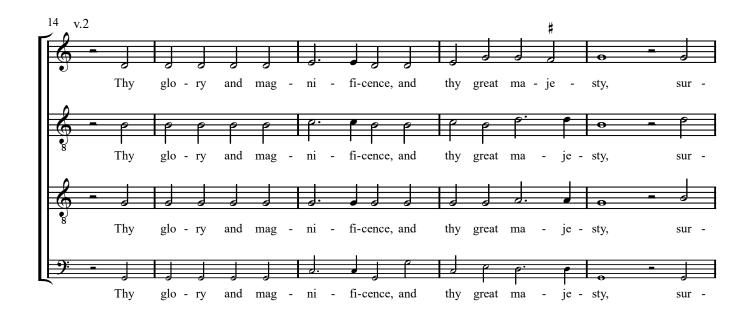
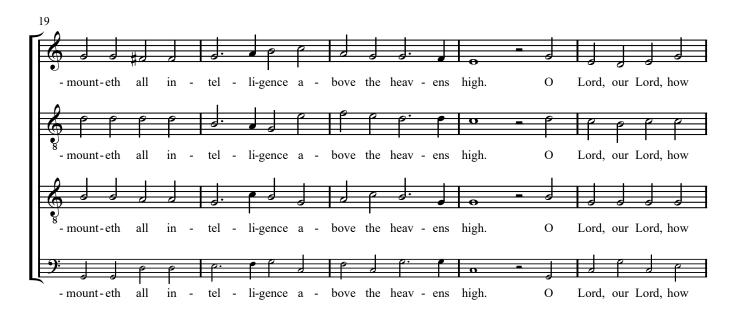
O Lord our Lord, how marvellous

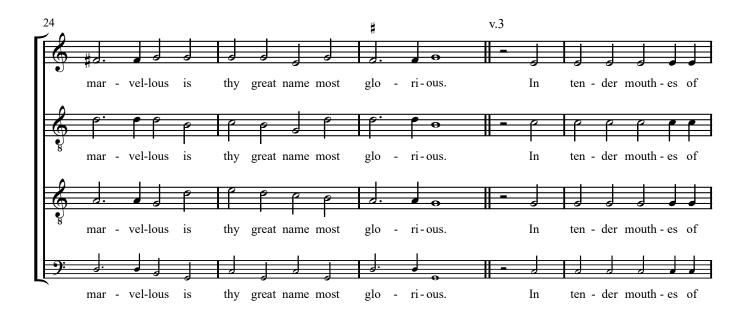
Edited by Jason Smart

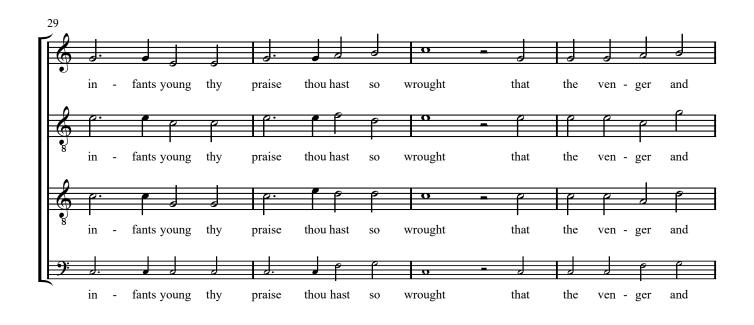
Anon. (c.1549)

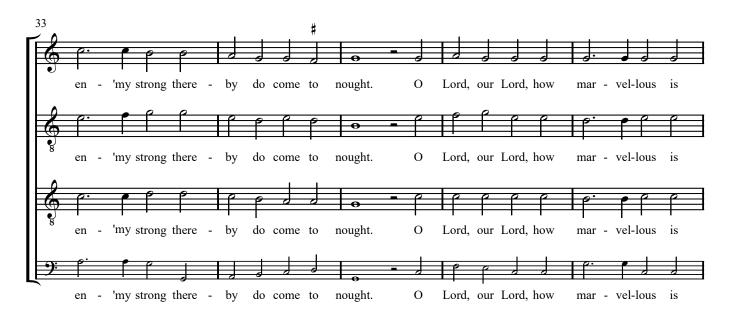


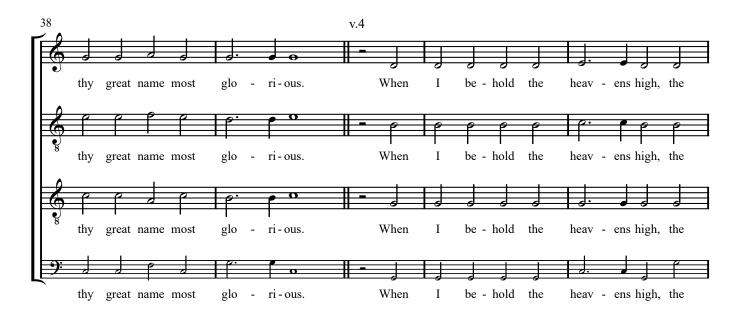


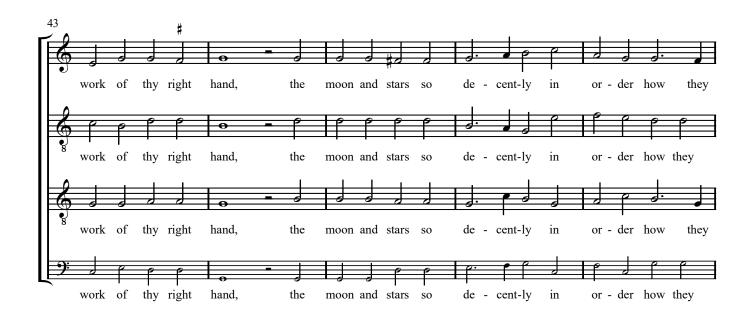


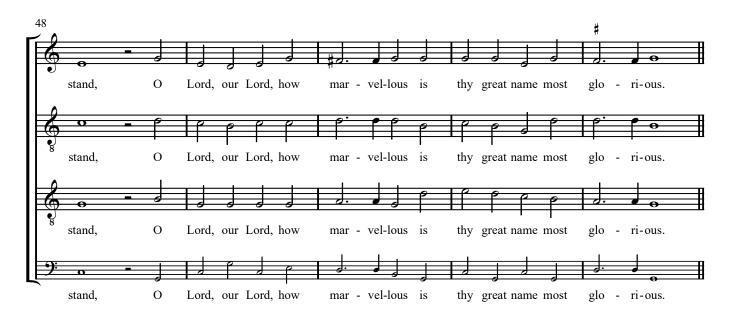


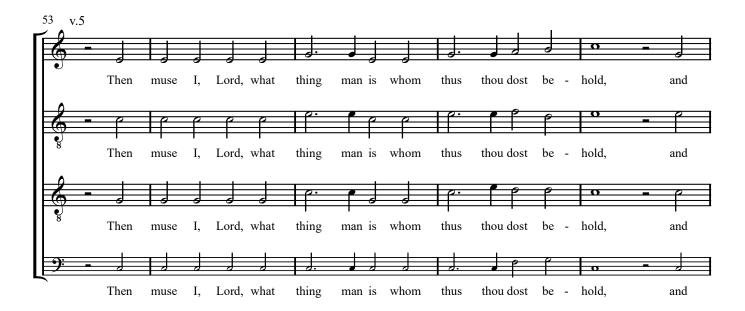


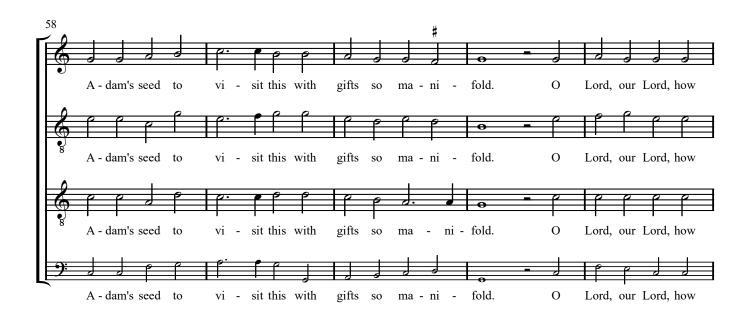


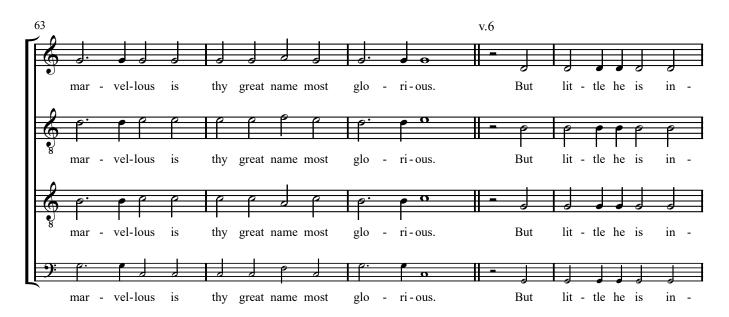


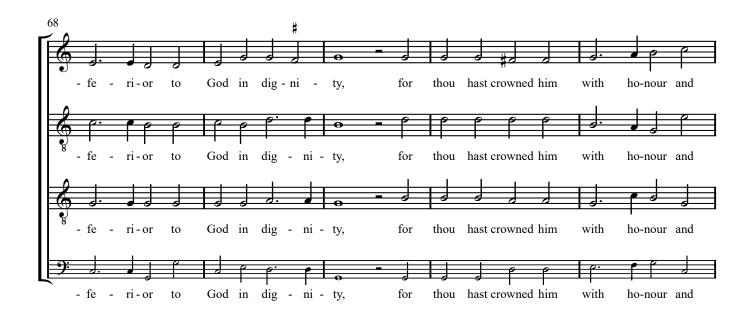


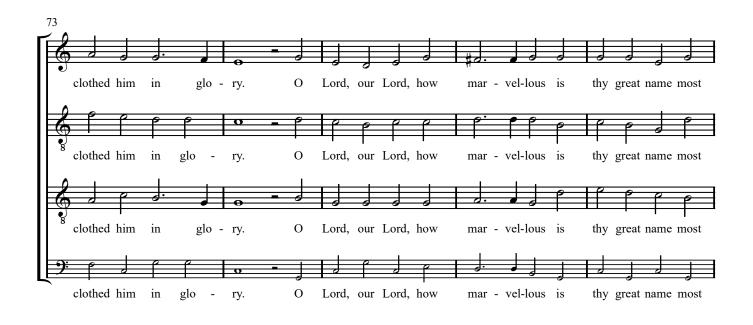


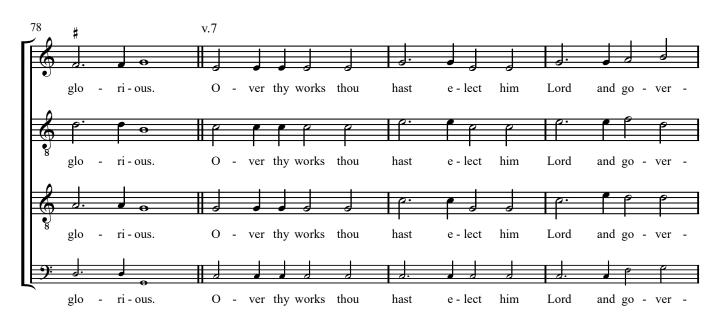


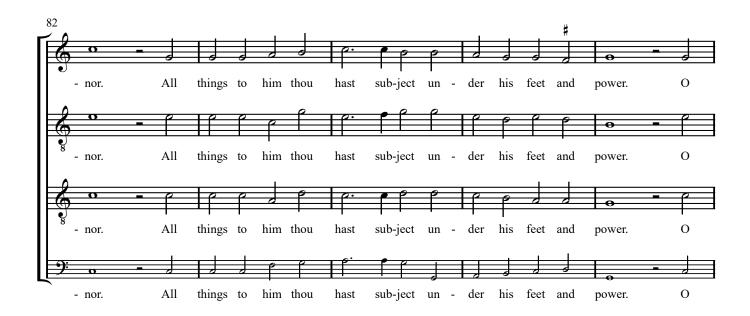


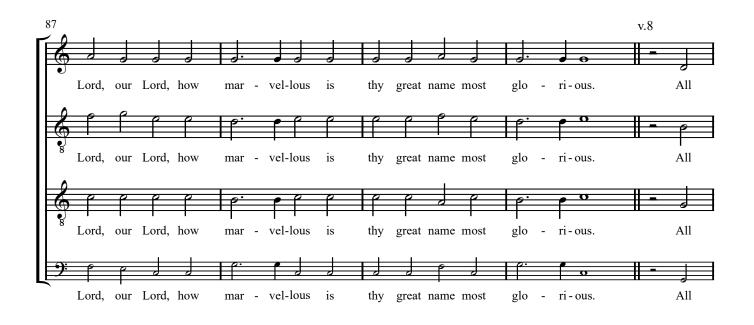


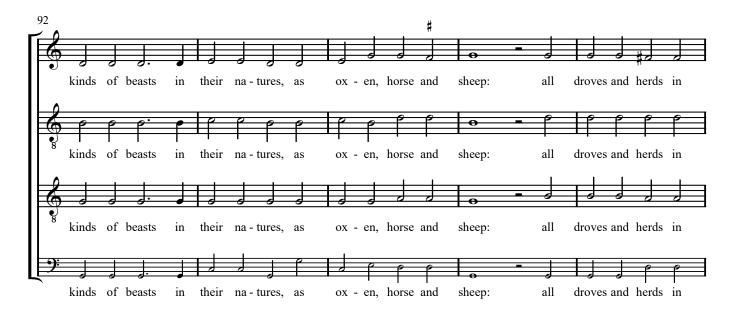


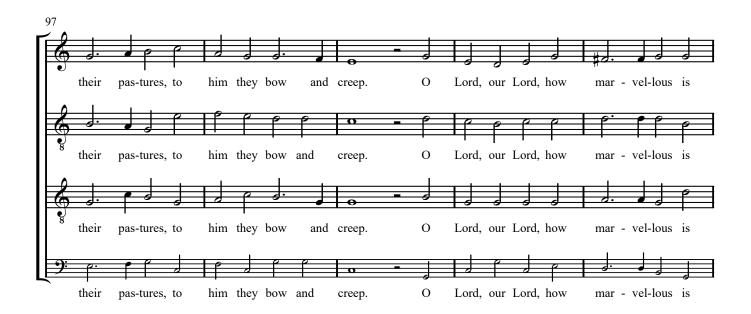


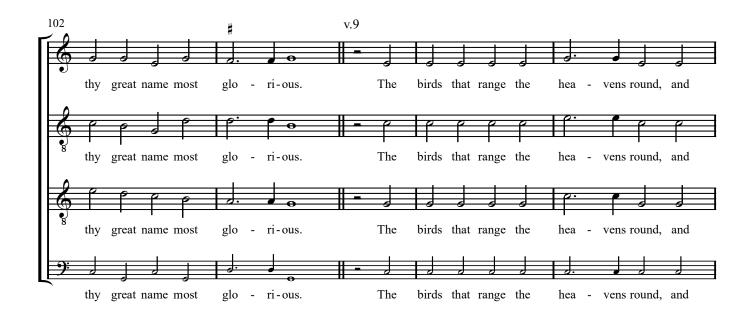


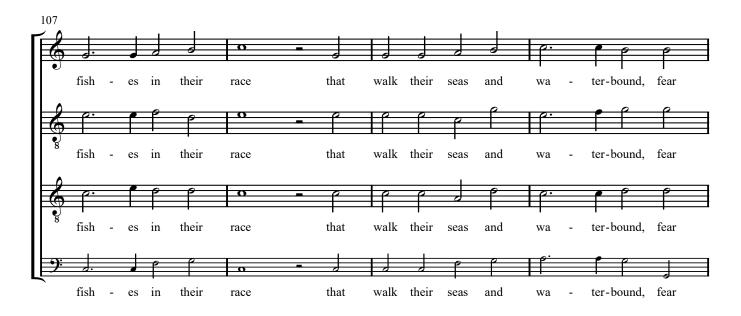


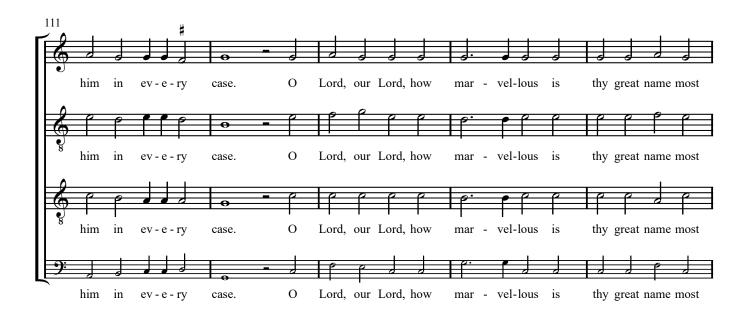


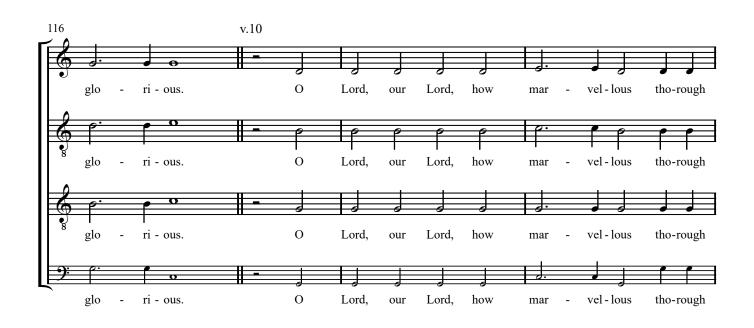


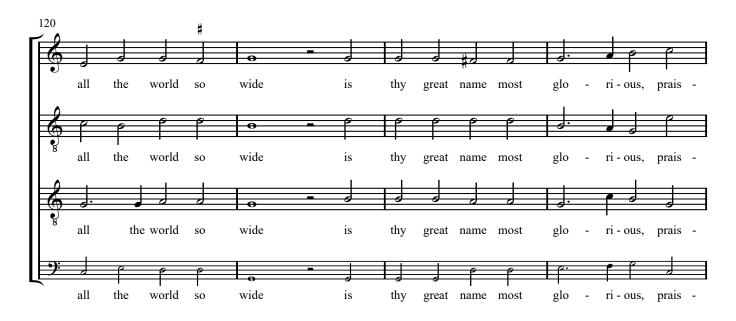


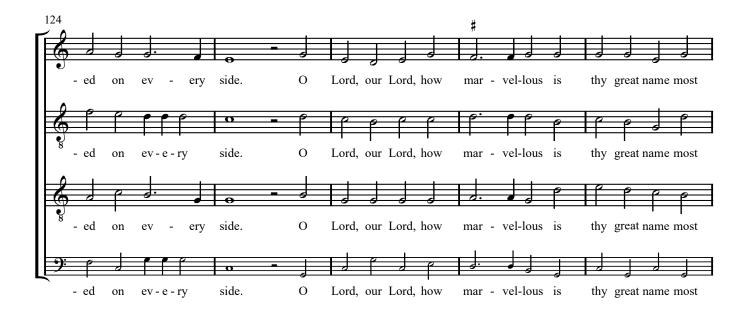


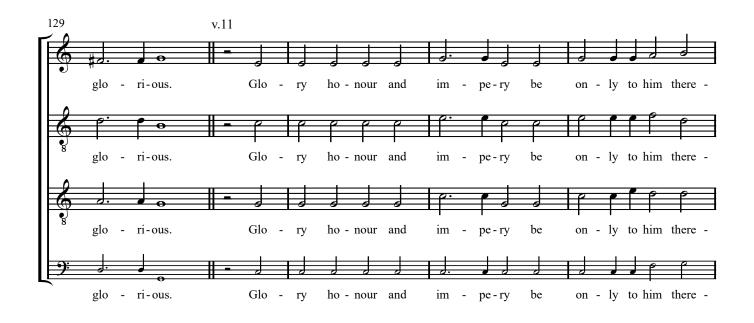


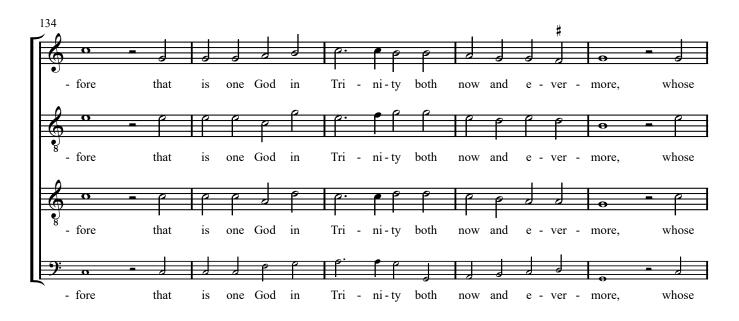


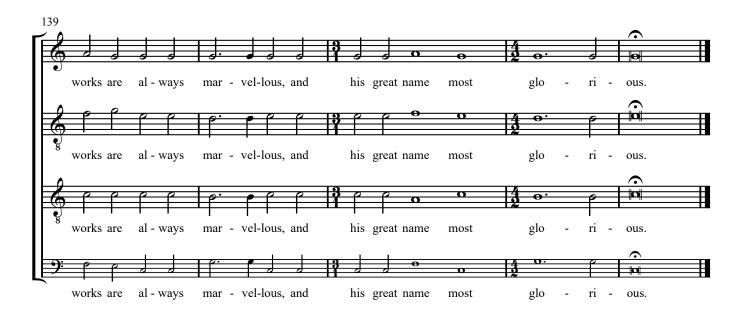












Text and Music

The text is a metrical rendition of psalm 8 with an added refrain for every verse.

The music of the odd-numbered verses is based on the lewd, secular song 'Blow thy horn, hunter' by William Cornysh (d.1523). Cornysh's setting may be in turn an arrangement of a popular tune. It has been suggested that the anthem might be an example of a well-known, secular tune being 'moralised'.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Spelling of the text has been modernised.

The missing Bass part has been reconstructed in small notation.

Source

London, British Library, MSS Royal Appendix 74–76 (the 'Lumley Partbooks', c.1547–8).

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    74 (M) f.15<sup>v</sup> page header: DOMINE DOMINUS NOSTER.
    75 (Ct) f.12<sup>v</sup> page header: DOMINE DOMINUS NOSTER.
    76 (T) f.20<sup>v</sup> page header: DOMINE DOMINUS NOSTER.
```

Notes on the Readings of the Source

In each partbook, each verse begins on a new staff and is numbered at the start in the left-hand margin. The layout is unusual in that the odd-numbered verses are all on the left-hand page of each opening with the even-numbered ones opposite on the right-hand page. The reason for this apparently unnecessary arrangement is not readily apparent. Clearly antiphonal performance cannot have been practical with only four partbooks. Perhaps the scribe simply wished to make his task easier while copying, *in extenso*, an exemplar that gave the music only for the first two verses. That might explain why, in the Countertenor, verses 1 and 3 (both on $f.12^{\nu}$) have Cs at bars 17 and 43 when the remaining verses have a B.

In the notes below 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. ${}^{3}G =$ third note G in the bar. Note values are abbreviated in italics.

```
17
          B is C
     Ct
43
     Ct
           B is C
73
           with for in
92
     T
           {}^{3}G^{4}G are m
93
     T
           <sup>1</sup>G<sup>2</sup>G are dot-m cr
94
     T
           AA are dot-m cr
95
    Ct
          B is D
96 M
          herds and droves for droves and herds
```

121 Ct B is corrected m