

Arise, O Lord, into thy resting place

Edited by Jason Smart

Thomas Tomkins (1572–1656)

Medius

Mean

Primus Contratenor

Countertenor 1

Secundus Contratenor

Contratenor 2

Tenor

Bassus

Bass

Organ

Pars organica

A - rise, O Lord, in - to thy rest -

A -

3

- ing place, O Lord, in - to thy rest - ing place, thy rest - ing place, in -

- rise, O Lord, in - to thy rest - ing place, in - to thy rest - ing

A - rise, O Lord, in - to thy rest -

6

- to thy rest - ing place, a - rise, O Lord, in - to thy rest, in -
 place, in - to thy rest - ing place, a - rise,
 A - rise, O Lord, in -
 - ing place, thy rest - ing place, a - rise, O Lord,

Musical score for measures 6-8. It includes vocal lines (Soprano, Alto, Tenor/Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 8/8. The lyrics are: "- to thy rest - ing place, a - rise, O Lord, in - to thy rest, in - place, in - to thy rest - ing place, a - rise, A - rise, O Lord, in - - ing place, thy rest - ing place, a - rise, O Lord,".

9

- to thy rest - ing place, in - to thy rest - ing place, thy rest -
 O Lord, a - rise in - to thy rest - ing place, O Lord, in - to
 - to thy rest - ing place, thy rest - ing place,
 O Lord a - rise, O Lord, O
 A - rise, O Lord, in -

Musical score for measures 9-11. It includes vocal lines (Soprano, Alto, Tenor/Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 8/8. The lyrics are: "- to thy rest - ing place, in - to thy rest - ing place, thy rest - O Lord, a - rise in - to thy rest - ing place, O Lord, in - to - to thy rest - ing place, thy rest - ing place, O Lord a - rise, O Lord, O A - rise, O Lord, in -".

12

- ing place, in - to thy rest - ing place, thy rest -
 thy rest - ing place, in - to thy rest - ing place,
 in - to thy rest - ing place, thy rest - ing place, in - to thy rest -
 Lord in - to thy rest - ing place, in - to thy rest -
 to thy rest - ing place, thy rest - ing place, to

15

- ing place, in - to thy rest - ing place:
 in - to thy rest - ing place, thy rest - ing place:
 - ing place, in-to thy rest - ing place:
 - ing place, in-to thy rest - ing place, in - to thy rest - ing place:
 thy rest - ing place, in - to thy rest - ing place:

18

thou and the ark of thy strength, of thy strength.

thou and the ark of thy strength, the ark of thy

thou and the ark of thy strength. Let thy priests be cloth-ed with

thou and the ark of thy strength. Let thy priests be

thou and the ark of thy strength. Let thy

22

Let thy priests be cloth-ed with right - eous - ness,

strength. Let thy priests be cloth - ed with right - e - ous -

right - e - ous - ness, let thy priests be

cloth-ed with right - eous - ness, let thy priests be cloth-ed with right - e -

priests be cloth - ed, let thy priests be cloth'd with

25

let thy priests be cloth-ed with right-e-ous - ness,
 - ness, with right - eous - ness, with right - eous - ness, with right - eous -
 cloth - ed with right - eous - ness, with right - eous -
 - ous - ness, let thy priests be cloth'd with right - e-ous - ness, with right - eous -
 right - eous - ness, let thy priests be cloth-ed, be cloth'd with right - eous -

28

and thy saints sing with joy - ful - ness, with joy - ful - ness,
 - ness, and thy saints to sing with joy - ful-ness, and
 - ness, and thy saints sing with joy - ful-ness, and
 - ness, and thy saints sing with joy - ful-ness, with joy - ful - ness, and
 - ness, and

31

with joy - ful-ness, with joy - ful-
 — thy saints sing with joy - ful - ness, with joy - ful - ness, with joy - ful-ness, with
 thy saints sing with joy - ful - ness, with joy - ful - ness, with joy - ful-
 — thy saints sing with joy - ful-ness, with joy - ful - ness, with
 — thy saints sing with joy - ful-ness, with joy - ful - ness, with joy - ful -

34

- ness, with joy - ful - ness, with joy - ful - ness, with
 joy - ful - ness, with joy - ful - ness, with joy - ful -
 - ness, with joy - ful-ness, with joy - ful - ness, with joy,
 joy - ful-ness, with joy - ful - ness, with joy - ful-ness, with joy - ful-ness, with
 - ness, with joy - ful-ness, with joy - ful - ness, with
 joy - ful - ness, with joy - ful - ness, with joy - ful - ness, with joy - ful -

41

for thy ser - vant Da - vid's sake turn not a - way

for thy ser - - - vant Da - vid's sake turn not a -

for thy ser - vant Da - vid's sake turn not a - way, a-way

for thy ser - vant Da - vid's sake

for thy ser - vant Da - vid's sake turn not a - way

45

the pre - sence of thine a - noint - ed, turn not a -

- way the pre - sence of thine a - noint - - - ed,

the pre - sence of thine a - noint - - - ed, turn not

turn not a -

the pre - sence of thine a - noint - ed,

48

- way, a - way the pre - sence of thine a - noint - ed, turn

the pre-sence of thine a - noint - ed, turn not a -

a - way, a - way the pre - sence of thine a-noint - ed, turn not a -

- way, a - way the pre - sence of thine a-noint - ed turn

turn not a -

51

not a - way, a - way,

- way, a-way the pre-sence of thine a - noint - ed,

- way, [the pre - sence of thine a - noint - ed,]

not a - way the pre - sence of thine a - noint - - -

- way, a - way the pre - sence of thine a - noint -

54

turn not a way the presence of
of thine a-nointed, turn not a way, a way the pre -
turn not a way, turn not a way
- ed, turn not a way the
- ed, turn not a way way

57

thine a-nointed ed, of thine a-nointed ed, the presence of
- sence of thine a-nointed ed, the presence of thine a -
of thine a-nointed-ed, the presence of thine a-nointed - ed, a -
pre - sence of thine a-nointed ed, the presence of thine a-nointed - ed,
the

60

thine a - noint - ed, a - noint - ed, the
 - noint - ed, of thine a - noint - ed, the pre-sence of thine a -
 - noint - ed, the pre-sence of thine a - noint - ed, the pre-sence of
 the pre-sence of thine a - noint - ed, the pre-sence of thine a -
 pre-sence of thine a - noint - ed,

63

pre - sence of thine a - noint - ed.
 - noint - ed, of thine a - noint - ed.
 thine, a-noint-ed, thine a - noint - ed.
 - noint - ed of thine a - noint - ed.
 the pre - sence of thine a - noint - ed.

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 and remain operative throughout the bar.

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.

Directs in the organ part have been converted to notes of normal size and are recorded in the notes below.

Spelling of the text has been modernised.

A text repetition sign in the underlay has been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

Source

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

Medius	(M)	p.77	at beginning:	Psal. 132. 8, 9, 10.
Contratenor	(Ct1)	p.102	at beginning:	Psal. 132. v, 8, 9, 10.
	(Ct2)	p.103	at beginning:	Psal. 132. v. 8, 9, 10.
Tenor	(T)	p.67	at beginning:	Psal. 132. v. 8, 9, 10.
Bassus	(B)	p.59	at beginning:	Psal. 132. v. 8, 9, 10.
Pars organica	(org)	p.105	at beginning:	Psal. 132. v. 8, 9, 10.

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 present anthem the consistent lack of slurs on the word 'righteousness', as well as some slurs to closely adjacent words, suggest that Tomkins expected the word to be pronounced sometimes with three syllables and sometimes with four, but this is nowhere explicit. The organ part suggests that at bars 52–53 some notes have been omitted from the Ct2 voice. If preferred, the conjectural small notes may be omitted.

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. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹B = first note B in the bar. Note values are abbreviated in italics.

Abbreviations

B	Bass	<i>dot-</i>	dotted	OL	organ left hand	<i>sb</i>	semibreve
<i>cr</i>	crotchet	M	Mean	OR	organ right hand	<i>sl</i>	slur
Ct1	Countertenor 1	<i>m</i>	minim	<i>q</i>	quaver	T	Tenor
Ct2	Countertenor 2						

Accidentals

13 M OR \sharp s for ¹B³B / 21 Ct2 OR \sharp for ¹E²E / 22 T OL \sharp for ¹A²A / 31 OL \sharp for ¹E, corrected in errata / 53 T \sharp s for ¹B²B / 58 OR \sharp s for ¹A²A / 60 OL \sharp for E omitted, corrected in errata / 62 T \sharp s for ¹B³B; OL \sharp s for ¹B²B / 63 OR \sharp for *m*B / 64 OR \sharp s for ¹E²E /

Underlay

7–8 T *-rise* below A, *sl* for AB / 12 T *arise into* below CDEF, (13) *m*D is *cr*D *cr*D, *thy resting* below EDD / 22 T *m*A *cloth'd* for *cr*A*cr*G (cf. OL); B *sl* for ED, *cloth-* below A / 29–30 M *-ness with joyful-* one note earlier, *sl* for *dot-cr*D, *q*F / 32 Ct1 *-ness* below ¹C, *sl* for ¹CF / 46 Ct2 *of thine, of thine anoint-* below DGCFFEE / 53 T *-ed* below ²B, (53–54) *sl* for ²B²C / 61 Ct1 *anointed* one note earlier, *sb*D for *m*D *m*D / 63 Ct2 *m*F *m*D for ¹FEDB, underlay *thine of* / 64 Ct1 *-noint-* below B, *sl* for BC /

Other Readings

18 OL dot of addition for both Bs instead of *m*-rest in 19 / 24 OL D in lower part is E, corrected in errata / 30 OR F in lower part is a direct / 31 OL *m*F below ¹B, corrected in errata / 33 OR ¹G is a direct / 37 OR ¹E in lower part is F, corrected in errata / 39 OL *sb*E is *m*E *m*E / 40 T B is G; OR OL dot of addition to top and bottom notes of the chord in each hand instead of *m*-rests in 41 / 41 OR ¹F is *m*, ²F is a direct, these two notes perhaps misplaced one *m* late / 42 OR *cr*E is D, corrected in errata / 51 OL dot of addition to *sb*D, not G / 52–53 Ct2 The partbook has rests, but the organ part and comparison with bars 45–46 and 49–50 suggests the small notation / 54 OR *dot-m*E (no \sharp) *cr*C for small notes / 60 M F is G /