

Grant, we beseech thee

Edited by Jason Smart

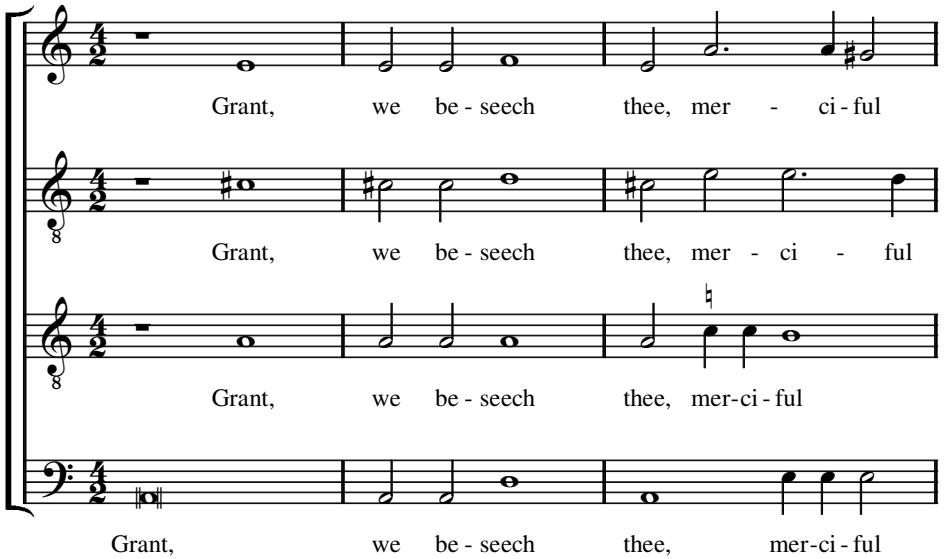
John Okeover (1595?–1663?)

Mean 

Countertenor 

Tenor 

Bass 



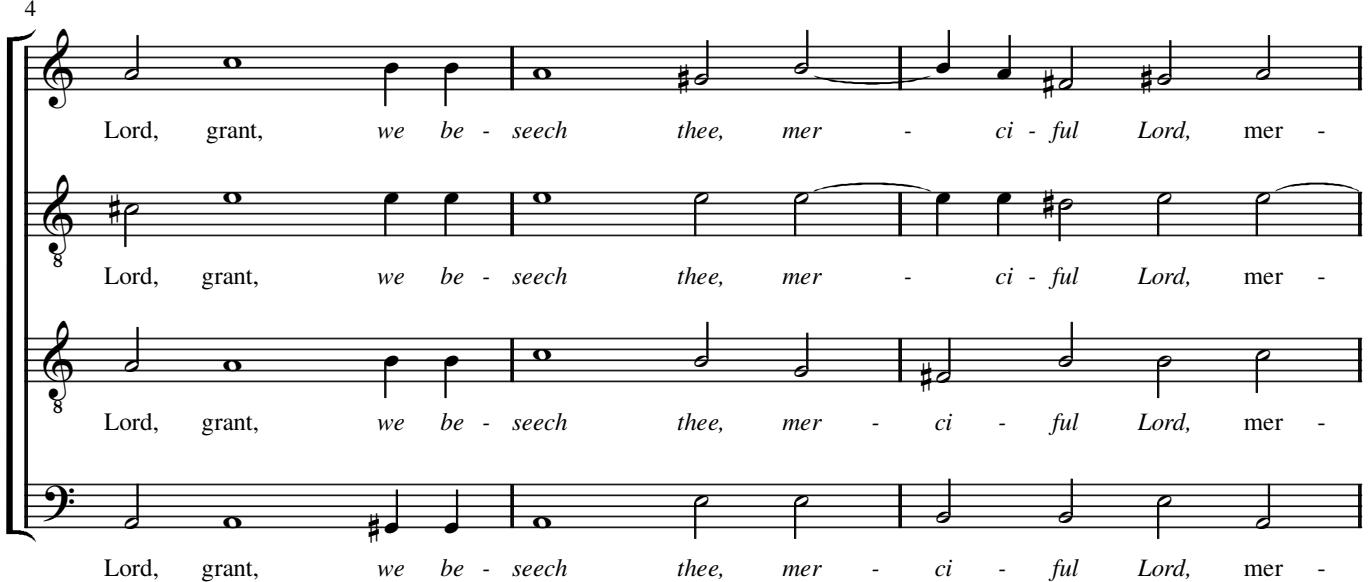
Grant, we be - seech thee, mer - ci - ful

Grant, we be - seech thee, mer - ci - ful

Grant, we be - seech thee, mer-ci - ful

Grant, we be - seech thee, mer-ci - ful

4



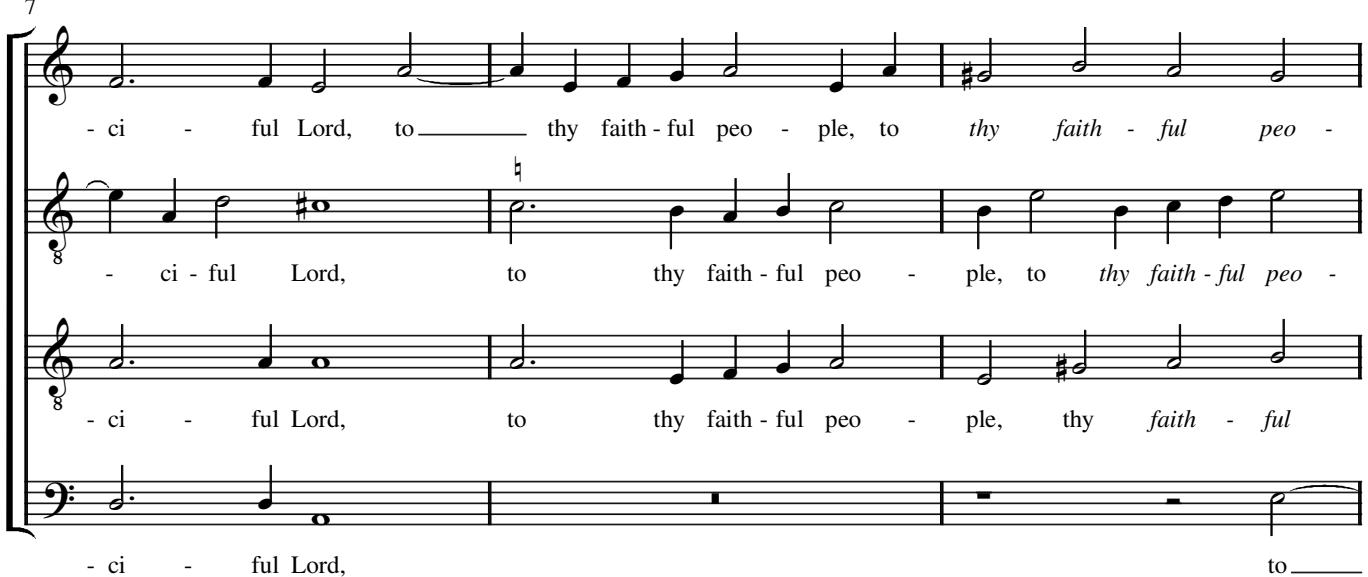
Lord, grant, we be - seech thee, mer - ci - ful Lord, mer -

Lord, grant, we be - seech thee, mer - ci - ful Lord, mer -

Lord, grant, we be - seech thee, mer - ci - ful Lord, mer -

Lord, grant, we be - seech thee, mer - ci - ful Lord, mer -

7



- ci - ful Lord, to thy faith - ful peo - ple, to thy faith - ful peo -

- ci - ful Lord, to thy faith - ful peo - ple, to thy faith - ful peo -

- ci - ful Lord, to thy faith - ful peo - ple, to thy faith - ful

- ci - ful Lord, to _____

10

The musical score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. Each staff has a treble clef and a key signature of one sharp. The soprano and alto sing the same melody, while the tenor and bass provide harmonic support. The lyrics are as follows:

Soprano/Alto: - ple, to thy faith - ful peo - ple, faith - ful peo - ple, to thy faith - ful

Tenor/Bass: - ple, peo - ple, to _____ thy faith - ful peo -

Tenor/Bass: peo - - - - ple, to thy faith - ful peo - ple, to

Bass: _____ thy faith - ful peo - - - ple, to thy thy faith - ful peo -

13

people, pardon and peace, par - don and peace, par - don and
 - ple, par - don and peace, par - don and peace, par - don and
 thy faith - ful peo - ple, par - don and peace, par - don and
 - ple, to thy faith - ful peo - ple par - don and peace, par - don and

16

peace, and peace, that they may be cleans - ed from all their
 peace, and peace, that they may be cleans - ed from all their
 peace, and peace, that they may be cleans - ed from all their
 peace, and peace, that they may be cleans - ed from all their

19

sins, that they may be cleans - ed from all their sins,
 sins, that they may be cleans - ed from all their sins, and
 sins, that they may be cleans - ed from all their sins,
 sins, that they may be cleans - ed from all their sins,

22

and serve thee with a qui - et mind, qui - et mind,
 serve thee with a qui - et mind, a qui - et mind, and
 — and serve thee
 — and serve thee with a

25

and serve thee with a qui - et mind, et mind,
 serve thee with a qui - et mind, a qui -
 with a qui - et mind, qui - et mind, and serve thee with a
 qui - et mind, a qui - et mind, and serve thee

28

and serve thee with a quiet mind; through Je - sus Christ our Lord. _____
 et mind; through Je - sus Christ our Lord. _____ A - men, through
 quiet mind, and serve thee with a quiet mind; through
 with a quiet mind, and serve thee with a quiet mind; through

31

A - men, _____ A - men, through Je - sus Christ our Lord, A -
 Je - sus Christ our Lord. A - men, through Je - sus
 Je - sus Christ our Lord. A - - - - men, A - - - -
 quiet mind; through Je - sus Christ our Lord. A -

34

- men, through Je - sus Christ our Lord. A - men, A -
 Christ our Lord. A - men, A - men, A - - - -
 - men, A - - - - men, through Je - sus Christ our Lord. A - men, A - - - -
 - men, through Je - sus Christ our Lord. A - men, A - - - -

37

men, A men,
men, A men, A men, A
men, A men, A men, A
men, A men, A

40

A men, A
men, A men, A
men, A men, A
men, A men, A

43

men, A men.
men, A men.
men, A men, A men.
men, A men, A men.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves. There are no staff signatures.

Editorial accidentals, which are all either cautionary or cancelling, are printed above the note.

Accidentals superfluous in the score are omitted and noted below.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Source

London, Royal College of Music MSS 1045–51 (c.1625).

1045	Medius Decani	(M)	f.7	in index: page header:	Grant wee beseech y ^{ee} . Oker 4 parts 4. parts M ^r Oker.
1046	Primus Contratenor Decani	(Ct)	f.11	in index: page header:	grant wee beseech y ^{ee} . Oker 4. parts. M ^r . Oker.
1047	Tenor Decani	(T)	f.10	in index: page header:	Grant we beseech thee. Oker 4. parts. M ^[r] Oker.
1048	Medius Cantoris	(M)	f.12	in index: page header:	Grant wee beseech y ^{ee} . Oker. 4. parts 4. parts. M ^r Oker.
1049	Primus Contratenor Cantoris	(Ct)	f.9	in index: page header:	Grant wee beseech y ^{ee} . Oker. 4. parts. 4. par[ts]. M ^[r] . Oker.
1050	Tenor Cantoris	(T)	f.10	in index: page header:	Grant wee beseech y ^{ee} . Oker. 4. parts 4. parts. M ^[r] . Oker.
1051	Bassus Cantoris	(B)	f.9	in index: 4. par[ts].	Grant wee beseech thee. Oker. 4. parts M ^r . Oker. [top of letters trimmed]

Notes on the Readings of the Source

In the notes below, each reference is separated by an oblique stroke, a semicolon separating readings in different voices. The order within each entry is: 1) bar number; 2) voice and side of choir (abbreviated); 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ²C = second note C in the bar.

Accidentals

2 CtD CtC # for ²C / 9 MD MC # for ²G / 23 MD MC # for ²G / 26 CtD CtC # for ²D; TD TC #s for ²F³F / 32 TD TC # for ²C / 35 BC # for ²G / 37 TD TC # for ²G / 45 TD TC # for ²G /

Underlay

10 TD TC slur for CB / 12 CtD CtC slur for GE / 26 CtD CtC slur for ED / 29 TD TC slur for GF / 32 TD TC slur for CDC / 34 TC -men A- omitted below ¹A²A / 37 TC slur for A- but extent ambiguous / 42 CtC mD is crD crD with underlay -men A- / 45 CtD -men A- below AE /

Other Readings

14 MD MC the G is in both partbooks; BC ²D is (lower) E /