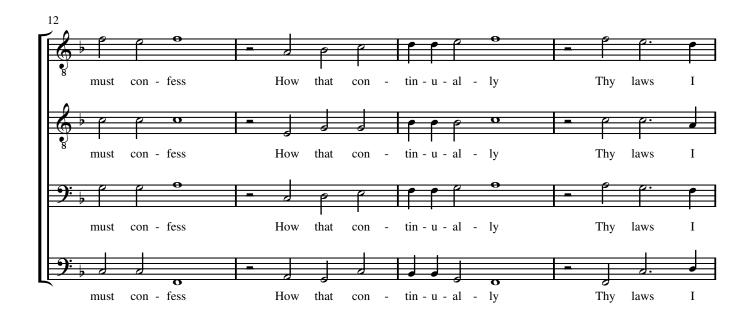
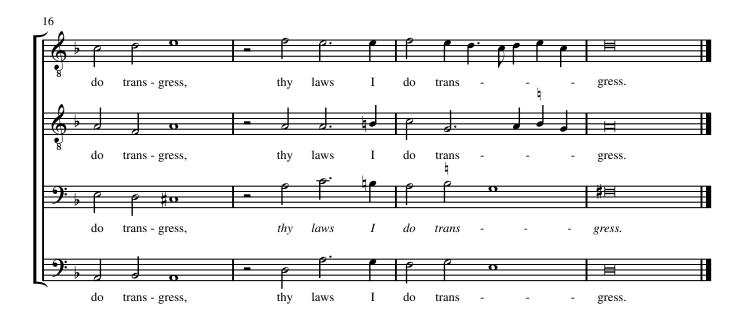
The Complaint of a Sinner (3 settings)

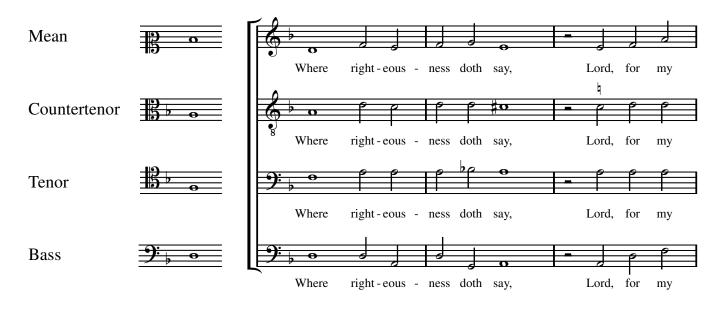
Edited by Jason Smart William Parsons (fl.1551-63) I Countertenor 1 Where right-eous - ness doth say, Lord, for my Countertenor 2 Where right-eous - ness doth say, Lord, for my Tenor Where ness doth say, Lord, for my **Bass** Where Lord, for my right-eous - ness doth say, sin - ful part In wrath thou should'st me pay Ven - geance for O sin - ful In wrath thou should'st me Ven - geance part pay O sin - ful part In wrath thou should'st me Ven - geance pay sin - ful part In wrath thou should'st me pay Ven - geance des - sert, can it de - ny, But needs my not #O des - sert, I can it de - ny, But needs my not des - sert, can it not de - ny, But needs my des I it I can de - ny, But needs - sert, not my

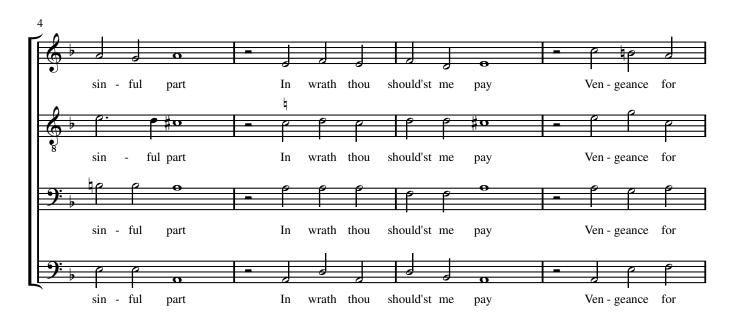
© Jason Smart 2019

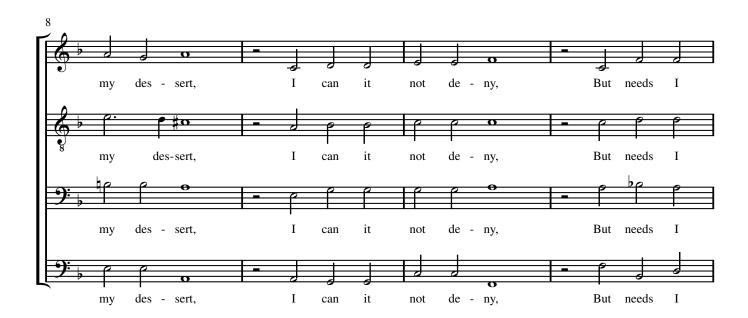


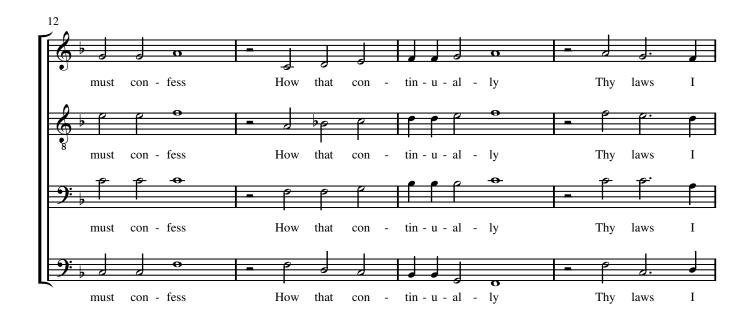


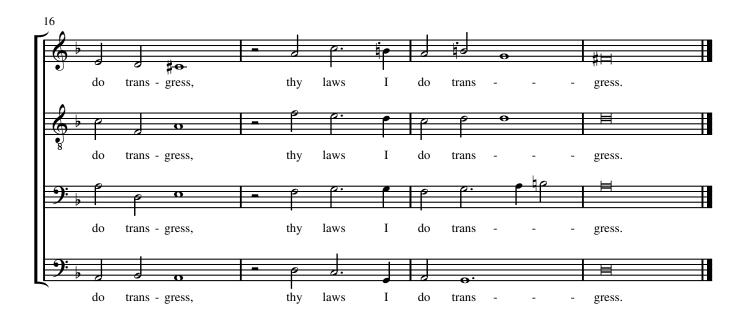
II



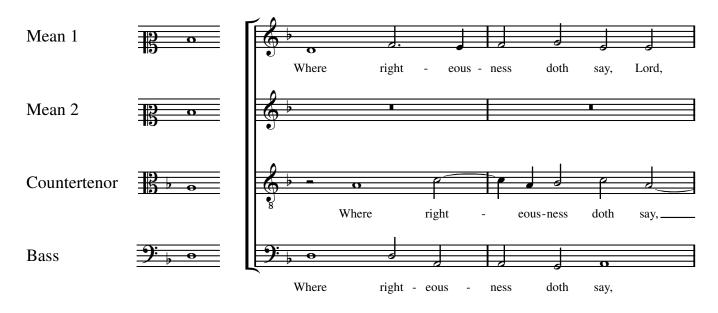


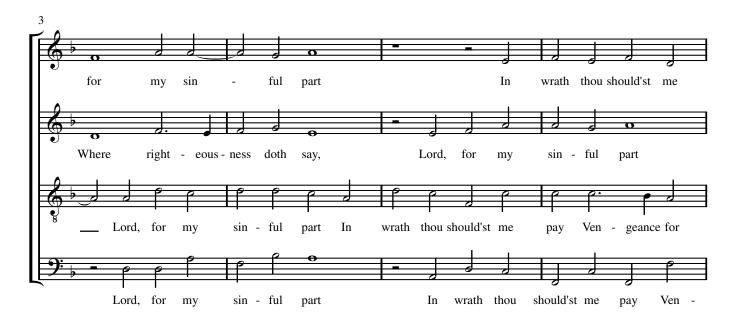


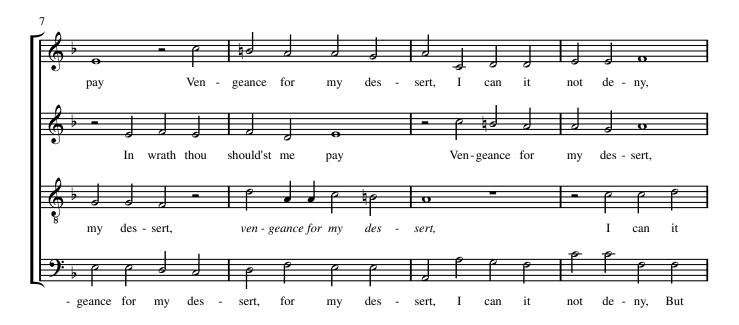


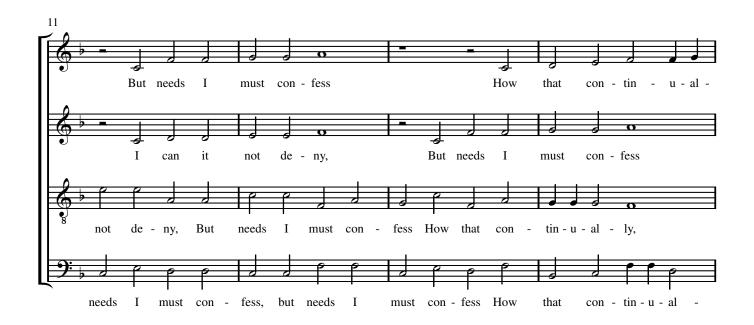


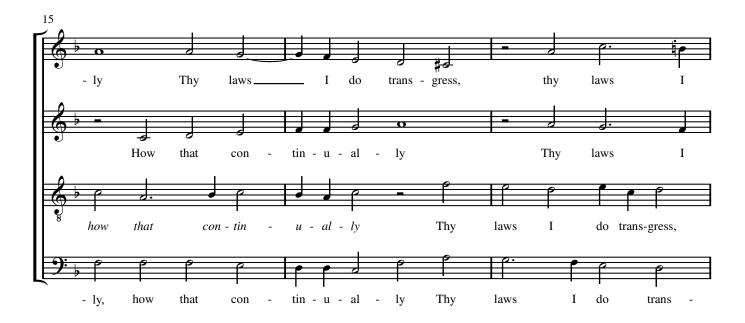
III

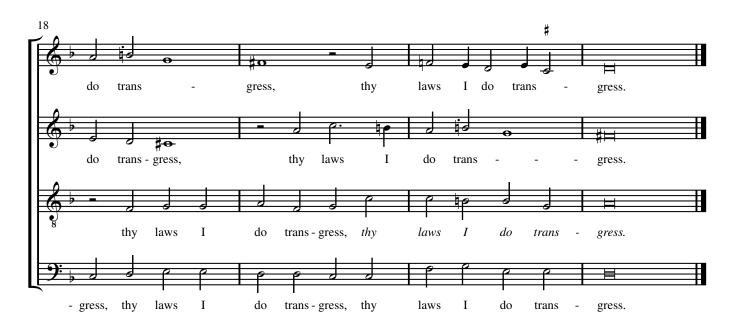












Editorial Conventions

The original clef, staff signature and first note of each part are shown on the prefatory staves at the start of each setting. No mensuration signs are given.

Editorial accidentals are placed above the notes concerned. Accidentals not given explicitly in the source but necessary because of modernisation of the staff signature are placed before the notes and have a superscript dot. No editorial subsemitones have been applied to the tune (which is in the Tenor in setting I, in the Mean in II and canonically in M1 and M2 in III) since it is impossible to do so consistently throughout all three settings. Compare, for example, setting I, Tenor, bar 4 with II, Mean, bar 4. Also, in III compare M1, bar 8 with M2, bar 10. However it is not certain that Tudor musicians expected consistency in this matter, so performers who wish to sharpen cadential leading notes should feel free to do so.

Repeat signs in the underlay have been expanded using italic text.

Source

Medius [Contra Tenor / Tenor / Bassus] of the whole psalmes in foure partes (London: John Day, 1563). Copy consulted: London, British Library, K.1.e.2.

I Medius Contra Tenor Tenor Bassus	(Ct1) (Ct2) (T) (B)	p.134 p.136 p.138 p.140	page heading: page heading: page heading: in contents table: page heading:	The complaint of a sinner The complaint of a sinner The complaint of a sinner. The complaint of a sinner The complaint of a sinner.	W.P W.P W.P w.p.
II					
Medius	(M)	p.135	page heading:	Another of W.P	
Contra Tenor	(Ct)	p.137	page heading:	Another of W.P	
Tenor	(T)	p.139	page heading:	Another of W.P	
Bassus	(B)	p.141	page heading:	Another of W.P	
III					
Medius	(M1)	p.136	page heading:	Another of W.P	
Contra Tenor	(M2)	p.138	page heading:	Another of W.P	
Tenor	(T)	p.140	page heading:	Another of W.P	
Bassus	(B)	p.142	page heading:	Another of W.p	

In the early pages of each partbook the various composers' names are given in full, but subsequently only their initials tend to be given. This enables 'W.P' to be identified as William Parsons.

Notes on the Readings of the Source

2nd setting

5 Ct new line in source without staff signature begins with first C / 9 Ct b for first B /

3rd setting

3 M2 E is G / 11 M1 minim C precedes the minim rest /