

ARISE, O LORD GOD, LIFT UP THINE HAND

from *Musica Deo sacra* (London, 1668)

"A prayer"

Thomas Tomkins (1572-1656)

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The musical score is a five-staff setting in common time (indicated by a 'C') with a key signature of one sharp. The vocal parts are as follows:

- MEDIUS (Mean):** The top staff, written in soprano clef, sings "A - rise, O Lord God, O Lord God, a -".
- CONTRATENOR (Tenor):** The second staff, written in soprano clef, sings "A - rise, O Lord God, O God, a - rise, O Lord,".
- TENOR I & II (Baritones I & II):** The third staff, written in soprano clef, sings "A - rise, O Lord God, a - rise, O Lord, O Lord,".
- BASSUS (Bass):** The fourth staff, written in bass clef, sings "A - rise, O Lord God,".
- PARS ORGANICA:** The bottom staff, written in bass clef, provides harmonic support with sustained notes and chords.

Arise, O Lord God, lift up thine hand,
for the comfortless sake of the needy,
and because of the deep sighing of the poor.
Arise, O Lord, in the multitude of thy mercies.
Hear the cry of the widow,
and let the complaint of the fatherless come before thee.
Plead thou their cause against the oppressor.
But as for those that shew mercy,
remember them, O Lord, for good,
and spare them according to the riches of thy mercies,
in Jesus Christ our Lord. Amen.

5

M

- rise, O Lord God, O _____ Lord God, lift up thine

T

a - rise, O Lord God, O _____ Lord God, lift up thine

Bar I

a - rise, O Lord God, O _____ Lord God, a - rise, lift up thine

Bar II

B

a - rise, O Lord God, O Lord God, lift up thine

Piano (Clef: F, Octave: 3)

9

M

hand, for the com - fort-less sake of the need - y, of the need - y, for the com -

T

hand, for the com - fort-less sake of the need - y, of the need - y,

Bar I

hand, for the com - fort-less sake of the need - y, of the need - y, the

Bar II

B

hand, for

Piano (Clef: F, Octave: 3)

9

M

hand, for the com - fort-less sake of the need - y, of the need - y, for the com -

T

hand, for the com - fort-less sake of the need - y, of the need - y,

Bar I

hand, for the com - fort-less sake of the need - y, of the need - y, the

Bar II

B

hand, for

Piano (Clef: F, Octave: 3)

14

M - fort-less sake, for the com - fort-less sake of the need - y,

T for the com - fort-less sake of the need - y, of the need - y,

Bar I need - y, for the com - fort-less sake of the need - y, the need - y, the

Bar II and be -

B the com - fort-less sake of the need - y, of the need - - - y,



18

M and be-cause of the deep sigh - ing of the poor.

T and be - cause of the deep sigh - ing, sigh - ing of the poor.

Bar I need - y, and be - cause of the deep sigh - ing of the poor.

Bar II cause of the deep sigh - ing, the deep sigh - ing of the poor. A -

B and be-cause of the deep sigh - ing of the poor. the poor.



22

M A - rise, O Lord, a - rise, O Lord, a - rise, O

T A - rise, O Lord, a - rise, O Lord, a - rise, O

Bar I A - rise, O Lord, a - rise, O Lord, a - rise, O Lord, a -

Bar II A - rise, O Lord, a - rise, O Lord, O Lord, a - rise, O Lord, a -

B A - rise, O Lord, a - rise, O Lord, a - rise, O

This section consists of four staves. The top three staves represent the vocal parts: M (Mezzo-Soprano), T (Tenor), and two entries for Bar (Baritone and Bass). The bottom staff represents the basso continuo. The music is in common time, with a mix of quarter and eighth notes. The vocal parts sing a repetitive phrase: "A - rise, O Lord, a - rise, O Lord, a - rise, O". The basso continuo part provides harmonic support with sustained notes and chords.

26

M Lord, in the mul - ti-tude of thy mer - cies. Hear the cry —

T Lord, in the mul - ti-tude of thy mer - cies. Hear the

Bar I rise, O Lord, in the mul - ti-tude of thy mer - cies. Hear the

Bar II — in the mul - ti-tude of thy mer - cies. Hear the

B Lord, in the mul - ti-tude of thy mer - cies. Hear the

This section continues the four-staff format. The vocal parts begin a new phrase: "Lord, in the mul - ti-tude of thy mer - cies. Hear the cry —". The basso continuo part remains active, providing harmonic foundation. The vocal entries alternate between the four voices, creating a polyphonic texture.

30

M — of the wi - dow, and let the com - plaint of the fa -

T cry of the wi - dow, and let the com - plaint

Bar I cry of the wi - dow, and let the com - plaint of the

Bar II cry of the wi - dow, and let the com - plaint of the

B cry of the wi - dow, and let the com - plaint

The musical score consists of six staves. The top five staves represent vocal parts: M (Mezzo-Soprano), T (Tenor), Bar I (Baritone), Bar II (Bass), and B (Bass). The bottom staff represents the continuo or basso continuo. The music is in common time, with a key signature of one flat. Measure 30 begins with a dotted half note followed by an eighth note in the basso continuo. The vocal entries follow with quarter notes and eighth notes. Measures 31-33 continue this pattern, with the vocal parts taking turns to sing the lyrics "cry of the widow, and let the complaint". Measure 34 begins with a dotted half note in the basso continuo, followed by eighth notes from the vocal parts.

34

M - ther-less, of the fa - ther-less come be - fore thee,

T of the fa - ther - less come be - fore, be - fore thee, be -

Bar I fa - ther-less, of the fa - ther - less come be - fore thee, be -

Bar II fa - ther - less come be - fore thee. Plead

B of the fa - ther-less, of the fa - ther-less come be - fore thee.

The musical score continues with six staves. The top five staves (M, T, Bar I, Bar II, B) represent the vocal parts, and the bottom staff represents the continuo. The music is in common time with a key signature of one flat. Measure 34 continues with the lyrics "ther-less, of the fa - ther-less come be - fore thee". Measures 35-37 continue this pattern, with the vocal parts taking turns to sing the lyrics "of the fa - ther - less come be - fore, be - before thee, be - fa - ther-less, of the fa - ther - less come be - fore thee, be - fa - ther - less come be - fore thee. Plead". Measure 38 begins with a dotted half note in the continuo, followed by eighth notes from the vocal parts.

Tomkins - *Arise, O Lord God*

38

M Plead thou their cause, plead thou their cause a - gainst the op -

T fore thee. Plead thou their cause a - gainst the op -

Bar I fore thee. Plead thou their cause, plead thou their cause a -

Bar II thou their cause a - gainst the op - pres - sor, the op - pres - sor, a - gainst the

B Plead thou their cause a - gainst the op-pres - sor, plead thou their

42

M pres - sor, a - gainst the op - pres - sor, a - gainst the op - pres - sor. But as for

T pres - sor, op - pres - sor, a - gainst the op - pres - sor. But as for

Bar I against the op - pres - sor, a - gainst the op - pres - sor. But as for

Bar II — op - pres - sor, a - gainst the op - pres - sor. But as for those

B cause a - gainst the op - pres - sor, a - gainst the op - pres - sor. But as for

46

M those that shew mer cy, re - mem -

T those that shew mer cy, for those that shew mer cy,

Bar I those that shew mer cy, that shew mer cy,

Bar II — that shew mer cy, for those that shew mer cy, re - mem - ber them, O

B those that shew mer cy, mer - - - cy, that shew mer - -

50

M - ber them, O Lord, for good, for good, re - mem - berthem, O

T O good Lord, re-mem - ber them, O Lord, for good, for good,

Bar I re - mem - ber them, O Lord, for good, O Lord, for good, re - mem - ber,

Bar II Lord, for good, for good, re - mem - ber them, O Lord, for

B cy, re - mem - ber them, O Lord, for good, re - mem -

54

M Lord, for good, and spare them, and spare them ac - cor - ding

T re - mem - ber them, for good, and spare them, and spare them ac - cor - ding

Bar I for good, re-mem - ber, and spare them, and spare them ac - cor - ding

Bar II good, for good, and spare them, spare them ac - cor - ding

B ber them, O Lord, for good, and spare them ac - cor - ding

58

M to the rich - es of thy mer - cies, the rich - es of thy mer - cies, mer -

T to the rich - es of thy mer - cies, the rich - es of thy mer - cies,

Bar I to the rich - es of thy mer - cies, the rich - es of thy mer - cies, the

Bar II to the rich - es of thy mer - cies, the rich - es of thy

B to the rich - es of thy mer - cies,

62

M cies, the rich - es of thy mer - - - - cies, _____

T the rich - es of thy mer - cies, _____ mer - - cies, _____

Bar I rich - es of thy mer - cies, of thy mer - - cies, in Je - sus Christ

Bar II mer - - - - cies, the rich - es of thy mer - cies, in Je -

B the rich - es of thy mer - - - - cies, _____ in Je - sus

66

M in Je - sus Christ our Lord, in Je -

T in Je - sus Christ our Lord,

Bar I our _____ Lord, in Je - sus Christ our Lord,

Bar II sus Christ our Lord, in Je - sus Christ our Lord, in Je - sus Christ our Lord,

B Christ our Lord, our Lord, in Je - sus Christ our Lord, Jesus Christ our Lord,

Tomkins - Arise, O Lord God

Musical score for "In Jesus Christ Our Lord" (Hymn 311). The score consists of five staves:

- M (Mezzo-Soprano):** Starts with a dotted half note followed by eighth notes.
- T (Tenor):** Starts with a dotted half note followed by eighth notes.
- Bar I (Bass):** Starts with a dotted half note followed by eighth notes.
- Bar II (Bass):** Starts with a dotted half note followed by eighth notes.
- B (Bass):** Starts with a dotted half note followed by eighth notes.

The lyrics are as follows:

- sus Christ our Lord, our Lord,
in Je - sus Christ our Lord, in Je -
in Je - sus Christ our Lord, in Je - sus Christ, in Je -
in Je - sus Christ our Lord, our Lord, in Je - sus
in Je - sus Christ our Lord, in Je - sus

78

M in Je - sus Christ our Lord, in Je - sus Christ our Lord, our Lord, our Lord.

T sus Christ our Lord, in Je - sus Christ our Lord.

Bar I Je - sus Christ, in Je - sus Christ our Lord, in Je - sus Christ our Lord.

Bar II in Je - sus Christ our Lord, Je-sus Christ our Lord.

B sus Christ our Lord, in Je - sus Christ our Lord.

83

M A - - - men, A - - - men.

T A - - - men, A - - - men.

Bar I A - - - men, A - - - men, A - - men.

Bar II A - - men, A - - men, A - - men.

B A - - men, A - - men.