ly to the Lord our

Bass. O keep it ho - ly to the Lord our

Full Score

75

Mus 56
keep it ho - ly to the_ Lord our Kinge,

Ca
keep it ho - ly to the_ Lord our King,

Mus 57
ho - ly to the_ Lord our Kinge, un - to the Lord

Q
ho - ly to the_ Lord our King, un - to the Lord

Mus 59
O keep it ho - ly to the Lorde, to the

Ct
O keep it ho - ly to the_ Lord, to the_

Mus 60
Oh keep it ho - ly to the Lord, ho -

T
Oh keep it ho - ly to the Lord, ho -

[Org]
A2, A6, 791

[B] Cp
King, the Lord our King,

Bass.
King, the Lord our King,

Full Score

80

Mus 56 from death hee = = rose, from death hee = = rose

Ca from death he rose, from death he rose

Mus 57 our Kinge, from death he rose, he

Q our King, from death he rose, he

Mus 59 Lorde our Kinge, from

Ct Lord our King, from

Mus 60 - ly to the Lorde, from death he = =

T - ly to the Lord, from death he

[Org]
A2, A6, 791

[B] Cp From death he rose, he rose,

Bass. From death he rose, he rose,

Full Score

Mus 56

no more for synne to = = = dye, for synne to

Ca

no more for sin to die, no more for sin

Mus 57

rose no more for sinne to dye, no more for sinne

Q

rose no more for sin to die, no more for sin

Mus 59

death he rose, no more to = = = = =

Ct

death he rose, no more for sin to die, no more to

Mus 60

rose, from death he = = = rose, he = = = rose, no more to

T

rose, no more for sin to die, no more to

[Org]
A2, A6, 791

[B] Cp

from death he rose, he rose no more to

Bass.

from death he rose, he rose no more to

Full Score

85

Mus 56 = = = dye, to dye, to whom the hoast and

Ca to die, to die, to whom the host and

Mus 57 to dye to whom the host and

Q to die to whom the host and

Mus 59 dye, to

Ct die, to

Mus 60 die, to whom the hoast and quire of heav'n doe = singe,

T die, to whom the host and choir of heav'n do sing,

[Org]
A2, A6, 791

[B] Cp die, to whom the host and choir of heav'n doth sing, doth—

Bass. die, to whom the host and choir of heav'n do sing, do—

Full Score

90 Chorus

Mus 56 quire of heav'n, the quier of heav'n doe singe, Ho - ly, oh ho - ly the

Ca choir of heav'n, the choir of heav'n do sing, Ho - ly, O ho - ly and

Mus 57 quire of heav'ne do singe, Ho - ly, O ho - ly, ho - ly,

Q choir of heav'n do sing, Ho - ly, O ho - ly, ho - ly,

Mus 59 whome the hoast and quire of heav'n do singe, doe singe Ho - ly, oh

Ct whom the host and choir of heav'n do sing, do sing Ho - ly, O

Mus 60 doe singe, doe = = singe, Ho - ly, ho - ly, ho -

T do sing, do sing, Ho - ly, ho - ly, ho -

[Org]
A2, A6, 791

[B] Cp sing. Ho - ly, ho - ly,

Bass. sing, do sing, Ho - ly, ho - ly, ho -

[Chorus]

Full Score

95

Mus 56 El - ders crye, Ho - ly, oh ho - ly, ho - ly, oh ho - ly

Ca the an - gels cry, ho - ly, O ho - ly, ho - ly, O ho - ly

Mus 57 ho - ly, O ho - ly and the an - gells crye, ho - ly the An - gells

Q ho - ly, O ho - ly and the an - gels cry, ho - ly the an - gells

Mus 59 ho - ly, ho - - - ly, ho - ly oh ho - ly and the

Ct ho - ly, ho - - - ly, ho - ly, O ho - ly and the

Mus 60 - ly, ho - ly, ho - ly oh ho - ly and the an - gells = = crye, the An - gells

T - ly, ho - ly, ho - ly O ho - ly and the an - gels, and the an - gels cry, the an - gells

[Org]
A2, A6, 791

[B] Cp

Bass. - ly, ho - ly, ho - ly O ho - ly, and the an - gells

Full Score

Mus 56

the El - ders cry, bles - sed bee the Lambe, the Lambe,

Ca

the an - gels cry, Bles - sed be the lamb, the lamb,

Mus 57

crye, Bles - sed be the Lambe, bles - sed be the Lambe, bles - sed be the

Q

cry, Bles - sed be the lamb, bles - sed be the lamb, bles - sed be the

Mus 59

An - gells crye, bles - sed bee the Lambe, that for the worlde did dye,

Ct

an - gels cry, Bles - sed be the lamb that for the world did die,

Mus 60

crye, the An - gells = cry, Bles - sed be the

T

cry, the an - gels cry, Bles - sed be the

[Org]
A2, A6, 791

[B] Cp

Bass.

did cry, the an - gels did cry, Bles sed

Full Score

100

Mus 56

bles - sed bee the Lambe, the Lambe, that for___ the world did dye.

Ca

bles - sed be the lamb, the lamb, that for___ the world did die.

Mus 57

Lambe, the Lambe that for___ the world did dye.

Q

lamb, the___ lamb that for___ the world did die.

Mus 59

bles - sed bee the Lambe that for the worlde did die.

Ct

bles - sed be the lamb, the lamb that___ for___ the world did die.

Mus 60

Lambe that for the worlde did dye.

T

___ Lamb that for the world did die.

[Org]
A2, A6, 791

[B] Cp

Bass.

be the___ Lamb that for the world did die, did die.

105

Mus 56

A = = = = men, A = = =

Ca

A - - - - - men, A - - - - -

Mus 57

A = = = = men, = =

Q

A - - - - - men, A - -

Mus 59

A - men, A = = = men, A

Ct

A - men, A - - - - - men, A -

Mus 60

A = = = = men, A =

T

A - - - - - men, A -

[Org]
A2, A6, 791

[B] Cp

Bass.

A - - - - - men, A - - men, A -

Full Score

110

Mus 56 = = men, A = =

Ca - - - - - men, A - - - - -

Mus 57 = men, A = = =

Q - - - - - men, A - - - - -

Mus 59 = = men, A = = men,

Ct - - - - - men, A - - - - - men,

Mus 60 = = = = men, A =

T - - - - - men, A - - - - -

[Org]
A2, A6, 791

[B] Cp

Bass. - - - - - men, A - - - - -

[illegible]

The Blessed Lamb

[consort anthem]

Edmund Hooper (c. 1553-1621)
edited and reconstructed by William Hunt ©2021

Mus. 56 Verse

Cantus

Mus. 57 Verse

Quintus

Mus. 59 Verse

Contratenor

Mus. 60 Verse

Tenor

[Bassus]
(editorial)

The bles - sed

[Verse]

5

Ca

Q

Ct

T

[B]

The bles - sed Lamb, the ho -

Lamb, the ho - ly prom - ised seed, the

Edition score

9

Ca - ly - prom - ised seed, sent in times full - - ness

Q ho - ly pro - mised seed, sent in times full - - ness sin - ful

Ct

T

[B]

13

Ca sin - ful man to save, for our sins guilt - less on his cross did bleed,

Q man to save, for our sins guilt - less, on his cross did

Ct For our sins guilt - less on his cross did bleed, did

T For our sins guilt - less, guilt - less on his cross did bleed,

[B]

18

Ca mocked, wound - ed, spit on, scourg - ed like a slave,

Q bleed, Mocked, woun - ded, spit on, scourg - ed as a slave,

Ct bleed, Mocked, wound-ed spit on scourg-ed as a slave, Nev - Chorus

T Mocked, woun - ded, spit on scourg - ed as a slave. Ne -

[B]

Edition score

22 Chorus

Ca Nev - er was sor-row like, nev - er was sor - row like

Q Chorus
Nev - er was sor-row like his known, nev - er was sor - row like his sor -

Ct
- er was sor - row like his known, nev - er was sor - row like his

T
- ver was sor - row like his sor - row, like his sor - - row known, nev -

[Chorus]

[B] Nev - er was sor - row like his sor - row known, nev -

26

Ca - his sor-row known, like his sor - row known, nev - er was love, nev -

Q row known, like his sor - row known, nev - er was love like

Ct
- sor - row known, like his sor - - row known,

T
- er was sor - row like his sor - row known, like his sor-row

[B] - er was sor-row like his sor - row known, nev - er was love, nev -

30

Ca - er was love like his, nev - er was love like his by moth - - er

Q his, like his, nev - er love like his by moth -

Ct
nev - er was love, nev - er love, nev - er love like his by moth - er

T
known, nev - er love like his by moth - er, by

[B] - er was love like his by moth - er shown, by moth - - er

Edition score

34 [o = o.] Verse

Ca shown.

Q - er shown.

Ct — shown.

T moth - er — shown.

[B] shown.

39 His eyes wept tears of blood to see their blind-ness,

Q his eyes wept tears of blood to see their blind-ness,

45 his heart was pierced with spear but — more, with

Q his heart was pierced with spear, but more with grief:

Ct

T but more with —

[B]

Edition score

50 [O.=O]

Ca grief, in a - go-ny of soul, in a - go-ny of soul, in a - go-ny of soul, for their un -

Q in a - go - ny of soul, in a - go - ny of soul for their un -

Ct in a - go-ny of soul for their un -

T grief, in a - go-ny of soul, for their un -

[B]

54 Chorus

Ca kind - ness, that for their Je - sus they should choose a thief. He bore God's

Q kind - ness that for their Je - sus they should choose a thief. He bore God's

Ct kind - ness, that for their Je - sus they should choose a thief. He bore God's

T kind - ness, that for their Je - sus they should choose a thief. He bore God's

[B] [Chorus] He bore God's

58

Ca wrath, free - ly his life did give, that freed from sin we

Q wrath, he bore God's wrath free - ly his life did give, free - ly his life did.

Ct wrath, free - ly his life did give, free - ly did give, that

T wrath free - ly his life, his life did give, that freed from sin we

[B] wrath, free - ly his life did give, that freed from sin we

Edition score

62

Ca might not die but live, that freed we might live. Verse

Q give, that freed from sin we might not die but live. Verse

Ct fre-ed from sin we might not die but live. Verse

T might not die, fre - ed from sin we might not die but live.

[B] might not die, that fre - ed from sin we might not die but live. [Verse]

67

Ca This is the day of bles - sed me - mo

Q This is the day of bles - sed me - mo -

Ct This is the day of bles - sed me - - mo -

T

[B] O

72

Ca ry, O keep it ho - ly to the Lord our

Q ry, O keep it ho - ly to the Lord our

Ct - ry, O keep it

T Oh

[B] keep it ho - ly to the Lord our King, the Lord our

Edition score

76

Ca King, from death he rose,

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

Ct ho - ly to the Lord, to the Lord our King,

T keep it ho - ly to the Lord, ho - ly to the Lord,

[B] King, From death he rose, he

80

Ca from death he rose no more for sin to die, no

Q death he rose, he rose no more for sin to die, no

Ct from death he rose, no more for sin to die, no

T from death he rose, no more for sin to die,

[B] rose, from death he rose, he rose no

84

Ca more for sin to die, to die, to whom the host and

Q more for sin to die to whom the host and

Ct more to die, to

T no more to die, to whom the host and choir of heav'n do sing,

[B] more to die, to whom the host and choir of heav'n do sing, do

Edition score

88

Chorus

Ca choir of heav'n, the choir of heav'n do sing, Ho - ly, O ho - ly and

Q choir of heav'n do sing, Ho - ly, O ho - ly, ho - ly,

Ct whom the host and choir of heav'n do sing, do sing Ho - ly, O

T do sing, do sing, Ho - ly, ho - ly, ho -

[B] sing, do sing, Ho - ly, ho - ly, ho -

92

Ca the an - gels cry, ho - ly, O ho - ly, ho - ly, O ho - ly

Q ho - ly, O ho - ly and the an - gels cry, ho - ly the an - gels

Ct ho - ly, ho - ly, ho - ly, ho - ly, O ho - ly and the

T - ly, ho - ly, ho - ly O ho - ly and the an - gels, and the an - gels cry, the an - gels

[B] - ly, ho - ly, ho - ly O ho - ly, and the an - gels

96

Ca the an - gels cry, Bles - sed be the lamb, the lamb,

Q cry, Bles - sed be the lamb, bles - sed be the lamb, bles - sed be the

Ct an - gels cry, Bles - sed be the lamb that for the world did die,

T cry, the an - gels cry, Bles - sed be the

[B] did cry, the an - gels did cry, Bles-sed

Edition score

100

Ca bles - sed be the lamb, the lamb, that for the world did die.

Q lamb, the lamb that for the world did die.

Ct bles - sed be the lamb, the lamb that for the world did die.

T Lamb that for the world did die.

[B] be the Lamb that for the world did die, did die.

104

Ca A - - - men, A - - - - -

Q A - - - - - men, A - - - - - men,

Ct A - men, A - - - - - men, A - - - - -

T A - - - - - men, A - - - - -

[B] A - - - - - men, A - - - - - men, A - - - - -

109

Ca - men, A - - - - - men.

Q A - - - - - men, A - - - - - men.

Ct men, A - - - - - men, A - - - - - men.

T - men, A - - - - - men.

[B] men, A - - - - - men.

The Blessed Lamb

[consort anthem]

Edmund Hooper (c. 1553-1621)
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Cantus
Och Mus. 56
pp 1-3

Quintus
Och Mus. 57
pp 1-3

Contratenor
Och Mus. 59
pp 1-3

Tenor
Och Mus. 60
pp 1-3

Versus

The bles - sed

5

Ca
Mus 56

Q
Mus 57

Ct
Mus 59

T
Mus 60

The bles - sed Lambe, the ho -

Lambe, the ho - ly prom - iss'd seede, the

9

Ca
Mus 56

Q
Mus 57

Ct
Mus 59

T
Mus 60

- ly prom - issd seede, sente in tymes full - - nesse

ho - ly prom-iss'd seede, sent in tymes ful - - nes sinn - full

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

13

Ca Mus 56
sinn - full man to save; for our sinnes guilt - les on his crosse

Q Mus 57
man to save, for our sinnes guilt - les, on his cross

Ct Mus 59
For our sinnes guilt - lesse on his crosse did_

T Mus 60
For our synnes guilt - les, guilt - les on his

17

Ca Mus 56
did bleede, mockte, wound - ed spitte on, scourg - ed like

Q Mus 57
did bleede, Mock't, wound - ed, spitt on, scurg - ed

Ct Mus 59
bleede, did bleede, mockte, woun-ded spitte on scour-ged as

T Mus 60
crosse did bleede, mockt, wound - ed, spitte on scourg - ed as

21 Chorus

Ca Mus 56
a slave, Nev - er was sor-rowe like, nev -

Q Mus 57
as a slave, Nev - er was sor-row like his knowne, nev - er was sor - row

Ct Mus 59
a slave, Nev - er was sor - rowe like his know[n]e, nev - er was

T Mus 60
a slave. Nev - er was sor - rowe like his sor - rowe = =

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

25

Ca
Mus 56

Q
Mus 57

Ct
Mus 59

T
Mus 60

- er was sor - rowe like his sor-rowe knowne, like his sor - rowe knowne, nev -

like his sor - row knowne, like his sor - row knowne, nev -

sorrowe like his knowne, like his = = =

= knowne, nev - er was sor - rowe like his sor - rowe = = knowne, like

29

Ca
Mus 56

Q
Mus 57

Ct
Mus 59

T
Mus 60

- er was love, nev - er was love like his, nev - er was love like his by

- er was love like his, like his, nev - er love like his

= knowne, nev - er was love, nev - er love, nev - er love like

his sor - rowe = = knowne, nev - er love like his by

[O=O] Versus

33

Ca
Mus 56

Q
Mus 57

Ct
Mus 59

T
Mus 60

moth = = = er showne.

by moth = = er showne. His eyes wept

his by moth - er showne.

moth - er, by moth - er showne.

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

38

Ca
Mus 56

His eyes wepte teares of bloode

Q
Mus 57

teares of bloode, his eyes wept teares of bloode to

Ct
Mus 59

T
Mus 60

43

Ca
Mus 56

to see theyre blind-nes, his hearte was peirc'te with speare but_

Q
Mus 57

see their blind-nes, his hart was peirc't with speare, but more with grief:

Ct
Mus 59

T
Mus 60

but

49

[o = o]

Ca
Mus 56

_ more, wth grieffe, in a - go-ny of soule, in a - go-ny of soule, in a - go-ny of

Q
Mus 57

in a - go - ny of soule, in a - go - ny of

Ct
Mus 59

in a - go-ny of

T
Mus 60

more with_ grieffe, with a - go-ny of

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

53

Ca
Mus 56

13

soule for theyre un - kind - ness, that for theyre Je - sus they should choose a thiefe.

Q
Mus 57

13

soul for their un - kind - nes that for their Je - sus, they should chuse a thiefe,

Ct
Mus 59

13

soule for theyre un - kind - nes, that for theyre Je - sus they should choose a theife,

T
Mus 60

13

soule, for theyre un - kind - nes, that for theyre Je - sus they should choose a thiefe

Chorus

Ca
Mus 56

13

Hee bore gods wrath free - ly his life did give, that fre -

Chorus

Q
Mus 57

13

Hee bore_ gods wrath, he bare gods wrath free - ly his life did give, free -

Chorus

Ct
Mus 59

13

Hee bore_ gods wrath, free - ly his life did give, free -

Chorus

T
Mus 60

13

Hee bore gods_ wrath free - ly his_ life, his lyfe did give, that fre -

61

Ca
Mus 56

13

ed from syn, we might not dye but live, that freed we_

Q
Mus 57

13

ly his life did give, that freed from sinn we might not dy

Ct
Mus 59

13

ly did give, that fre-ed from synne wee might not dye but

T
Mus 60

13

ed from synne wee might not dye, fre - ed from synne wee might not dye

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

65 Versus

Ca Mus 56 — might live. This

Q Mus 57 but live. This is the day

Ct Mus 59 live. This is the daye of bles -

T Mus 60 but live.

70

Ca Mus 56 is the day of bless - ed me - mor - ry, oh

Q Mus 57 of bles - sed me - mor - rie O keepe it

Ct Mus 59 - sed_ = = = me - mo - ry,

T Mus 60

74

Ca Mus 56 keepe it ho - ly to the_ Lord our Kinge,

Q Mus 57 ho - ly to the_ Lord our Kinge, un - to the Lord

Ct Mus 59 O keepe it ho - ly to the Lorde, to the

T Mus 60 Oh keepe it ho - ly to the Lord, ho -

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

78

Ca
Mus 56

from death hee = = rose, from death hee = = rose no more

Q
Mus 57

our Kinge, from death he rose, he rose no

Ct
Mus 59

Lorde our Kinge, from death he rose,

T
Mus 60

- ly to the Lorde, from death he = = rose, from death

82

Ca
Mus 56

for synne to = = = dye, for synne to = = =

Q
Mus 57

more for sinne to dye, no more for sinne to

Ct
Mus 59

no more to = = = = = dye,

T
Mus 60

he = = rose, he = = rose, no more to die, to

86

Ca
Mus 56

dye, to dye, to whome the hoast and quire of heav'n, the quier of

Q
Mus 57

dye to whom the host and quire of heav'ne

Ct
Mus 59

to whome the hoast and quire of

T
Mus 60

whom the hoast and quire of heav'n doe = singe, doe

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

89 Chorus

Ca Mus 56
heav'n doe singe, Ho - ly, oh ho - ly the El - ders

Q Mus 57
do singe, Ho - ly, O ho - ly, ho - ly, ho - ly, O

Ct Mus 59
heav'n do singe, doe singe Ho - ly, oh ho - ly, ho -

T Mus 60
singe, doe = = singe, Ho - ly, ho - ly, ho - ly, ho - ly, ho -

93

Ca Mus 56
crye, Ho - ly, oh ho - ly, ho - ly, oh ho - ly the El - ders

Q Mus 57
ho - ly and the an - gells crye, ho - ly the An - gells crye, Bles -

Ct Mus 59
- ly, ho - ly oh ho - ly and the An - gells crye, bles -

T Mus 60
- ly oh ho - ly and the an - gells = = crye, the An - gells crye,

97

Ca Mus 56
cry, bles - sed bee the Lambe, the Lambe,

Q Mus 57
- sed be the Lambe, bles - sed be the Lambe, bles - sed be the

Ct Mus 59
- sed bee the Lambe, that for the worlde did dye,

T Mus 60
the An - gells = = cry, Bles - sed be the

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
 Och Mus. 56-60 transcribed

100

Ca
Mus 56

bles - sed bee the Lambe, the Lambe, that for____ the world did dye.

Q
Mus 57

Lambe, the Lambe that for____ the world did dye.

Ct
Mus 59

bles - sed bee the Lambe that for the worlde did die.

T
Mus 60

Lambe that for the worlde did dye.

104

Ca
Mus 56

A = = = = men, A = = = =

Q
Mus 57

A = = = = = men, = =

Ct
Mus 59

A - men, A = = = = men, A

T
Mus 60

A = = = = = men, A =

108

Ca
Mus 56

= = men, A = = =

Q
Mus 57

= men,____ A = = =

Ct
Mus 59

= = men, A = = men,

T
Mus 60

= = = = men, A =

Hooper 'The Blessed Lamb' [consort anthem] edited and reconstructed by William Hunt ©2021
Och Mus. 56-60 transcribed

111

Ca
Mus 56

Q
Mus 57

Ct
Mus 59

T
Mus 60

men.

men, A = = men.

A = men.

= = = = = men.