
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 for 'O God of Gods' features seven staves. The vocal parts (Treble, Alto, Tenor, Bass) and Organ are arranged in a grand staff. The Treble and Alto parts are in G major (one flat) and 2/4 time. The Tenor and Bass parts are in G major (one flat) and 2/4 time. The Organ part is in G major (one flat) and 2/4 time. The lyrics 'O God of Gods' are written under the vocal parts. The Organ part has a 'Verse' marking above it.

The second system of the musical score for 'O God of Gods' features seven staves. The vocal parts (Alto, Tenor, Bass) and Organ are arranged in a grand staff. The Alto and Tenor parts are in G major (one flat) and 2/4 time. The Bass part is in G major (one flat) and 2/4 time. The Organ part is in G major (one flat) and 2/4 time. The lyrics 'O God of Gods, O King of' are written under the vocal parts. The Organ part has a 'Verse' marking above it.

10

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

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

T

T

B

B

14

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

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

T

T

B

B

17

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

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

T

T

B

B

This musical system covers measures 17 to 19. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a grand staff for piano accompaniment. The Soprano and Alto parts have lyrics. The Tenor 1 part has a 'g' marking below the first measure. The Bass part has a 'g' marking below the first measure. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a more active line.

20

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

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

T

T

B

B

This musical system covers measures 20 to 22. It continues the vocal and piano parts from the first system. The Soprano and Alto parts have lyrics. The Tenor 1 part has a 'g' marking below the first measure. The Bass part has a 'g' marking below the first measure. The piano accompaniment continues with two staves.

23.

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

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

T

T

B

B



26.

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

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

T

T

B

B



29

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

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

T *8*

T *8*

B

B

32

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

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

T *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

B *Chorus*
for him we pray thee in this

37

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

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

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

B song, that he may live and pros -

B song, that he may live and pros -

41

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

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

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

B 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

Verse

And we be-seech thee,

Verse

50

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

Verse

And we — be-seech thee, migh-ty Lord, — to us such

53

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

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

T

T

B

B



56

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

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

T

T

B

B



60

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

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

T

T

B

B

This musical system contains measures 60 through 63. The vocal parts (Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: 'may be so of-ten ce-le-bra - ted, may be so of-ten ce-le-bra - ted, ted, may be so of-ten ce-le-bra - ted, may be so of-ten'.

64

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

A ce - le - bra - ted, that fi - nal-ly it be not done, till_

T

T

B

B

This musical system contains measures 64 through 67. The vocal parts (Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: 'that fi - nal-ly it be not done till the great co-ming of thy ce - le - bra - ted, that fi - nal-ly it be not done, till_'.

67

A Son, till *the great co-ming* of thy— Son,— of thy Son,

A — the great co-ming of thy Son, till the great co-ming of thy Son,

T

T

B

B

70

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

Chorus
T and that his health, his— joys, and peace, may as *his*

Chorus
T and that his health, his— joys, and peace,

Chorus
B 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

A

may as his reign and years in - crease, may

T

8

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

T

8

may as his reign and years in - crease,

B

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

B

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



Piano accompaniment for measures 74-76, featuring arpeggiated chords and moving lines in both hands.

77

A

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

T

8

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

T

8

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

B

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

B

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



Piano accompaniment for measures 77-79, concluding with a final chord and a repeat sign.

80

A

A

T

T

B

B

Verse

To the Al - migh - ty Tri - ni -

Verse

To the Al -

Verse

84

A

A

T

T

B

B

Verse

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

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

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

89

A

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

A

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

T

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

T

B

B

93

A

thanks, all laud be giv'n, all laud be giv'n, all praise, all thanks,

A

all praise, all thanks, all laud be giv'n, all praise, all thanks,

T

all praise, all thanks, all laud be giv'n, all praise, all

T

all praise, all

B

all praise, all

B

all praise, all

Chorus

Chorus

Chorus

Chorus

Chorus

[illegible]

107

Chorus

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

Chorus

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

Chorus

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

Chorus

T with notes of An - gels

Chorus

B with notes of An - gels

Chorus

B with notes of An - gels

Chorus

with notes of An - gels

112

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

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

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

B 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,

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.