Turn thou us, good Lord

Edited by Jason Smart

Anon. (*c*.1549)

15

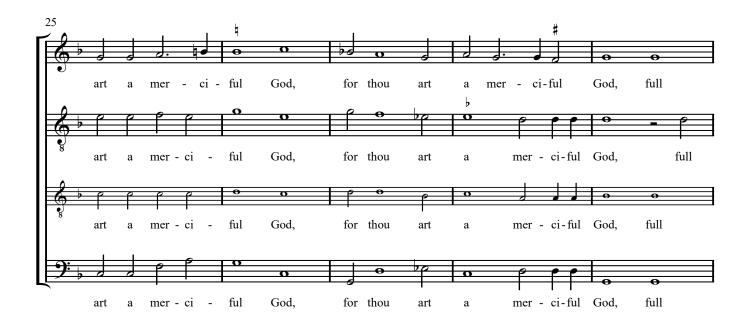fa - vour - a - ble to thy peo - ple, which

fa - vour - a - ble to thy peo - ple, which turn to

fa - vour - a - ble to thy peo - ple, which turn to thee in weep -

fa - vour - a - ble to thy peo - ple, which turn to thee in weep - -

20

turn to thee in weep - ing, fast - ing and ___ pray - ing: for thou

thee in weep - ing, fast - ing and pray - ing: for thou

- ing, in weep - ing, fast - ing and pray - - - ing: for thou

- ing, in weep - ing, fast - ing and pray - ing: for thou

25

art a mer - ci - ful God, for thou art a mer - ci - ful God, full

art a mer - ci - ful God, for thou art a mer - ci - ful God, full

art a mer - ci - ful God, for thou art a mer - ci - ful God, full

art a mer - ci - ful God, for thou art a mer - ci - ful God, full

30

of com-pas - si - on, long suf - fer-ing, and of a great pi - -

of com-pas - si - on, long suf - fer-ing, and of a

of com-pas - si - on, long suf - fer-ing, and of a____

of com-pas - si - on, long suf - fer-ing, and of a great pi -

35

- - ty. Thou spar - est when we de - serve pun - ish - ment,

great pi - ty. Thou spar - est when we de - serve pun - ish - ment,

____great__ pi - ty. Thou spar - est when we de - serve pun - ish - ment, and in thy

- - ty. Thou spar - est when we de - serve pun - ish - ment, and in thy

40

and in thy wrath think - est up - on____

and in thy wrath think - est up - on

wrath think - est up - on____ mer - - cy, and in thy wrath think - est up - on

wrath think - est up - on__ mer - cy, and in thy wrath think - est up - on

45

mer - cy. Spare_____ thy peo - ple, good Lord, spare them, and

mer - cy. Spare_____ thy peo - ple, good Lord, spare them, and

mer - cy. Spare_____ thy peo - ple, good Lord, spare them, and

mer - cy. Spare_____ thy peo - ple, good Lord, spare them, and

50

let not thy he - ri-tage be brought to con-fu - si - on, and let not thy he - ri -

let not thy he - ri-tage be brought to con-fu - si - on, and let not thy he - ri -

let not thy he - ri-tage be brought to con-fu - si - on, and let not thy he -

let not thy he - ri-tage be brought to con-fu - si - on, and let not thy he - ri -

55

- tage be brought_____ to con-fu - si - on. Hear us, O Lord, for

- tage be brought to con-fu - si - on. Hear us, O Lord, for

- ri - tage be brought to con-fu - si - on. Hear us, O_____ Lord, for

- tage be brought_____ to con-fu - si - on. Hear us, O_____ Lord, for

thy mer - cy_____ is great, and af - ter the mul - ti-tude of

thy mer - cy is great, and af - ter the mul - ti-tude of

thy mer - cy is great, and af - ter the mul - ti-tude of

thy mer - cy is great, and af - ter the mul - ti-tude of

thy mer - cies look_____ up -on_____ us, and af - ter the mul - ti -

thy mer - cies look up - on us, and af - ter the *mul - ti -*

thy mer - cies look up - on_____ us, and af - ter the mul - ti -

thy mer - cies look up - on us, and af - ter the mul - ti -

- tude of thy mer - cies look up - on us. A - men.

- *tude of thy mer - cies look up - on*_____ us. A - men.

- tude of thy mer - cies look up - on_____ us. A - - men.

- tude of thy mer - cies look up - on us. A - men.

Liturgical Function

This is a setting of the prayer that concludes the service for Ash Wednesday in the Book of Common Prayer of 1549, where it is introduced by the rubric 'Then shall this anthem be said or sung'. In the 1552 prayer book the service was retained under the heading 'A Commination against Sinners' with a new rubric that dropped the reference to singing: 'Then shall the people say this that followeth, after the minister'.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The original clef, staff signature, mensuration symbol 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.
Ligatures are denoted by the sign ⌐‾‾‾‾¬ .
Spelling of the text has been modernised.
A text repetition sign in the underlay have been expanded editorially in italics.

Source

Oxford, Bodleian Library MSS Mus. sch. e. 420–22 (the 'Wanley Partbooks', *c*.1549–1552).

420	(Ct)	f.91^v	at beginning in left-hand margin: for asshe wensday
421	(M)	f.94	
422	(B)	f.89^v	at beginning in left-hand margin: for asshe wensdaye

Notes on the Readings of the Sources

The references below are expressed in the order : 1) bar number(s); 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ^{2}G = second note G in the bar. The symbol + denotes a tie.

8	B	New line begins with D, direct E at end of previous line
23	M	♯ for F is applied to preceding G
24	M	^{2}G is a corrected minim
27	Ct	F is a minim
36	B	♭ for B
40–41	B	*upon* undivided below DCB, *mercy* undivided below AG^{1}F
43–44	M	*thinkest* undivided below C+CBAG, *upon* undivided below FEF
50, 54	Ct	*thine* for *thy* (M B both have *thy*, as in the 1549 prayer book)
65	M	*upon* undivided below ^{2}D^{2}EC
66	Ct	A is a minim
69	M	*up-* below G