

O LORD, HOW DO MY WOES INCREASE

WILLIAM LEIGHTON (c.1565–1622)
after Psalm 3.1–2

ORLANDO GIBBONS (1583–1625)
edited by Joseph Zubier (b.1999)

Musical score for the first system, featuring four vocal parts (CANTUS, ALTUS, TENOR, BASSUS) and a KEYBOARD part. The music is in G major and common time. The lyrics are: "O Lord, how do my woes in-crease,". The keyboard part is marked "for rehearsal only".

Musical score for the second system, featuring four vocal parts (CANTUS, ALTUS, TENOR, BASSUS) and a KEYBOARD part. The music is in G major and common time. The lyrics are: "How ma - - ny are ___", "How ma - -", "How ma - ny are my mis - er - ries, how", "How ma - - ny are my mis - - er - ies, how". The keyboard part continues the accompaniment.

7

— my mis - er - ies, my mis - er - ies; My troub - les rise —
 -ny are my mis - er - ies, my mis - er - ies;
 ma - ny are my mis - er - ies; My troub - les
 ma - ny are my mis - er - ies; My troub - les

10

— and nev - er cease, Men
 My troub - les rise — and nev - er
 rise and nev - er cease, and nev - er cease, Men
 rise and nev - er, nev - er cease,

13

judge thou wilt not hear my cries, men judge
 cease, Men judge thou wilt not hear my cries, men judge thou
 judge thou wilt not hear my cries, men judge thou
 Men judge thou

16

thou wilt not hear my cries.
 wilt not hear my cries.
 wilt not hear my cries.
 wilt not hear my cries.

NOTES ON THE EDITION

SOURCE Cambridge University Library Syn.3.61.16: Leighton, William, *The teares or lamentacions of a sorrowfull soule : composed with musically ayres and songs, both for voyces and divers instruments / set foorth by Sir William Leighton*, (London: printed by William Stansby, 1614).

1 table book ([120] p) : ill. ; 34cm.

LITERARY TEXT O Lord, how doe my woes encrease
How many are my miseries;
My troubles rise and neuer cease,
Men iudge thou wilt not heare my cries.

Sir William Leighton
paraphrase of Psalm 3,1–2

In the score, spelling has been modernised for ease of performance.

SOURCE VARIANTS Altus, b.2, second F# deleted.

PITCH & SCORING Transposed up one tone from the source.

EDITORIAL COMMENTARY

PRECISE textual underlay is wanting in the source-material. Verbal underlay has been applied liberally and consistently by the editor.

Regular barring has been applied, but barlines have been limited to small strokes, rather than lines which cross the stave entirely. It has been the editor's intention that, in-keeping with modern scholarship on the performance of vocal works of this period, the musical 'phrases' and stresses will be informed by a close adherence to the correct verbal accentuation. The superimposition of regular barring on a piece originally without bars, and the historical baggage

associated with hierarchies of stress on the beats of these bars, whilst helpful to the modern singer, is sometimes at odds with this principle, and so the reduction in size of barlines represents something of a compromise in this regard.

All on-stave accidentals derive from the source. On-stave accidentals enclosed in parentheses are either editorial or cautionary. Editorial *musica ficta* suggestions are given directly above relevant notes.

Joseph Zubier
February 2022