

O Lord the maker

William Mundy
(c.1530 - before 1591)

Musical score for the first system of 'O Lord the maker'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The lyrics are: 'O Lord, the ma - ker of all thing, We'. The Soprano part begins with a whole note 'O' followed by a half note 'Lord, the ma - ker of all thing, We'. The Alto part begins with a whole note 'O' followed by a half note 'Lord, the ma - ker of all thing, We'. The Tenor part begins with a whole note 'O' followed by a half note 'Lord, the ma - ker of all thing, We'. The Bass part begins with a whole note 'O' followed by a half note 'Lord, the ma - ker of all thing, We'. The Organ part provides accompaniment with chords and moving lines.

Musical score for the second system of 'O Lord the maker'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The lyrics are: 'We pray thee now in this eve - ning Us to de - fend through thy'. The Soprano part begins with a whole note 'We pray thee now in this eve - ning Us to de - fend through thy'. The Alto part begins with a whole note 'We pray thee now in this eve - ning Us to de - fend through thy'. The Tenor part begins with a whole note 'We pray thee now in this eve - ning Us to de - fend through thy'. The Bass part begins with a whole note 'We pray thee now in this eve - ning Us to de - fend through thy'. The Organ part provides accompaniment with chords and moving lines.

10

S. Us to de - fend through thy mer - cy

A. Us to de - fend through thy mer - cy From

T. mer - cy, thy mer - cy From all de - ceit of our

B. -fend through thy mer - cy, through thy mer - cy From all de -

Org.

DEC.

S. From all de - ceit of our e - ne - my of our e - ne - my; Let

A. all de - ceit of our e - ne - my, of our e - ne - my, Let

T. e - ne - my, from all de - ceit of our e - ne - my, Let

B. -ceit of our e - ne - my, of our e - ne - my, Let

Org.

CAN. DEC.

20

S. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

A. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

T. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

B. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

Org.

CAN.

S. hearts wa - king in thee thou keep, That we in sin fall not on sleep,—

A. hearts wa - king in thee thou keep, That we in sin fall not on sleep,—

T. hearts wa - king in thee thou keep, That we in sin fall not on sleep,—

B. hearts wa - king in thee thou keep, That we in sin fall not on sleep,—

Org.

FULL

S. that we in sin fall not on sleep. O Fa - ther, through thy

A. that we in sin fall not on sleep. O Fa - ther,

T. that we in sin fall not on sleep. O

B. that we in sin fall not on sleep.

Org.

30

S. bles - sed Son Grant us this our pe - ti - ti - on,

A. through thy bles - sed Son Grant us this our pe - ti - ti - on,

T. Fa - ther, through thy bles - sed Son Grant us this our pe - ti - ti - on,

B. O Fa - ther, through thy bles - sed Son Grant us this our pe -

Org.

S. grant us this our pe - ti - ti - on, To whom with the Ho -

A. grant us this our pe - ti - ti - on, To whom with the Ho -

T. grant us this our pe - ti - ti - on, To whom with the Ho - ly

B. - ti - ti - on, our pe - ti - ti - on, To whom with the Ho -

Org.

S. - ly Ghost al - ways In heav'n and earth be

A. - ly Ghost al - ways In heav'n and earth be laud and

T. Ghost al - ways In heav'n and earth be laud and praise,

B. - ly Ghost al - ways In heav'n and earth be laud and praise,

Org.

40

1.

S. laud and praise, in heav'n and earth be laud and praise. O

A. praise, be laud and praise, in heav'n and earth be laud and praise.

T. praise, be laud and praise, in heav'n and earth be laud and praise.

B. in heav'n and earth be laud and praise, be laud and praise.

Org.

2.

S. laud and praise. A - - - - - men. 50

A. laud and praise. A - - - - - men.

T. laud and praise. A - - - - - men.

B. - - - - - praise. A - - - - - men.

Org.

Editorial Note

Source: The First Book of Selected Church Musick, ed. John Barnard (1641).

Pitch, key-signature and note values as in the source.

The sometimes rather sparse organ part in the source has been filled out by doubling the voice parts.