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MUSICA ANTIQUATA

BEING

ESSAYS IN MODAL COMPOSITION

PART I

BY

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Antiquare. In modum pristinum reducere.—*Festus*

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OXFORD UNIVERSITY PRESS

LONDON, NEW YORK, AND TORONTO

CONTENTS.

CHORAL PORTIONS OF THE ORDER OF HOLY COMMUNION:—

	PAGE
KYRIE ELEISON	9
THE CREED	10
OFFERTORIES—	
i. Let your Light so shine	13
ii. Lay not up for yourselves	14
iii. Whatsoever ye would	15
iv. Not every one that saith unto me	15
SANCTUS	16
BENEDICTUS	16
AGNUS DEI	17
PATER NOSTER	18
GLORIA IN EXCELSIS	20

19/21
Reveries 5/6.

APPENDIX OF TRANSPOSITIONS:—

OFFERTORIES—	
i. Let your Light so shine	25
ii. Lay not up for yourselves	25
AGNUS DEI	26
GLORIA IN EXCELSIS	26

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.

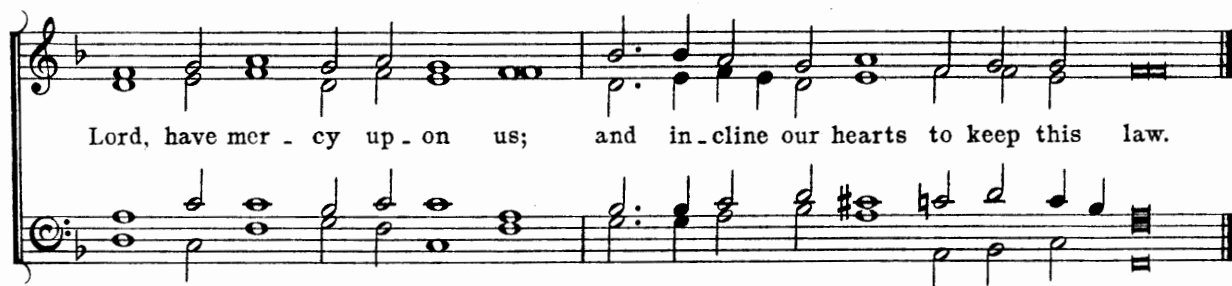
Gloria. In the *Gloria*, as given here, one of the clauses, *Thou that takest away, &c.*, appears within brackets. This clause is not to be found either in Merbecke's version or in Edward's first Prayer Book, in accordance with which that version was composed. It occurs for the first time in Edward's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

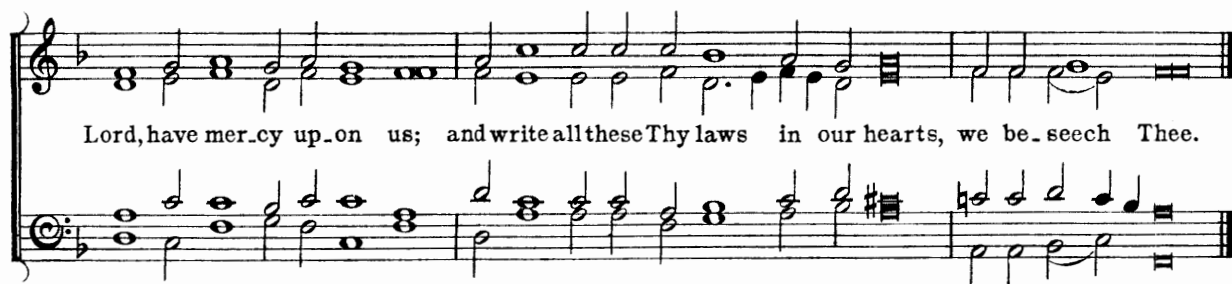
¹ The shortness of the notes was perhaps intended to express the greater rapidity of the single voice in melody.

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). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff, with hyphens under the words 'mer - cy' and 'up - on' to indicate syllables across notes. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and chords.



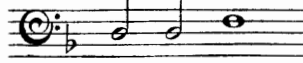
Lord, have mer - cy up - on us; and write all these Thy laws in our hearts, we be - seech Thee.

The second system of music also consists of two staves in the same key signature and time signature as the first. The lyrics are written below the upper staff, with hyphens under 'mer - cy' and 'up - on'. The musical notation continues with similar note values and rests, ending with a double bar line.

THE CREED.

Mode IX, transposed.

ORGAN.



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

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

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

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 (treble and bass clefs) with a key signature of one flat. The music is in a common time signature. 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_gher 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 clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff with a key signature of one flat. The lyrics are: "and glo - ri - fy your Fa - ther which is in Heaven."

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 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 clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. The lyrics are: "Lay not up for yourselves trea_sure up_on the earth where the rust and moth doth cor_rupt,"

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

The third 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 clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. The lyrics are: "and where thieves break through and steal; but lay up for your_selves trea_sures in Heaven,"

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

The fourth 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 clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. The lyrics are: "where nei_ler rust nor moth doth cor_rupt, and where thieves do not break through and steal."

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.

BENEDICTUS.

Mode II, transposed.

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

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 a treble clef and a piano accompaniment below with a grand staff (treble and bass clefs). The lyrics are 'O Lamb of God, that tak'st a - way the sins of the world,'. The piano part consists of chords and moving lines in both hands.

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. The vocal line continues with 'have mer - cy up - on us. O Lamb of God, that tak'st a - way'. The piano accompaniment continues. There is a double bar line in the middle of the system, after the first phrase.

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. The vocal line continues with 'the sins of the world, have mer - cy up - on us. O Lamb of God,'. The piano accompaniment continues. There is a double bar line in the middle of the system, after the first phrase.

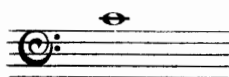
that tak'st a - way the sins of the world, grant us Thy peace.

The fourth and final system of the musical score. The vocal line concludes with 'that tak'st a - way the sins of the world, grant us Thy peace.' The piano accompaniment concludes with a final chord and a double bar line.

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 a 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 chords and moving 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 the final notes of the system.

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 rich harmonic texture throughout the system.

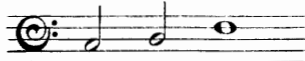
glo - ry, for e - ver and e - ver; A - - - men.

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 cadence.

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 at the top and a piano accompaniment below. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "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:

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 features a prominent bass line with a key signature change to two sharps (F# and C#) in the final measure.

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 maintains the two-sharp key signature.

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 ends with a final chord in the two-sharp key signature.

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,

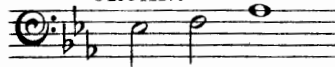
where nei - ther rust nor moth doth cor - rupt, and where thieves do not break thro' and steal.

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'rd's 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 vocal parts continue their four-part setting. The piano accompaniment maintains the harmonic structure.

.... 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.