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MUSICA ANTIQUATA

BEING

ESSAYS IN MODAL COMPOSITION

PART I

BY

H. ELLIS WOOLDRIDGE

Antiquare. In modum pristinum reducere.—*Festus*

HENRY FROWDE

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COLLECT FOR THE SUNDAY AFTER ASCENSION DAY (O God the
King of Glory)

THE CHORAL PORTIONS
OF THE ORDER OF THE
HOLY COMMUNION.

FOR FOUR VOICES,
THE TREBLE SINGING THE PLAIN SONG OF MERBECKE,
WITH THE NECESSARY ADDITIONS.

BY
H. ELLIS WOOLDRIDGE.

PREFACE.

THE music here offered for the choral part of the Order of Holy Communion consists, almost entirely, of a simple modal setting of the plainsong contained in Merbecke's "Book of Common Prayer Noted."

That work, however, which issued from the press of Richard Grafton, the King's printer, in 1550, was based upon the first Prayer Book of Edward the Sixth, and is in consequence, in several important respects, unsuitable to the modern use. Certain alterations and additions therefore have been made, in preparing the present work, in order to bring the music of Merbecke's composition into proper correspondence with the words of our modern Prayer Book service. The nature and extent of these variations, and the necessity for them, will appear from the following short account.

Kyrie eleison. Merbecke's Kyrie consists only of the three short ejaculations—*Lord have mercy upon us; Christ have mercy upon us; Lord have mercy upon us*—as in the old unreformed service. The music given for the first of these has been adopted in this work for the opening clause of the Responses to the Commandments; the remaining clauses of the Responses, for which no music exists in Merbecke, have been composed upon the words of the later Prayer Books.

The Creed. The order of the clauses, *And he shall come again, &c.*, and *Whose kingdom, &c.*, is in Merbecke the reverse of ours. This has, of course, been corrected here.

Sanctus and Benedictus. At the request of musicians familiar with the modern choral practice, I have included in the present work a setting of the *Benedictus*, the plainsong of which is placed by Merbecke, continuing the old use, immediately after the *Sanctus*.¹ Merbecke's final clause of the *Sanctus* is *Osanna in the highest*. This, of course, is in accordance with the unreformed use, but contrary to the later Prayer Book version, which gives *Glory be to thee, &c.* This latter clause is found, in Merbecke, concluding the *Benedictus*. In this work the *Benedictus* receives its proper ending, *Osanna, &c.*, and the *Sanctus* is made to end as in our Prayer Book, with *Glory be to thee, &c.*

Paternoster. The Lord's Prayer, in Merbecke's time, was sung by the priest alone as far as the word *temptation*, the people responding, *But deliver us from evil*. The Doxology, *For thine is the kingdom, &c.*, was apparently not sung, since music for it is wanting in Merbecke; this has now been composed to accompany the words

¹ In the same request was included the *Agnus Dei*, which also appears in Merbecke's book at the end of the service, immediately before the Post Communions.

of the Prayer Book. It may also be mentioned that in Merbecke's original the music of the *Paternoster* appears in notes of only half-value, as compared with the rest of the book¹; this has been corrected in the present work, and the notation is thus made consistent throughout.

Gloria. In the *Gloria*, as given here, one of the clauses, *Thou that takest away, &c.*, appears within brackets. This clause is not to be found either in Merbecke's version or in Edward's first Prayer Book, in accordance with which that version was composed. It occurs for the first time in Edward's second Prayer Book, 1552. The music given for it in our setting is a mere repetition of that composed by Merbecke for the clauses in the first Prayer Book.

Finally, attention may be drawn to two alterations of notes given in Merbecke. In the *Creed* the opening note of the priest's intonation is in the modern use erroneously sung as C; Merbecke's note is D. In the *Paternoster*, the note which, six times repeated, opens Merbecke's composition is given as B; this, however, must be a mistake, since B is quite inadmissible as an initial in Mode VIII., while C, which is given in Dr. Rimbault's edition (1845), from a copy in his possession, is the most usual one, and has been adopted here.

H. E. W.

¹ The shortness of the notes was perhaps intended to express the greater rapidity of the single voice in melody.

KYRIE ELEISON.

Lord, have mer - cy up - on us; and in - cline our hearts to keep this law.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a vocal line with lyrics and a piano accompaniment of chords. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic foundation with chords and some melodic movement.

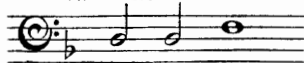
Lord, have mer - cy up - on us; and write all these Thy laws in our hearts, we be - seech Thee.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It continues the vocal line with lyrics and piano accompaniment. The lower staff is in bass clef with the same key signature and time signature, continuing the harmonic support.

THE CREED.

Mode IX, transposed.

ORGAN.



I be - lieve in one God, The Fa - ther Al - might - y Ma - ker of Heaven

 The first system of the musical score. It features a vocal line with square note heads and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music is in a key with one flat and common time. The vocal line begins with a fermata over the first note.

and earth, and of all things vis - i - ble and in - vis - i - ble: And in one Lord Je - sus Christ,

 The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment features a steady bass line and chords in the right hand.

the on - ly be - got - ten Son of God, be - got - ten of His Fa - ther be - fore all worlds. God of God,

 The third system of the musical score. It continues the vocal line and piano accompaniment. The piano accompaniment includes a prominent bass line and chords in the right hand.

Light of Light, Ve - ry God of Ve - ry God, be - gotten not made, be - ing of one substance with

the Fa - ther, by whom all things were made; who for us men, and for our sal - va - tion,

came down from Heaven and was incarnate by the Ho - ly Ghost of the Virgin Ma - ry, and was made man,

and was cru - ci - fied al - so for us, un - der Pon - ti - us Pi - late He suff' red and was bu - ri - ed.

And the third day He rose a_gain ac_cord_ing to the Scrip_tures, and ascend_ed in_to Heaven,

The first system of the musical score consists of a vocal line at the top and a piano accompaniment below. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a common time signature (C). The lyrics are: "And the third day He rose a_gain ac_cord_ing to the Scrip_tures, and ascend_ed in_to Heaven,"

and sit_teth on the right hand of the Fa_ther: and He shall come again with glo_ry to judge both the quick

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "and sit_teth on the right hand of the Fa_ther: and He shall come again with glo_ry to judge both the quick"

and the dead: whose King_dom shall have no end. And I believe in the Ho_ly Ghost the Lord and

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "and the dead: whose King_dom shall have no end. And I believe in the Ho_ly Ghost the Lord and"

Giv_er of life; who pro_ceed_eth from the Fa_ther and the Son, who with the Fa_ther and the Son

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Giv_er of life; who pro_ceed_eth from the Fa_ther and the Son, who with the Fa_ther and the Son"

to_gether is wor_shipped and glo_ri_fied, who spake by the Pro_phets. And I be_lieve one

Cath_o-lic and A_pos-to-lic Church. I acknowledge one Baptism for the re_mis-sion of sins.

And I look for the Resurrec-tion of the dead: and the life of the world to come. A-men.

A - - men.

THE OFFERTORIES.

I.

Mode II, transposed.

Let your light so shine be fore men, that they may see your good works

and glo - ri - fy your Fa - ther which is in Heaven.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a soprano or alto range, with a melodic line that is mostly eighth and quarter notes. The piano accompaniment features a steady bass line and chords in the right hand.

II.

Mode II.

Lay not up for yourselves trea_sure up_on the earth where the rust and moth doth cor_rupt,

The second system continues the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern of chords.

and where thieves break through and steal; but lay up for your_selves trea_sures in Heaven,

The third system continues the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern of chords.

where nei_ler rust nor moth doth cor_rupt, and where thieves do not break through and steal.

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment has a consistent rhythmic pattern of chords.

III.

Mode VIII.

What - so - ev - er ye would that men should do un - to you, even - so do you

un - to them, for this is the Law and the Pro - phets.
and the Pro - phets.

IV.

Mode II, transposed.

Not ev - 'ry one that saith un - to Me, Lord, Lord, shall en - ter in - to the King -

- dom of Heaven, but he that doth the Will of My Fa - ther which is in Heaven.

SANCTUS.

Mode II, transposed.

Ho - ly, Ho - ly, Ho - ly Lord God of hosts.

Heaven and earth are full of Thy glo - ry.

Glo - ry be to Thee, O Lord most high; A - men.

The musical score consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The first system contains the lyrics 'Ho - ly, Ho - ly, Ho - ly Lord God of hosts.' The second system contains 'Heaven and earth are full of Thy glo - ry.' The piano accompaniment in the second system has some notes with the word 'are' written below them. The third system contains 'Glo - ry be to Thee, O Lord most high; A - men.' The piano accompaniment features various chords and melodic lines.

BENEDICTUS.

Mode II, transposed.

Bless-ed is he that com-eth in the Name of the Lord. Ho-san-na in the High-est.

The musical score consists of one system. It has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The lyrics are 'Bless-ed is he that com-eth in the Name of the Lord. Ho-san-na in the High-est.' The piano accompaniment features a steady rhythmic pattern with chords.

AGNUS DEI.

Mode I.

O Lamb of God, that tak'st a-way the sins of the world,

The first system of the musical score for 'Agnus Dei'. It features a vocal line at the top with square noteheads and a piano accompaniment below. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music is in a simple, homophonic style with a steady rhythm.

have mer - cy up - on us. O Lamb of God, that tak'st a-way

have mer - cy up - on..... us.

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a double bar line and a key signature change to one sharp (F#) in the middle of the system.

the sins of the world, have mer - cy up - on us. O Lamb of God,

have mer - cy up - on..... us.

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a double bar line and a key signature change to one sharp (F#) in the middle of the system.

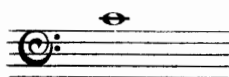
that tak'st a-way the sins of the world, grant us Thy peace.

The fourth and final system of the musical score. It concludes the vocal line and piano accompaniment. The piano part includes a double bar line and a key signature change to one sharp (F#) at the end of the system.

PATER NOSTER.

Mode VIII.

ORGAN.



Our Fa - ther which art in Heaven, hal - low - ed be Thy Name.

Thy King - dom come, Thy will be done in earth, as it is in Heaven.

Give us this day our dai - ly bread, And for - give us our tres - pass - es,

as we for - give them that tres - - pass a - gainst us.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "as we for - give them that tres - - pass a - gainst us." The piano accompaniment is written on two staves (treble and bass clefs) and features a steady harmonic accompaniment with various chords and melodic lines.

And lead us not in - to temp - ta - ti - on. But de - li - ver

The second system continues the musical score. The vocal line has the lyrics "And lead us not in - to temp - ta - ti - on. But de - li - ver". The piano accompaniment continues with similar harmonic support, including some fermatas over certain notes.

us from e - vil. For Thine is the King - dom, the power and the

The third system begins with the lyrics "us from e - vil." followed by "For Thine is the King - dom, the power and the". The piano accompaniment provides a consistent harmonic background for the vocal line.

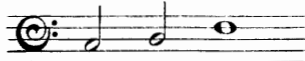
glo - ry, for e - ver and e - ver; A - - - men.

The fourth and final system on the page contains the lyrics "glo - ry, for e - ver and e - ver; A - - - men." The piano accompaniment concludes the piece with a final chord and a fermata.

GLORIA IN EXCELSIS.

Mode IV.

ORGAN.



Glo - ry be to God on High. And in earth peace, good will towards men.

We praise Thee, we bless Thee, we wor - ship Thee, we glo - ri - fy Thee.

We give thanks to Thee for Thy great glo - ry, O Lord God, Heaven - ly King,

God the Fa - ther Al - might - y. O Lord the on - ly be - got - ten Son

Je - - - su Christ, O Lord God, Lamb of God, Son of the Fa - ther,

that ta - kest a - way the sins of the world, have mer - cy up - on us;

Thou that ta - kest a - way the sins of the world, have mer - cy up - on us;

Thou that ta - kest a - way the sins of the world, re - ceive our prayer.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Thou that ta - kest a - way the sins of the world, re - ceive our prayer." The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Thou that sit - test at the right hand of God the Fa - ther, have mer - cy up - on us:

have mer - cy up - on..... us:

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Thou that sit - test at the right hand of God the Fa - ther, have mer - cy up - on us:" followed by "have mer - cy up - on..... us:". The piano accompaniment includes a fermata over the final chord of the system.

For Thou on - ly art ho - ly, Thou on - ly art the Lord, Thou on - ly O Christ

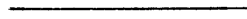
The third system of music continues the vocal line and piano accompaniment. The lyrics are: "For Thou on - ly art ho - ly, Thou on - ly art the Lord, Thou on - ly O Christ". The piano accompaniment features a steady bass line and chords in the right hand.

with the Ho - ly Ghost art most high in the glo - ry of God the Fa - ther. A - men.

A - - - men.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "with the Ho - ly Ghost art most high in the glo - ry of God the Fa - ther. A - men." followed by "A - - - men." The piano accompaniment includes a fermata over the final chord of the system.

APPENDIX.



TRANSPOSITIONS.

OFFERTORIES.

I.

Let your Light so shine be - fore men that they may see your good works

and glo - ri - fy your Fa - ther which is in Heaven.

II.

Lay not up for yourselves trea - sure up - on the earth, where the rust and moth doth

cor - rupt, and where thieves break thro' and steal. But lay up for yourselves trea - sures in Heaven,

where nei - ther rust nor moth doth cor - rupt, and where thieves do not break thro' and steal.

AGNUS DEI.

O Lamb of God that tak'st a-way the sins of the world,
 have mer - cy up - on us. O Lamb of God that tak'st a-way
 the sins of the world, have mer - cy up - on us. O Lamb of God
 that tak'st a-way the sins of the world, grant us Thy peace.

GLORIA IN EXCELSIS.

ORGAN.

Glo - ry be to God on High.
 And in earth peace, good will tow'rds men. We praise Thee

we bless Thee, we wor-ship Thee, we glo-ri-fy Thee, we give thanks to Thee

for Thy great glo-ry, O Lord God, Heavenly King, God the Fa-ther Al-might-y;

Je - su Christ,
O Lord, the on-ly be-got-ten Son Je - su Christ, O Lord God,
Je - su Christ,

Lamb of God, Son of the Fa-ther that ta-kest a-way the sins of the world,

have mer-cy up-on us; Thou that ta-kest a-way the sins of the world,

have mer - cy up - on us; Thou that ta - kest a - way the sins of the world,

re - ceive our prayer; Thou that sit - test at the right hand of God the Fa - ther,

have mer - cy up - on us. us.

have mer - cy up - on..... us. For Thou on - ly art Ho - ly,

have mer - cy up - on us.

Thou on - ly art the Lord, Thou on - ly O Christ, with the Ho - ly Ghost,

art most High in the glo - ry of God the Fa - ther. A - men.

A - - - men.

A - men.

THE COLLECT

FOR THE SUNDAY AFTER ASCENSION DAY.

“O GOD, THE KING OF GLORY.”

FOR FOUR VOICES.

BY

H. E. WOOLDRIDGE.

COLLECT FOR THE SUNDAY AFTER ASCENSION DAY.

Mode VIII.

O God, the King of Glo - - ry,
 O God, the King of Glo - - ry, who
 O God, the King of Glo - - ry,
 O God, the King of Glo - - ry,

who hast ex - alt - - - ed Thine
 hast ex - alt - - - ed Thine on - - -
 who hast ex - alt - - - ed Thine on - - - ly
 who hast ex - alt - ed Thine

on - - ly Son Je - sus Christ with great tri - umph un - to.....

- - ly... Son Je - - sus Christ..... with great tri - umph

Son Je - - - - sus Christ with great tri - umph, with

on - - - ly Son Je - sus Christ with great tri - umph, with

..... Thy King - dom,..... Thy King - - - dom in Heaven,

un - to..... Thy King - dom, Thy King - - dom in Heaven,

great tri - umph un - to Thy King - dom in Heaven, We.....

great tri - umph un - to Thy King - dom in..... Heaven,

We be-seech Thee, leave us not

We be - seech Thee, leave

..... be-seech Thee, leave us not com-fort-less, leave us not com - fort -

We be - seech Thee, leave us not com-fort - less, but

com-fort-less, leave us not com - fort - less, leave us not com - - -

us not com-fort - less,..... leave us not com-fort -

- less, but send to us Thy Ho - - - ly Ghost to

send to us Thy Ho - - - ly Ghost to com - - -

- - fort - less, we..... be - seech Thee, leave us not com - fort - less, leave
 - less, we.... be - seech Thee, leave us not com - fort -
 com - fort us,..... leave us not com - fort - less, not com - fort -
 - fort us,..... leave us not com - fort -

.... us not com - fort - less, not com - fort - less, but send to
 - less, but send to us Thy Ho - - - ly
 - less, leave us not com - fort - less,..... but send to
 - less, but send to us Thy Ho - - - ly

us Thy Ho - - - ly Ghost..... to com - - - fort

Ghost to com - fort us, to com - fort us, to com - fort

us Thy Ho - ly Ghost, to com - fort us, to com - - - fort

Ghost to com - fort us, to com - - - - - fort

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "us Thy Ho - - - ly Ghost..... to com - - - fort". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

us; and ex - alt us, ex - alt us, ex - alt us un - to.....

us, and ex - alt us,..... ex - alt us,..... ex - alt.....

us, and ex - alt us, ex -

us, and ex - alt

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "us; and ex - alt us, ex - alt us, ex - alt us un - to.....". The piano accompaniment continues with harmonic support for the vocal lines.

.... the same place, the same place,..... ex - alt us un - to..... the same

.... us un - to the same place,..... ex - alt us un - to the same

- alt us un - to the same place, ex - alt us un - to the same....

us un - to the same place,..... ex - alt us un - to the same

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: ".... the same place, the same place,..... ex - alt us un - to..... the same", ".... us un - to the same place,..... ex - alt us un - to the same", "- alt us un - to the same place, ex - alt us un - to the same....", and "us un - to the same place,..... ex - alt us un - to the same".

place whi - ther our Sa - viour Christ is gone.....

place whi - ther our Sa - viour Christ is gone be - fore, is....

place whi - ther our Sa - viour Christ is gone be -

place whi - ther our Sa - viour Christ is gone, is gone.....

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "place whi - ther our Sa - viour Christ is gone.....", "place whi - ther our Sa - viour Christ is gone be - fore, is....", "place whi - ther our Sa - viour Christ is gone be -", and "place whi - ther our Sa - viour Christ is gone, is gone.....".

..... be - fore;..... who liv - eth and
gone, is gone..... be - fore; who liv - eth and
- fore,..... is gone..... be - fore; who
..... is gone be - - - fore; who

reign - eth with Thee and the Ho - ly Ghost,..... with
reign - eth with Thee and the Ho - ly Ghost, the Ho - - ly
liv - eth and reign - eth reign - eth with Thee and..... the Ho - ly
liv - eth and reign - eth reign - eth with Thee and..... the Ho - ly

Thee and the Ho - - - ly Ghost, One God.....
Ghost, with Thee and..... the Ho - ly Ghost, One God..... world
Ghost, with Thee and the Ho - ly Ghost, One God,
Ghost, Thee and the Ho - ly Ghost,..... One

.... world with - out end, A - - - men.....
with - out end,..... A - men.
One God..... world with - out end, A - men.
God..... world with - out end, A - men.