

Lord, grant grace

Edited by Jason Smart

Orlando Gibbons (1583–1625)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Verse

Lord,—

4

— grant grace, we hum - bly be-seech thee, that

Lord, grant grace, we hum - bly be - seech thee,

8

we with thy an - gels and saints may

that we with thy an - gels and saints

12

sing to thee con-tin - u - al - ly: Ho - ly, ho - ly, ho - ly

may sing to thee con-tin - u - al - ly:

16

ly, ho - ly, Lord God of hosts, Ho - ly, Lord

Hol - ly, Lord God of _____ hosts, Lord God of hosts,

20

God, Lord God of hosts, Ho - ly, ho - ly, Lord God of hosts,
 Lord God of hosts, Lord God of hosts, Lord God of Hosts.

24

Chorus

Ho - ly ho - ly, ho - ly, Lord God of
 Ho - ly, ho - ly, ho - ly, ho - ly, Lord God, ho - ly, Lord God of
 Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of hosts, ho - ly, Lord
 Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of hosts, Lord God of
 Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of hosts, ho - ly Lord

28

hosts, Lord God of hosts, Ho - ly, Lord God of hosts;
 hosts, Lord God of hosts, Ho - ly, Lord God of hosts;
 God, Lord God of hosts, Ho - ly, Lord God of hosts;
 hosts, Ho - ly, Lord God of hosts, Lord God of hosts;
 God of hosts, ho - ly, Lord God of hosts, Lord God of hosts;

32 Verse

Decani
Cantoris

Glo - ry, hon - our and power

be un - to

Decani
Cantoris

Glo - ry, hon - our and power

Glo - ry, hon - our and power

be un - to

Decani
Cantoris

Glo - ry, hon - our and power

Glo - ry, hon - our and power

Decani
Cantoris

Glo - ry, hon - our and power

be un - to

Glo - ry, hon - our and power

35

be un - to thee, [O God the Cre - a - tor,]

thee, O God the Cre - a - tor,

be un - to thee, [O God the Cre -

thee, O God the Cre - a - tor,

be un - to thee, O God the Cre -

O God the Cre - a - tor,

thee, O God the Cre - a - tor,

be un - to thee, O God the Cre - a - tor, O God the Cre -

38

O Ho - ly Spi - rit
 O Lord Je - su the re - deem - er,
 - a - tor,] O Ho - ly Spi - rit the
 O Lord Je - su the Re - deem - er,
 - a - tor; O Ho - ly Spi - rit
 O Lord Je - su the Re - deem - er,
 O Lord Je - su the Re - deem - er,
 - a - tor; O Ho - ly Spi - rit

41

Com - for - ter. *Chorus*
 O Ho - ly Spi - rit the Com - for - ter. *And*
 Com - for - ter. *And*
 O Ho - ly Spi - rit the Com - for - ter. *And*
 the Com - for - ter. *And*
 O Ho - ly Spi - rit the Com - for - ter. *And*
 O Ho - ly Spi - rit the Com - for - ter. *And*
 the Com - fort - er. *And*

44

let ev - er - y - thing that hath breath, and let ev - er - y -

let ev - er - y - thing that hath breath, and let ev - er - y -

let ev - er - y - thing that hath breath, and let ev - er - y -

let ev - er - y - thing that hath breath, and let ev - er - y -

let ev - er - y - thing that hath breath, and let ev - er - y -

48

- thing that hath breath praise and mag - ni - fy

- thing that hath breath praise and mag - ni -

- thing that hath breath praise and mag - ni -

- thing that hath breath praise and mag - ni -

- thing that hath breath

51

the same Lord, the same Lord Al - migh - ty,

- fy the same Lord, praise and mag - ni - fy the same Lord

- fy the same Lord, praise

- fy the same Lord, praise and mag - ni -

praise and mag - ni - fy, praise

Editorial Conventions

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

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbols are given, but C is evident from the reversion to it at bar 43.

Editorial accidentals are placed above the notes concerned.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

Source

Oxford, Christ Church, Mus. 21 (a scorebook in three layers; Gibbons's anthem was copied during the 1620s).

Page 254 Header: An Anthem for all Saints day.

There is no original attribution for this anthem, but most of the first layer in the manuscript consists of works known to be by Gibbons. The scribe had information about the original use of some of the anthems and his musical texts appear to carry authority. It is attributed to Gibbons in a summary index at the front of the volume later compiled by John Malchair and there is no reason to doubt that this is correct.

Notes on the Readings of the Source

At bars 32–43 the decani and cantoris parts for M Ct and T are each combined onto one staff with 'Dec' and 'Can' annotations. The apparently unusual application of underlay repeat signs and missing text can be understood if one reads the parts in this light. The two bass parts are on separate staves. The overlap of decani and cantoris voices has sometimes resulted in rests being omitted. These have not been recorded below.

In the notes below pitches are in capital letters, preceded by a number where necessary, e.g. ²A = second note A in the bar. Note values are abbreviated in italics. The sign z denotes an underlay repeat sign.

Bar	Voice	Reading
17	Ct2	Slur for DC
28	T	Slur for BG
28	B	Slur for DE
30–31	M	Slur for G ² A
32	All parts	Proportion sign $\frac{\text{C}}{3}$
35–36	B2	<i>be unto thee</i> crossed through
39	T2	#s for both ¹ C and ² C
39	B1	b for B
40	T2	AA not differentiated from AA of T1
43	All parts	Mensuration symbol C before second semibreve of bar (first semibreve is perfect)
48	Ct1	Slur for E ² D
50	T	Slur for ED
51	Ct1	#s for both ¹ C and ² C
56	Ct1	Slur for D ² C
58	Ct2	Slur for F ² G (only)
58	T	Slur for GA
59	M	<i>-men A-</i> ambiguously aligned below BCB (not in 60)
62	All parts	Final note is a semibreve without pause