

O Lord, how manifold

Edited by Jason Smart

Thomas Tomkins (1572–1656)

Primus Contratenor

Countertenor 1

Secundus Contratenor

Countertenor 2

Tenor

Bassus

Bass

Organ

Pars Organica

O Lord, how ma -

O Lord, how ma -

O Lord,

O Lord,

O Lord,

4

- ni-fold, ma - ni - fold are thy works, how ma -

- ni-fold are thy works, how ma - ni-fold are thy works, how ma - ni-fold

how ma - ni-fold are thy works, how ma - ni-fold

how ma - ni-fold are thy works, how

8

- ni-fold are thy works, how ma - ni - fold are _____ thy _____ works, _____
 are thy _____ works, how ma - ni - fold are thy _____ works, are thy _____ works,
 are _____ thy works, how ma - ni - fold are _____ thy _____ works, in
 ma - ni - fold are thy works, how ma - ni - fold are thy works,

12

_____ in wis - dom hast thou
 in wis - dom hast thou made, hast _____ thou made them all, in wis - dom
 wis - dom hast thou made them all, hast thou made them all, in wis - dom
 in wis - dom hast thou made, hast thou made them _____ all,

16

made, hast thou made them all, hast thou made them all, hast thou made them
 hast thou made, made _____ them _____ all, hast thou made them all, made them
 hast thou made them _____ all, in wis - dom hast thou made, made them _____
 in wis - dom hast thou made them

19

all; the earth is full of thy rich - es, of thy rich - es,
 all; the earth is full of thy
 all; the earth is full of thy rich - es, of thy rich - es, is _____ full of thy _____
 all; the earth is full of thy

the earth is full of thy rich-es, the earth is full of thy riches, of thy rich - es, is full of thy rich - es, is full of thy rich - es, full of thy rich-es, of ___ rich - es, the earth is full of thy rich-es, of thy ___ rich - es, thy rich - es, is full of thy rich - es, the earth is full of thy

rich - es, the earth is full of thy rich - - - es, full of thy ___ thy rich - - - es, is full ___ of thy rich - es, is full of thy rich - es, of thy ___ rich - es, ___ of thy rich - rich - es, of thy rich - - - es, the earth is full of thy

31

— rich - es, is full of thy rich-es, of thy rich - - es, the earth is
 rich - es, full of thy rich - - - es, is full —
 - es, is full of thy rich - - - es, —
 rich - es, the earth is full of thy rich - - es, the

34

full of thy rich - es, of thy rich - - - - es.
 — of thy rich - es, full of thy rich - es, of thy rich - es.
 — is full — of thy rich - es, of thy rich - es.
 earth is full of thy rich - - - - es.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
 The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.
 Editorial accidentals are placed above or below the notes concerned.
 Editorial fermatas have been added to the final notes. In the source these notes are breves.
 Small notes and rests are editorial. Editorial filling out of the organ part has been kept minimal.
 Spelling of the text has been modernised.

Source

Thomas Tomkins, *Musica Deo Sacra & Ecclesiae Anglicanae* ([London]: William Godbid, 1668).

Medius	—	—			
Contratenor	(Ct1)	p.198	at beginning:	Psal. 104. V. 24.	
	(Ct2)	p.199	at beginning:	Psal. 104. v. 24.	
Tenor	(T)	p.127	at beginning:	Psal. 104. v. 24.	
Bassus	(B)	p.140	at beginning:	Psal. 104. v. 24.	
Pars organica	(org)	p.318			

Notes on the Readings of the Source

Musica Deo Sacra is a posthumous publication compiled almost certainly by Tomkins's son Nathaniel. The compiler's editing is not to be accepted uncritically. Although all the partbooks contain errata pages, many errors remain uncorrected. Least satisfactory is the underlay, which is often unpersuasively clumsy and in places obviously corrupt. Slurs are liberally supplied, but Godbid's music type only had short slurs capable of covering two or three notes (they also did duty as ties) and there is no advantage to be gained from listing them systematically below.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar.

Abbreviations

B Bass	Ct2 Countertenor 2	OL organ left hand
cr crotchet	dot- dotted	OR organ right hand
Ct1 Countertenor 1	m minim	T Tenor

Accidentals

11 Ct1 #s for ¹C²C / 17 Ct2 OL #s for ¹C²C / 27 T ♭ for B / 29 Ct2 OL ♯s for ¹B²B³B / 32 Ct2 OR #s for ¹F²F; OR ♭ for ¹B / 36 Ct1 OR #s for ¹C²C³C /

Underlay

18 Ct2 *hast thou made, hast thou made them* / 21 T *rich-* below ²F / 23 T *rich-* below ²A; B mF is crF crF, *riches, the earth* below E¹F²FB /

Other Readings

19 Ct1 DD are *dot-m cr* (reading of OR adopted) /

26–28 T  (note the
of thy — rich - es, of thy rich - es, thy

consecutive unisons with Ct2; reading of OL adopted) /