

O L O R D , G R A N T T H E K I N G
A L O N G L I F E

Thomas Tomkins

M U S I C A
D E O S A C R A

&

Ecclesiæ Anglicanæ:

OR,

M U S I C K

D E D I C A T E D

To the HONOR and SERVICE of GOD,

A N D

To the Use of CATHEDRAL and other
CHURCHES of ENGLAND,

Especially

Of the CHAPEL-ROYAL of
KING CHARLES the First.

By

T H O M A S T O M K I N S .

L O N D O N .

Printed by William Godbid in Little Britain, and are to be
sold by Timothy Garthwait in Little S. Bartolomew's Hospital.

MDCLXVIII.

SicutEsset

O LORD, GRANT THE KING A LONG LIFE

Thomas Tomkins

O

Lord, grant the King a long life,
that his years may endure throughout all generations.

He shall dwell before God forever.

O prepare thy loving mercy and faithfulnes that they may preserve him.
So will I alway sing praise unto thy name,
that I may daily perform my vows.

Alleluia.

Psalm 61 vv.6, 7, 8.

NOTES ON THIS EDITION

Source. Facsimiles of original partbooks of the 1668 collection *Musica Deo Sacra*, held in the library of Christ Church, Oxford. Original notated pitch and note lengths are retained.

Organ. The part as printed in 1668 is reproduced here with no further filling-in of harmonies.

Bar-lines. The pattern in the partbooks is repeated here – bar-lines are not given for the voice parts, but are for the organ; the source describes them as “partitions”

Longer notes. The lack of modern bar-lines means there is no need for tied notes at the end of a “bar”. Where this results in the duration of a note extending beyond the end of the printed “system”, a “custos” symbol is added in the right-hand margin alongside the note as an extra reminder.

Accidentals. Accidentals reflect those printed in the source. Performers may need to exercise judgement on where the continuation of previous accidentals should be assumed. Any editorial additions/amendments to accidentals (eg to make sure vocal and organ parts are the same) are shown in brackets.

Text underlay. Spellings have largely been left as in the source – the original spelling gives potentially the best indication of the Original Pronunciation. Melismas are indicated in the original partbooks by a mixture of slurs between notes and hyphens between syllables, but the practice is neither entirely consistent nor complete. The original slurs are reproduced in this edition, along with an editorial view of the placement of the text where this is not completely clear in the source. Some editorial changes have been made to the text, in particular where different parts use different words.

O Lord, grant the king a long life

Psalm 61 vv 6, 7, 8
Book of Common Prayer 1559

Thomas Tomkins
1572-1656

MUSICAL SCORE (FIRST SECTION)

The score consists of two staves. The left staff contains five voices: MEDIUS, CONTRATENOR Primus, CONTRATENOR Secundus, TENOR, and BASSUS. The right staff is labeled "PARS ORGANICA". The music begins with sustained notes followed by a melodic line.

Verse.

B. [Bass] O Lord, O Lord, grant

Org. [Organ] The bass line is sustained, and the organ provides harmonic support.

B. — the King a long life, grant the King a

Org. [Organ] The organ continues to provide harmonic support.

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Thomas Tomkins

B.

long life that his years may en-dure, that his years may en-

≡

Org.

dure through - out all ge- ne - ra - ti - ons, through-out all ge- ne -

≡

Org.

ra - ti - ons, through - out all ge- ne - ra - ti - ons, through-out all ge- ne -

≡

Org.

ra - ti - ons, through - out all ge- ne - ra - ti - ons, through-out all ge- ne -

≡

Org.

through - out all ge - ne - ra - ti - ons, all - - - - - ti - ons.

O Lord, grant the King a long life

Chorus.

M. He shall dwell be-fore God for e - - ver, for e - -

CT.1 He shall dwell be-fore God for e - - ver, for e - -

CT.2 He shall dwell be-fore God for e - - ver, for e - -

T. He shall dwell be - fore God for e - - ver, for e - - ver, for e - - ver,

B. He shall dwell be-fore God for e - - ver, for e - -

Chorus.

Org. O pre - pare thy lo-v ing mer -

=

M. - ver, O pre - pare thy lo-v ing mer -

CT.1 - ver: O pre-prepare thy lo-v ing mer - cy and faith - ful - ness, thy mer - cy, thy mer -

CT.2 - ver, O pre-prepare thy lo-v ing mer - cy, mer -

T. e - ver. O pre - pare thy lo-v ing mer - cy and faith - ful-ness, thy lo - v ing mer-cy and faith-ful -

B. - ver. O pre - pare thy lo-v ing mer - cy and faith - fulness, thy lo - - v ing

Org. O pre - prepare thy lo-v ing mer -

Thomas Tomkins

M.

cy and faith - ful - ness, and faith - ful - ness that they may pre -
cy and faith - ful - ness, that they may pre -serve him,
cy and faith - ful - ness, and faith - ful - ness that they may pre - serve,
ness, mer - cy and faith - ful - ness, ful - ness,
mer - cy and faith - ful - ness, that they may pre - serve, may pre -serve

Org.

M.

serve him, that they may pre - serve, that
that they may per - serve, pre -serve him, that they may pre -serve
— that they may pre - serve him, pre - serve him,
that they may pre -serve him, pre - serve -
him, that they may pre -serve, may
him,

Org.

O Lord, grant the King a long life

M.

they may pre - serve, may pre - serve him, pre - serve him,

him, that they may

that they may pre - serve, may pre - serve him, that they may

him, that they may

him, that they may pre - serve him, that they may pre -

pre - serve him, that they may pre -

Org.

M.

that they may pre - serve, may pre - serve him.

pre - serve, may pre - serve, that they may pre - serve him.

serve, pre - serve him, that they may pre - serve him.

— pre - serve, may pre - serve him, may pre - serve, pre - serve him.

serve him, that they may pre - serve, pre - serve him.

Org.

Thomas Tomkins

o=.

Verse.

M. 
So will I al - way sing praise un - to thy name,

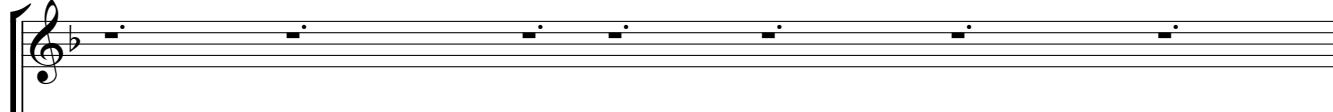
CT.2 
So will I

B. 
So will I al - way sing praise un - to thy name,

o=.

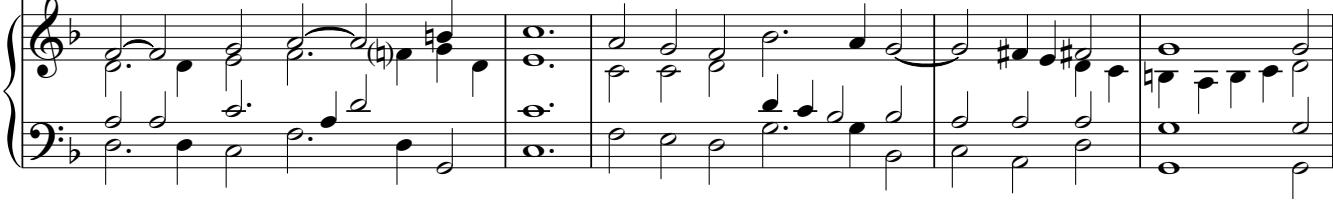
Org. 

=

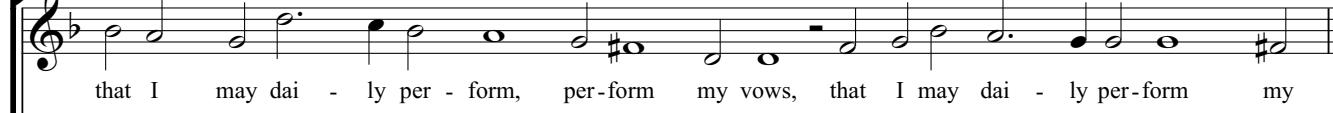
M. 
al - way sing praise un - to thy name,

CT.2 
al - way sing praise un - to thy name,

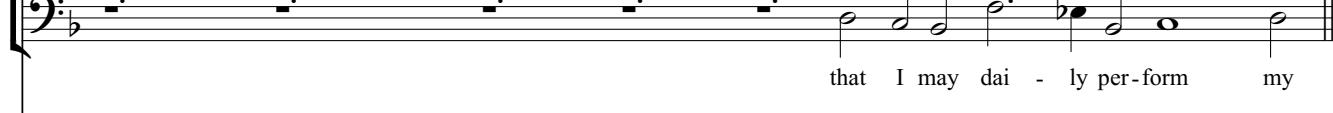
B. 
that I may dai - ly per - form my vows,

Org. 

=

M. 
that I may dai - ly per - form, per - form my vows, that I may dai - ly per - form my

CT.2 
that I may dai - ly per - form my vows, that I may dai - ly per - form my

B. 
that I may dai - ly per - form my

Org. 

O Lord, grant the King a long life

M. Chorus.
 vows, that I may dai - ly, dai - ly per - form my vows, that
 Chorus.
 CT.1 That I may day - ly per - form my vowes, that
 Chorus.
 CT.2 vows, That I may dai - ly per - form my vows, that
 Chorus.
 T. That I may dai - ly per - form, per - form my vows, that
 Chorus.
 B. vows, that I may dai - ly per - form my vows, that
 Chorus.
 Org.

==

M. I may dai - ly per - form my vows, Al -
 CT.1 I may day - ly per - form my vowes, my vows: Al - le - lu - iah, Al - le -
 CT.2 I may dai - ly per - form my vows: Al - le - lu - iah, Al - le - lu -
 T. I may dai - ly per - form my vows, Al - le - lu - i - a, Al -
 B. I may dai - ly per - form my vows, Al - le - lu - i - ah, Al - le -
 Org.

Thomas Tomkins

M.

CT.1

CT.2

T.

B.

Org.

M.

CT.1

CT.2

T.

B.

Org.

O Lord, grant the King a long life

M. - le - lui - - - a, Al - - le -

CT.1 - - iah, Al - le - lu - iah, Al - - le - lu - iah, Al - le -

CT.2 iah, Al - le - lu - iah, Al - - le - lu - iah, Al - - le - lu -

T. lu - ia, Al - - le - lu - - - i - a, Al - - le -

B. lu - iah, Al - le - lu - iah, Al - - le - lu - -

Org.

M. lu - - - - ia.

CT.1 lu - - - iah, Al - le - lu - - - iah.

CT.2 - iah, Al - - le - lu - - - - - iah.

T. lu - ia, Al - - le - lu - - - i - a.

B. - iah, Al - - le - lu - - - - - iah.

Org.

SicutEsset...

SicutEsset editions are transcriptions from early or original sources, presenting the music that the composer wrote "then" in a style that a performer might expect to read it "now".

Any changes in presentation are limited to things that do not affect how the music will sound, only how it will look on the page. This means that modern-style bars and bar-lines are not inserted where these are not present in the source material. Whilst they might assist readability and rehearsals, they could also affect the sound by creating an assumption of a particular pattern of stresses and emphases. These matters – like the dynamics and tempi often added editorially to modern editions – are for the performer to decide, on the basis of what the composer actually wrote.

I would appreciate any feedback – or news about use of one of these editions. Please email me at SicutEsset@gmail.com

...as it might have been