

TURN THOU US, O GOOD LORD à 4

from *Musica Deo sacra* (London, 1668)

The last collect in
the Communion

Thomas Tomkins (1572-1656)

ed. Ross Jallo

MEDIUS
Mean
Turn thou us, O good Lord, and so shall we be turn -

CONTRATENOR
Tenor
Turn thou us, O good Lord, and so shall we be

TENOR
Baritone
Turn thou us, good Lord, and

BASSUS
Bass
Turn thou us, good Lord,

PARS ORGANICA

Detailed description: This block contains the first system of the musical score. It features five staves. The top four staves are vocal parts: Medius (Mean), Contratenor (Tenor), Tenor (Baritone), and Bassus (Bass). Each staff has a vocal line with lyrics underneath. The Medius part starts with a treble clef and a common time signature. The Contratenor, Tenor, and Bassus parts start with a soprano clef, a treble clef, and a bass clef respectively, all in common time. The Pars Organica part consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The music is in a key with two flats (B-flat and E-flat) and common time. The lyrics for the vocal parts are: Medius: 'Turn thou us, O good Lord, and so shall we be turn -'; Contratenor: 'Turn thou us, O good Lord, and so shall we be'; Tenor: 'Turn thou us, good Lord, and'; Bassus: 'Turn thou us, good Lord,'.

5
M ed. Be fa - vou - ra - ble, O Lord, be fa - vou - ra - ble to thy

T turn - ed. Be fa - vou - ra - ble, O Lord, be fa - vou - ra - ble

Bar so shall we be turn - ed. Be fa - vou - ra - ble, O Lord, be

B and so shall we be turn - ed. Be fa - vou - ra - ble, O Lord,

Detailed description: This block contains the second system of the musical score, starting at measure 5. It features five staves. The top four staves are vocal parts: Medius (M), Tenor (T), Baritone (Bar), and Bass (B). Each staff has a vocal line with lyrics underneath. The Medius part starts with a treble clef and a common time signature. The Tenor, Baritone, and Bass parts start with a soprano clef, a treble clef, and a bass clef respectively, all in common time. The Pars Organica part consists of two staves (treble and bass clefs) with a grand staff bracket on the left. The lyrics for the vocal parts are: M: 'ed. Be fa - vou - ra - ble, O Lord, be fa - vou - ra - ble to thy'; T: 'turn - ed. Be fa - vou - ra - ble, O Lord, be fa - vou - ra - ble'; Bar: 'so shall we be turn - ed. Be fa - vou - ra - ble, O Lord, be'; B: 'and so shall we be turn - ed. Be fa - vou - ra - ble, O Lord,'.

9

M
peo - ple which turn, which turn to_ thee in_ weep - ing,

T
to thy peo - ple which turn, which turn to_ thee in_ weep -

Bar
fa - vou - ra - ble to thy peo - ple which turn, which turn to_

B
be fa - vou - ra - ble to thy peo - ple which turn, which

12

M
fast - ing, and pray - ing. For thou art a mer - ci -

T
ing, fast - ing, and pray - ing. For thou art a

Bar
thee in weep - ing, fast - ing, and pray - ing.

B
turn to_ thee in weep - ing, fast - ing, and pray - ing.

16

M
- - ful God, full of com - pas - si - on, long -

T
mer - ci - ful God, full of com - pas - si - on,

Bar
For thou art a mer - ci - ful God, full of com - pas -

B
For thou art a mer - ci - ful God, full of

20

M
suf - f'ring and of great pi - ty. Thou spar'st when we de -

T
long - suf - f'ring and of great pi - ty. Thou spar'st when

Bar
si - on, long - suf - fer - ing and of great pi - ty.

B
com - pas - si - on, long - suf - f'ring and of great pi -

24

M
serve — pu - nish - ment, and in thy

T
we de - serve — pu - nish - ment, and

Bar
Thou spar'st when we de - serve pu - nish - ment,

B
ty. Thou spar'st when we de - serve — pu - nish -

27

M
wrath think'st up - on mer - cy, and in thy wrath

T
in thy wrath think'st up - on mer - cy, and

Bar
and in thy wrath think'st up - on mer - cy,

B
ment, and in thy wrath think'st up - on mer -

30

M *think'st up - on mer - cy. Spare thy peo - ple, O good*

T *in thy wrath think'st up - on mer - cy. Spare thy peo - ple,*

Bar *and in thy wrath think'st up - on mer - cy.*

B *cy, and in thy wrath think'st up - on mer - cy.*

34

M *Lord, spare them and let not, let not thine he -*

T *O good Lord, spare them and let not, let*

Bar *Spare thy peo - ple, good Lord, spare*

B *Spare thy peo - ple, O good Lord,*

37

M
- ri - tage, spare them and let not thine he-ri - tage, let not

T
not thine he - ri - tage, spare them and let not thine he - ri - tage,

Bar
them and let not, let not thine he - ri - tage, spare them and let

B
spare them and let not, let not thine he - ri - tage, and let not

41

M
thine he - ri - tage, let not thine he-ri - tage be brought to

T
let not thine he - ri - tage, let not thine he-ri - tage be

Bar
not thine he-ri - tage, let not thine he - ri - tage, thine he - ri -

B
thine he - ri - tage, let not thine he - ri - tage, thine

45

M
con - fu - si - on. Hear us, O Lord, for thymer-cy is

T
— brought to con - fu - si - on. Hear us, O Lord, for thy

Bar
tage be brought to con - fu - si - on. Hear us,

B
he - ri-tage be brought to con - fu - si - on. Hear

Detailed description: This block contains the musical score for measures 45 through 48. It features four vocal parts: Soprano (M), Alto (T), Tenor (Bar), and Bass (B), along with a piano accompaniment. The music is in a minor key with a common time signature. The lyrics are: 'con - fu - si - on. Hear us, O Lord, for thymer-cy is' (M); '— brought to con - fu - si - on. Hear us, O Lord, for thy' (T); 'tage be brought to con - fu - si - on. Hear us,' (Bar); and 'he - ri-tage be brought to con - fu - si - on. Hear' (B). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

49

M
great, and af - ter the mul-ti-tude of thy mer-cies look up-on

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

Bar
— O Lord, for thy mer-cy is great, and af - ter the mul-ti-tude of thy

B
— us, O Lord, for thy mer-cy is great, and af - ter the mul-ti-tude

Detailed description: This block contains the musical score for measures 49 through 52. It features the same four vocal parts and piano accompaniment as the previous block. The lyrics are: 'great, and af - ter the mul-ti-tude of thy mer-cies look up-on' (M); 'mer-cy is great, and af - ter the mul-ti-tude of thy mer - cies look' (T); '— O Lord, for thy mer-cy is great, and af - ter the mul-ti-tude of thy' (Bar); and '— us, O Lord, for thy mer-cy is great, and af - ter the mul-ti-tude' (B). The piano accompaniment continues with harmonic support for the vocal lines.

53

M
us, look up - on us, up - on us.

T
up - on us, look up - on us, up - on us.

Bar
mer - cies look up - on us, up - on us, look up - on us, up - on us.

B
of thy mer - cies look up - on us, on us.