

# HAVE MERCY UPON ME, O GOD

from *Musica Deo sacra* (London, 1668)

Psalm 51:1

Thomas Tomkins (1572-1656)

ed. Ross Jallo

MEDIUS  
*Soprano*

CONTRATENOR  
*Altos I & II*

TENOR  
*Tenor*

BASSUS  
*Bass*

Have mer - cy up - on me, O God, have mer - cy up - on me,  
Have mer - cy up - on me, O God, have mer - cy up - on me,  
Have mer - cy up - on me, O God, have mer - cy up - on me,  
Have mer - cy up - on me, O God, have mer - cy up - on me,  
Have mer - cy up - on me, O God, have mer - cy up - on me,

Detailed description: This block contains the first system of a five-part vocal setting. It features five staves: Soprano (MEDIUS), Alto I & II (CONTRATENOR), Tenor (TENOR), and Bass (BASSUS). The music is in a minor key with a common time signature. The lyrics are: "Have mer - cy up - on me, O God, have mer - cy up - on me,". The Soprano part has a melodic line with some grace notes. The Alto parts have a more active line with some chromaticism. The Tenor and Bass parts provide harmonic support with a steady rhythm.

6

S

A I

A II

T

B

O God, O God, af - ter thy great good - ness, ac - cor - ding  
O God, up - on me, O God, af - ter thy great good - ness,  
O God, af - ter thy great, af - ter thy great good - ness, af - ter thy  
O God, af - ter thy great good - ness, af - ter thy great good -  
O God, O God, af - ter thy great good - ness,

Detailed description: This block contains the second system of the vocal setting, starting at measure 6. It features five staves: Soprano (S), Alto I (A I), Alto II (A II), Tenor (T), and Bass (B). The lyrics are: "O God, O God, af - ter thy great good - ness, ac - cor - ding". The Soprano part has a melodic line with some grace notes. The Alto parts have a more active line with some chromaticism. The Tenor and Bass parts provide harmonic support with a steady rhythm.

11

S to the mul - ti - tude of thy mer - cies,

A I ac - cor - ding to the mul - ti - tude of thy mer - cies, ac -

A II great good - ness, af - ter thy great good - ness,

T ness, ac - cor - ding to the mul - ti - tude, ac -

B ac - cor - ding to the

15

S ac - cor - ding to the mul - ti - tude of thy

A I - cor - ding to the mul - ti - tude of thy mer - cies, ac -

A II af - ter thy great good - ness, ac - cor - ding to the mul - ti -

T cor - ding to the mul - ti - tude of thy mer - cies, ac - cor - ding to the mul -

B mul - ti - tude, ac - cor - ding to the mul - ti - tude, the mul - ti - tude, the mul -

20

S  
mer - cies, ac - cor - ding to the mul - ti - tude, the mul - ti - tude,

A I  
cor - ding to the mul - ti - tude to the mul - ti - tude, the mul - ti - tude, ac -

A II  
tude, the mul - ti - tude, ac - cor - ding to the mul - ti - tude,

T  
ti - tude of thy great mer - cies, of thy great mer - cies, ac - cor - ding

B  
ti - tude, ac - cor - ding to the mul - ti - tude of thy mer - cies,

25

S  
ac - cor - ding to the mul - ti - tude of thy mer - cies, of thy

A I  
cor - ding to the mul - ti - tude of thy mer - cies, of thy

A II  
ac - cor - ding to the mul - ti - tude of thy mer - cies, of thy

T  
to the mul - ti - tude, the mul - ti - tude of thy mer - cies, of thy

B  
ac - cor - ding to the mul - ti - tude of thy mer - cies, thy

30

S  
mer - cies do a - way mine of - fen - ces, of - fen - ces,

A I  
mer - cies, of thy mer - cies do a - way

A II  
mer - cies do a - way mine of - fen - ces, of -

T  
mer - cies, of thy mer - cies do a - way mine of - fen - ces, of - fen -

B  
mer - cies, thy mer - cies do a -

35

S  
do a - way mine of - fen - ces, do

A I  
mine of - fen - ces, do a - way mine of - fen - ces,

A II  
fen - ces, do a - way mine of - fen - ces, of - fen -

T  
- ces, do a - way mine of - fen - ces, of - fen - ces,

B  
way, mine of - fen - ces, do a - way, a -



48

SI  
men, A - men.

S II  
men, A - men.

AI  
men, A - men.

A II  
men.

T  
men, A - men.

B  
men, A - men.

Detailed description: This is a musical score for six voices: Soprano I (SI), Soprano II (S II), Alto I (AI), Alto II (A II), Tenor (T), and Bass (B). The score is in a minor key (three flats) and 4/4 time. It begins at measure 48. The lyrics are 'men, A - men.' The vocal lines are written in treble clef for SI, S II, AI, and T, and bass clef for A II and B. The music features a variety of note values including quarter, eighth, and half notes, with some notes beamed together. There are several long horizontal lines indicating rests for various parts. A large slur covers the first four measures of the vocal lines. The piece concludes with a final cadence in each part.