
John Bennet

O God of Gods

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O God of Gods

George Buck (1560 - 1622)

John Bennet (c.1575 - after c.1614)

The first system of the musical score features six staves. The top two staves are labeled 'Treble' and contain a single note (G4) in the first measure. The third staff is labeled 'Alto' and contains a melodic line starting with a dotted quarter note. The fourth staff is also labeled 'Alto' and contains a single note (G4) in the first measure. The fifth staff is labeled 'Tenor' and contains a melodic line starting with a dotted quarter note. The sixth staff is labeled 'Bass' and contains a melodic line starting with a dotted quarter note. The organ part is shown in two staves, with the right hand starting a melodic line and the left hand providing a bass line. The key signature is B-flat major (two flats) and the time signature is 3/4. The word 'Verse' is written above the organ part.

The second system of the musical score features seven staves. The top two staves are labeled 'S' (Soprano) and contain a melodic line starting with a dotted quarter note. The third staff is labeled 'A' (Alto) and contains a melodic line starting with a dotted quarter note. The fourth staff is also labeled 'A' (Alto) and contains a single note (G4) in the first measure. The fifth staff is labeled 'T' (Tenor) and contains a melodic line starting with a dotted quarter note. The sixth staff is labeled 'B' (Bass) and contains a melodic line starting with a dotted quarter note. The organ part is shown in two staves, with the right hand starting a melodic line and the left hand providing a bass line. The key signature is B-flat major (two flats) and the time signature is 3/4. The word 'Verse' is written above the organ part.

5

Verse

O God of Gods, O King of

God of Gods, O King of

10

S Kings, E - ter - nal Fa - ther of all things,

S Kings, E - ter - nal Fa - ther of all

A

A

T

B

Detailed description: This block contains measures 10 through 13 of the musical score. The Soprano (S) and Alto (A) parts have lyrics. The Soprano part begins with a whole note rest in measure 10, followed by a half note 'Kings,' in measure 11, and then 'E - ter - nal Fa - ther of all things,' in measures 12 and 13. The Alto part follows a similar pattern, starting with a whole note rest in measure 10 and 'Kings,' in measure 11, then 'E - ter - nal Fa - ther of all' in measures 12 and 13. The Tenor (T) and Bass (B) parts provide harmonic support with various note values. The piano accompaniment is shown in the bottom system, with a treble and bass clef.

14

S in heav'n and earth and e - verywhere, in heav'n and earth and e - verywhere,

S things, in heav'n and earth and e - verywhere, in heav'n and earth and e - very-

A

A

T

B

Detailed description: This block contains measures 14 through 17 of the musical score. The Soprano (S) and Alto (A) parts have lyrics. The Soprano part begins with a whole note rest in measure 14, followed by 'in heav'n and earth and e - verywhere,' in measure 15, and then 'in heav'n and earth and e - verywhere,' in measures 16 and 17. The Alto part follows a similar pattern, starting with a whole note rest in measure 14 and 'things, in heav'n and earth and e - verywhere, in heav'n and earth and e - very-' in measures 15, 16, and 17. The Tenor (T) and Bass (B) parts provide harmonic support with various note values. The piano accompaniment is shown in the bottom system, with a treble and bass clef.

17

S by whom all Kings their sceptres bear, Great God of

S where, and e - very-where, by whom all Kings their sceptres bear,

A

A

T

B

This musical system covers measures 17 to 19. It features five vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The Soprano and Alto parts have lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

20

S Charles our King, King of peace, Heav - en's dar-ling, En-gland's

S Great God of Charles our King, King of peace,

A

A

T

B

This musical system covers measures 20 to 22. It continues the vocal and piano parts from the previous system. The Soprano and Alto parts have lyrics. The piano accompaniment continues with the same melodic and harmonic structure. The key signature and time signature remain the same.

23

S hap - pi-ness, for him we pray thee in this song, this song, that

S Heav - en's dar-ling, En-gland's hap - pi-ness, for him we pray thee in this

A

A

T

B

26

S he may live and pros - per long, that he may live and pros-per

S song, for him we pray thee in this song,

A

A

T

B

29

S long, that he may live and pros-per long, that he may live and

S that he may live and pros-per long, that he may live and pros-per

A

A

T

B



32

S prosper long, that he may live and pros-per long, for him we pray thee in this

S long, that he may live and pros - per long, for him we pray thee in this

A Chorus for him we pray thee in this

A Chorus for him we pray thee in this

T Chorus for him we pray thee in this

B Chorus for him we pray thee in this

Chorus



37

S song, that he may live and pros - per long,

A song, that he may live and pros - per long,

A song, that he may live and pros - per long, and pros - per long, that he may

T song, that he may live and pros -

B song, that he may live and pros -

41

S that he may live and pros - per long, that he may live and pros - per long.

A that he may live and pros - per long, that he may live and pros - per long.

A live and pros - per long, that he may live and pros - per long.

T per long, that he may live and pros - per long, may live and pros - per long.

B - per long, that he may live and pros - per long, and pros - per long.

46

S

S

A

A

T

B

Verse

And we be-seech thee,

50

S

S

A

A

T

B

Verse

migh - ty Lord, to us such fa - vour to af - ford, such fa - vour to____

And we____ be-seech thee, migh-ty Lord,____ to us such

53

S *af - ford,* that his tri-um-phant fes - ti-val, his ho - ly day Im -

S fa - vour to af-ford, that his tri-um-phant fes - ti-val, his ho - ly day Im-pe - ri-al, his

A

A

T

B

56

S pe - ri-al, his ho - ly day Im - pe - ri - al, to his In-aug'ring con - se-cra - ted,

S ho - ly day Im-pe - ri-al, Im - pe - ri - al, to his In - au - g'ring con - se-cra -

A

A

T

B

60

S may be so of-ten ce-le-bra - ted, may be so of-ten ce-le-bra - ted,

S ted, may be so of-ten ce-le-bra - ted, may be so of-ten

A

A

T

B

64

S that fi - nal-ly it be not done till the great co-ming of thy

S ce - le - bra - ted, that fi - nal-ly it be not done, till

A

A

T

B

67

S Son, till the great co-ming of thy Son, of thy Son,

S the great co-ming of thy Son, till the great co-ming of thy Son,

A

A

T

B

70

Chorus
S and that his health, his joys, and peace, and peace,

Chorus
A and that his health, his joys, and peace, may as his

Chorus
A and that his health, his joys, and peace,

Chorus
T and that his health, his joys, and peace, may as his reign and

Chorus
B and that his health, his joys, and peace, may as his reign and

Chorus

74

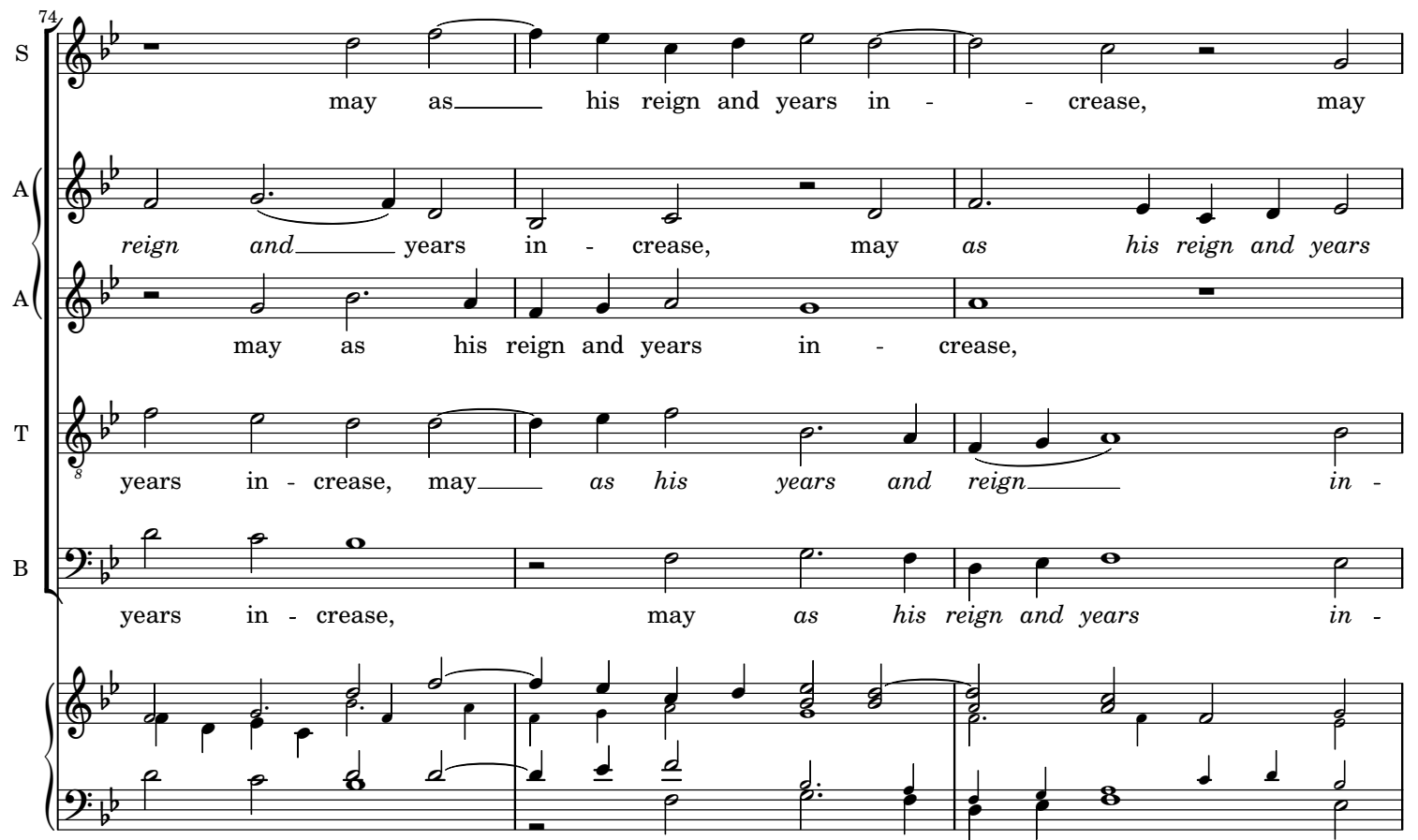
S
may as his reign and years in - crease, may

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

A
may as his reign and years in - crease,

T
8 years in - crease, may as his years and reign in -

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



77

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

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

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

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

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



80

S Verse
To the Al - migh - ty Tri - ni -

S

A Verse
To the Al -

A

T

B

Verse

84

S ty, Verse three persons in one De - i - ty, in one De - i -

S To the Al - migh - ty Tri - ni - ty, three persons in one De - i -

A migh - ty Tri - ni - ty, three persons in one De - i - ty, all

A

T

B

89

S ty, all glo - rious in heav'n, all glo - rious in heav'n, all praise, all

S ty, all glo - rious in heav'n, all glo - rious in heav'n,

A glo - rious in heav'n, all glo - rious in heav'n, all glo - rious in heav'n,

A

T

B

93

S thanks, all laud be giv'n, all laud be giv'n, all praise, all thanks, *Chorus*

S all praise, all thanks, all laud be giv'n, all praise, all thanks, *Chorus*

A all praise, all thanks, all laud be giv'n, all praise, all *Chorus*

A all praise, all *Chorus*

T all praise, all *Chorus*

B all praise, all *Chorus*

98

S all laud be giv'n, with or-gans, trumpets, and with flutes, with cor-nets, vi-ols, and with

S all laud be given, with or-gans, trumpets, and with flutes, with cor-nets, vi-ols, and with

A thanks, all laud be giv'n, with or-gans, trumpets, and with flutes, with cor-nets, vi-ols, and with

A thanks, all laud, all laud be giv'n, with cor-nets, vi-ols, and with

T thanks, all laud, all laud be giv'n, with cor-nets, vi-ols, and with

B thanks, all laud, all laud be giv'n, with cor-nets, vi-ols, and with

Verse Chorus

103

S lutes, with harps, with cymbals, and with shawms, with sa - cred anthems, hymns, and psalms, with notes of

S lutes, with harps, and cym-bals and with shawms, with sac - red anthems, hymns, and psalms, with notes of

A lutes, with harps, with cymbals, and with shawms, with sa - cred anthems, hymns, and psalms, with notes of

A lutes, with sa - cred anthems, hymns, and psalms,

T lutes, with sa - cred anthems, hymns, and psalms,

B lutes, with sa - cred anthems, hymns, and psalms,

Verse Chorus Verse

107

S Angels and of Men, sing Hal - le - lu - jah, A - - men, with notes of An-gels

S Angels and of Men, sing Hal - le - lu - jah, — A - - men, with notes of An-gels

A Angels and of Men, sing Hal - le - lu - jah, A - men, with notes of An - gels

A with notes of An-gels

T with notes of An-gels

B with notes of An-gels

Chorus

Chorus

Chorus

Chorus

Chorus

112

S and of Men, sing Hal - le-lu-jah, A - men, Sing Hal - le-lu - jah, Hal - le-lu-jah, A -

A and of Men, sing Hal - le - lu - jah, Amen, A-men, A-men,

A and of Men, sing Hal - le-lu - jah, sing Hal - le - lu - jah, sing Hal - le - lu -

T and of Men, sing Hal - le-lu - jah, sing Hal - le - lu - jah, — sing Hal - le -

B and of Men, sing Hal - le-lu - jah, sing Hal - le - lu-jah,

117

S men, sing Hal - le - lu-jah, A - men, A - - men, sing Hal - le-lu - jah,

A sing Hal - le-lu - jah, A - - - men, sing Hal - le - lu - jah, Hal -

A jah, sing Hal - le - lu - jah, A - - men, sing Hal - le - lu - jah, —

T lu - jah, Hal - le-lu - jah, A - - - men, sing Hal - le-lu - jah,

B sing Hal - le-lu - jah, A - - men, sing Hal -

122

S sing Hal - le - lu-jah, A - - men, — A - - - men.

A - le-lu-jah, A - men, A - men, sing Hal - le - lu - jah, Hal - le - lu-jah, A - - men.

A - sing Hal - le - lu-jah, A - men, A - men, sing Hal - le-lu - jah, A - - men.

T Hal - le - lu-jah, A - men, sing Hal - le-lu - jah, A - men, A - men.

B - le-lu - jah, A - men, sing Hal - le-lu-jah, A - men, A - men.

Text:

O God of Gods, O King of Kings,
 Eternal Father of all things,
 in heav'n and earth and everywhere,
 by whom all Kings their sceptres bear,
 Great God of Charles our King,
 King of peace, King of peace,
 Heav'n's darling, England's happiness,
 Heav'n's darling, England's happiness,
 for him we pray thee in this song,
 that he may live and prosper long.

And we beseech thee, mighty Lord,
 to us such favour to afford,
 that his triumphant festival,
 his holy day Imperial,
 to his Inaug'ring 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 heav'n, in heav'n,
 all praise, all thanks, all laud be giv'n,
 with organs, trumpets, and with flutes,
 with cornets, viols, and with lutes,
 with harps, with cymbals, and with shawms,
 with sacred anthems, hymns, and psalms,
 with notes of Angels and of Men,
 sing Halleluia, Amen.

Notes:

Bar lengths have been standardised.

Note values have not been halved.

All accidentals and markings in brackets are editorial.

Notes in small type are editorial.

Spelling and grammar has been modernised, but the original text setting has not been changed.

The bass viol part is not known to survive in any sources. Thankfully, as the lowest part in the texture, it is effectively preserved in the bass line of the surviving organ parts. The editor has therefore reconstructed this part from the organ bass line. This reconstruction is indicated by notes in small type.

The editor has provided a realisation of the organ part. As the skeleton organ part and viol parts are consistent, this realisation simply consists of a reduction of the surviving viol parts. While this results in an accompaniment that is necessarily complex, it preserves all of the composer's original material. The accompanist should feel free to use this realisation, or to improvise one of their own, as may have been the custom of those playing from the original organ part.

The different vocal sources agree in terms of harmony and structure, but differ in the details of the part writing. These differences can sometimes be quite significant. For example, it is not uncommon for polyphonic entries to be placed in a variety of different parts; one source may have an entry in the Dec Alto part, another in the Can Alto, and another in the Tenor. Likewise, Tenor and Bass entries are occasionally switched. These part changes do not always occur for a whole phrase, so that the opening of a polyphonic line in one source may lead into the mid-phrase of another part in another source. The result is a group of sources with the same overall effect, but with very different internal structure. None of these vocal sources, when taken individually, preserve all of the harmonic structure seen when they are taken together.

The editor has dealt with this complexity by, in general, preferring the reading of the partbooks in the Rowe Music Library. While these manuscripts are not the oldest consulted, the music is copied from an early pre-Restoration source that no longer survives. The copy appears to be a faithful one. Texted to King James, the music is one of the oldest copies preserved. The editor has altered some of the vocal lines when necessary, using material from other sources, to preserve what appears to be the complete harmonic structure of the work. These alterations have been kept to a reasonable minimum, to preserve as much of the integrity of the Rowe parts as possible. They occur entirely in the chorus sections. In addition, one note of the tenor viol part was altered, in bar 93 of this edition, to avoid a parallel with the Rowe's Dec Alto part.

To represent the reigning monarch at the time this edition was produced, the editor has used the name 'Charles', as found in the sources from the Perne Library and the Royal College of Music Library. If performers would prefer to use the earlier text, 'James' should be substituted for 'Charles'. Performers should feel free to substitute this name for future monarchs as appropriate, as this appears to have been the custom in the period in which this work was written.

This edition is thankfully dedicated to M.E.F.B..

The editor would like to thank the Digital Archive of Medieval Music, and the Sibley Music Library, for providing access to digital copies of some of the source material. He wishes to thank the Perne Library, Christ Church Library, and the Royal College of Music Library for allowing this material to be displayed publicly. The editor also wishes to thank Christ Church, and Durham Cathedral, for allowing material in their possession to be used in the creation of this edition. Music from Durham's manuscripts has been reproduced by kind permission of the Chapter of Durham Cathedral.

Sources:

Partbooks, Rowe Music Library, King's College, Cambridge,
GB-Ckc MSS 10-17.

Peterhouse Partbooks: Former Caroline Set, The Perne Library, Peterhouse, Cambridge,
GB-CP MSS 33, 34, 39, 47, 49.

John Barnard's Partbooks, Royal College of Music Library, London,
GB-Lcm MSS 1045-1051.

Partbooks, Christ Church Library, Christ Church, Oxford,
GB-Och MS Mus. 56-60.

Organ Book, Durham Cathedral Library, Durham,
GB-DRc MS A6.