

O SING UNTO THE LORD A NEW SONG

Psalm 149:1-2

from *Musica Deo sacra* (London, 1668)

Thomas Tomkins (1572-1656)

ed. Ross Jallo

The musical score consists of five staves, each with a different vocal part:

- MEDIUS** (Means I & II): Treble clef, common time. Notes: - (rest), o, o, o, o, p, (rest), o, - (rest), a.
- CONTRATENOR** (Tenors I & II): Treble clef, common time. Notes: - (rest), - (rest).
- TENOR** (Baritone): Treble clef, common time. Notes: o, o, o, o, o, o, o, o, o, o.
- BASSUS** (Basses I & II): Bass clef, common time. Notes: - (rest), o, o, o, o, o, o, o, o.
- PARS ORGANICA**: Treble clef, bass clef, common time. Notes: - (rest), o, o, 8, 8, o, o, 8, 8, o, o, o, o, 8.

Lyrics are provided for the first three staves:

0 sing un - to the Lord a new song, a
0 sing un - to the Lord a new song, a new song.
0 sing un - to the Lord a new

II

M I to the Lord a new song, a new song, to the Lord a new

M II new song, O sing unto the Lord, unto the Lord a new

T I a new song, sing unto the Lord, the Lord a new

T II O sing unto the Lord, sing unto the Lord a new

Bar song, O sing unto the Lord a new song,

B I O sing unto the Lord, unto the Lord a new song,

B II Lord a new song, a new

16

M I song, a new song, a new song, a new _____

M II song, a new song, a new song, a new song, a new

T I song, a new song, a new song, a new song, a new song, anew

T II song, a new song, a new song, a new song, sing un - to the Lord a

Bar a new song, a new song, a new song, sing a new

B I a new song, a new song, a new

B II song, a new song, a new song, a new

21

M I song. Let the con - gre - ga - ti - on of saints, let the con - gre -

M II song. Let the con - gre - ga - ti - on of saints, let the con - gre -

T I song. Let the con - gre - ga - ti - on of saints, let the con - gre -

T II song. Let the con - gre - ga - ti - on of saints, let the con - gre -

Bar song. Let the con - gre - ga - ti - on of saints, let the con - gre -

B I song. Let the con - gre - ga - ti - on of saints, let the con - gre - ga - ti -

B II song. Let the con - grega - ti - on of saints, let the con - gre -

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M I ga - ti - on of saints sing praise un - to him,

M II ga - ti - on of saints sing praise un - to him, sing praise un - to

T I ga - ti - on of saints sing praise un - to him, sing _____ praise un - to

T II ga - ti - on of saints sing _____ praise un - to him, un - to

Bar ga - ti - on of saints sing praise un - to him, sing praise un - to him, sing praise un - to

B I on sing praise un - to him, sing praise un - to

B II ga - ti - on of saints sing praise un - to him,

Bass (Accompaniment staff)

The lyrics are as follows:

ga - ti - on of saints sing praise un - to him,
 ga - ti - on of saints sing praise un - to him, sing praise un - to
 ga - ti - on of saints sing praise un - to him, sing _____ praise un - to
 ga - ti - on of saints sing _____ praise un - to him, un - to
 ga - ti - on of saints sing praise un - to him, sing praise un - to him, sing praise un - to
 on sing praise un - to him, sing praise un - to
 ga - ti - on of saints sing praise un - to him,

30

M I sing praise un-to him, un - to him, sing praise un - to him.

M II him, sing praise un-to him, sing praise _____ un-to him. Let Is - ra-

T I him, sing praise un-to _____ him, sing praise un-to him, to him.

T II him, sing praise, sing praise un-to him, un-to him, to him. Let Is - ra-el,

Bar _____ him, to him, to him, sing praise un-to him. Let

B I him, sing praise un-to him, sing praise un-to him. Let Is - ra-el,

B II sing praise un-to him, sing praise un - to him. Let

Piano accompaniment (measures 30-31):
 Measure 30: Forte (f) dynamic, G major chord.
 Measure 31: G major chord, bass line on D.

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M I

M II

T I

T II

Bar

B I

B II

re - joice in him that made him, that made him,

made him, made him, re - joice in him that made him,

him, re - joice in him that made him, that made him, re -

made him, that made him, re - joice in him that made

him, re - joice, re - joice in him that

re - joice in him that made him, re - joice in him that made him, that

made, that made him, re - joice in him that made him, re -

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M I made him, re - joice in him that made him, that _____ made him,

M II re - joice in him that made him, that _____ made

T I s' joice in him that made him, that made him, that made him, and

T II him, made him, re - joice in him that made _____ him,

Bar s' made him, in _____ him that made _____ him,

B I made him, re-joice in him that made _____ him, and let the

B II joice in him that made him, re - joice in him that made, that made him, _____

46

M I and let the child-ren of Si - on, and let the child-ren of Si -

M II him, and let the child - ren of Si - on,

T I let the child-ren of Si - on, and let the child-ren of Si - on,

T II and let the child-ren of Si - on, the child-ren of Si - on,

Bar and let the child-ren of Si - on, of Si -

B I child-ren of Si - on, the child-ren of Si - on,

B II — and let the child-ren of Si - on, the

Chorus (Bass and Treble staves):

{ G: G G G G | G G G G | G G G G | G G G G | G G G G | G G G G | G G G G }

B: B B B B | B B B B | B B B B | B B B B | B B B B | B B B B | B B B B }

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M I

on, _____ of Si -

M II

the child-ren of Si - on, the child - ren of Si-on, of Si -

T I

the child - ren of Si - on, the child - ren of Si -

T II

of Si - on, the child-ren of Si-on, of Si -

Bar

on, of Si - on, the child - ren of Si - on

B I

the child - ren of Si - on, of Si -

B II

child - ren of Si - on, of Si - on, of Si -

Accompaniment (Bassoon and Double Bass)

Accompaniment (Double Bass)

55

M I on for ev - er sing, for ev - er sing,

M II on for ev - er sing, ev - er sing, for ev - er

T I on for ev - er sing, for ev - er sing, for ev - er sing,

T II on for ev - er sing, for ev - er sing, for ev - er sing, for ev -

Bar for ev - er sing, for ev - er sing, for ev - er

B I on for ev - er sing, for ev - er

B II on for ev - er sing,

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M I
for ev - er sing Al - le - lu - ia, Al - le - lu - ia, Al - le - -

M II
sing, ev - er sing Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

T I
for ev - er sing Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

T II
- er sing, ev - er sing Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Bar
sing Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

B I
sing, for ev - er sing Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

B II
for ev - er sing Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

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M I lu - ia, Al - le - lu - ia,

M II Al - le - lu - ia, Al - le - lu - ia, Al - le -

T I — Al - le - lu - ia,

T II Al - le - lu - ia, Al - le - lu -

Bar Al - le - lu - ia, Al - le - lu - i -

B I - i - a, Al - le - lu - i - a, Al - le -

B II a, Al - le - lu - ia, Al - le - lu - i - a, Al - le -

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M I Al - - le - lu - ia, Al - le - lu - ia,

M II lu - ia, Al - le - lu - ia, Al - le - lu -

T I - o o #o o - o #o - o o #o o

T II - i - a, Al - le - lu - i - a, Al - le - lu - i - a,

Bar a, Al - le - lu - i - a, Al -

B I lu - i - a, Al - le - lu - i - a, Al - le - lu - i -

B II lu - ia, Al - le - lu - i - a, Al - le -

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M I

Al - le - lu - ia, Al-le - lu - ia, Al - - le -

M II

- i - a, Al - le - lu - i - a, Al-le - lu - i - a,

T I

- lu - ia, Al-le - lu - i - a, Al - le - lu - ia,

T II

Al - le - lu - ia, Al - - le - lu -

Bar

- le - lu - i - a, Al - le - lu - i - a,

B I

a, Al-le - lu - ia, Al - le - lu - ia,

B II

lu - ia, Al-le - lu - i - a, Al-le - lu - ia, Al - le - lu - i - a, Al-le - lu - i -

The musical score consists of eight staves, each representing a different voice or part. The voices are labeled vertically on the left: M I, M II, T I, T II, Bar, B I, B II, and a basso continuo line at the bottom. The music is in G major, indicated by the treble clef and key signature. The time signature is 4/4. The lyrics "Alleluia" are repeated throughout the piece, with slight variations in the vocal entries. The musical notation includes various note heads (circles, squares, diamonds, etc.) and rests, suggesting a specific performance style or historical context. The basso continuo line at the bottom provides harmonic support with sustained notes and chords.

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M I lu - i - a, Al - le - lu - i - a.

M II — Al - le - lu - i - a, Al - le - lu - i - a.

T I Al - le - lu - ia, Al - le - lu - i - a, Al - le - lu - ia.

T II ia, Al - le - lu - ia, Al - le - lu - ia.

Bar Al - le - lu - ia, Al - le - lu - i - a.

B I Al - le - lu - i - a, Al - le - lu - i - a.

B II a, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - i - a.

Allegro