

WILLIAM SMITH

Edited by
Ben Byram-Wigfield

And our mouth shall shew forth thy praise.

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A musical staff in bass clef with a key signature of one flat (B-flat). The melody consists of seven eighth notes: B-flat, A, G, F, E, D, and C, moving from right to left across the staff.

0 Lord, make haste to help us.

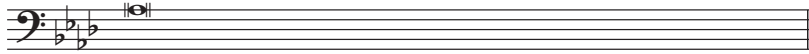
O Lord, — make haste to help us.

Glo - ry be to the_ Fa - ther, and to the_ Son, and to the Ho - ly Ghost.

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OR:

PRIEST:



Glory be to the Father, and to the Son, and to the Holy Ghost.

As — it was in the be - gin - ning is now, and ev - er shall

As — it was in the be - gin - ning is now, and ev - er shall

As — it was in the be - gin - ning is now, and

As — it was in the be - gin - ning is now, and

be, and ev - er shall be, world with - out end, — A - men.

be, world with - out end, with - out end, A - men.

be, world with - out — end, — world with - out end, A - men.

ev - er shall be, world with - out — end, A - - - - men.

ev - er shall be, world with - out — end, A - - - - men. Praise —

Praise ye — the — Lord.

Praise ye — the — Lord, the Lord.

Praise ye — the — Lord.

Praise ye — the — Lord.

Praise ye — the — Lord.

AFTER THE CREED

PRIEST:



The Lord be with you.

And with thy spi - rit.

And with thy spi - rit.

And with thy spi - rit.

PRIEST:



Let us pray.

Lord, have mer - cy up - on

Lord, have mer - cy up - on

Lord, have mer - cy up - on

Lord, have mer - cy up - on

us. Christ, have mer - cy up - on us.

us. Christ have mer - cy up - on us.

us. Christ have mer - cy up - on us.

us. Christ, have mer - cy up - - - on us.

us. Christ have mer - cy up - on us.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Lord, have mer - cy up - on us.

Our Father... A - men.

This block contains a musical score for the phrase 'Our Father... Amen.' It features a treble and bass staff in G major (one sharp). The melody is simple, with a half note for 'Our Father...' and a full bar for 'Amen.'.

PRIEST:

O Lord, shew thy mer-cy up-on us.

This block shows the Priest's part for the first verse. It consists of a single bass staff line with a melody of eighth notes.

And grant us thy sal - va - ti - on.

And grant us thy sal - va - ti - on.

And — grant us thy sal - va - ti - on.

This block contains the choir's part for the first verse. It is written for three parts: Soprano, Alto, and Bass. The melody is a simple harmonic setting of the words.

PRIEST:

O Lord, save the King.

This block shows the Priest's part for the second verse. It consists of a single bass staff line with a melody of eighth notes.

And mer - ci - ful - ly hear us, when we call up - on thee.

And mer - ci - ful - ly hear us, when we call up - on thee.

And mer - ci - ful - ly hear us, when we call up - on thee.

This block contains the choir's part for the second verse. It is written for three parts: Soprano, Alto, and Bass. The melody is a simple harmonic setting of the words.

PRIEST:

En-due thy min-is-ters with righ-teous-ness.

This block shows the Priest's part for the third verse. It consists of a single bass staff line with a melody of eighth notes.

And make thy cho - sen peo - ple joy - - - - ful.

And make thy cho - sen peo - ple joy - - - - ful.

And make thy cho - sen peo - ple joy - - - - ful.

And — make thy cho - sen peo - ple joy - - - - ful.

This block contains the choir's part for the third verse. It is written for three parts: Soprano, Alto, and Bass. The melody is a simple harmonic setting of the words.

PRIEST:



O Lord, save thy peo - ple.

And bless thine in - he - ri - tance.



And bless thine in - he - ri - tance.

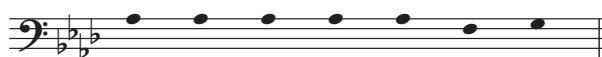


And bless thine in - he - ri - tance.



And ____ bless thine in - he - ri - tance.

PRIEST:



Give peace in our time, O Lord.

Be - cause there



Be - cause there



Be - cause there



Be - - - cause there

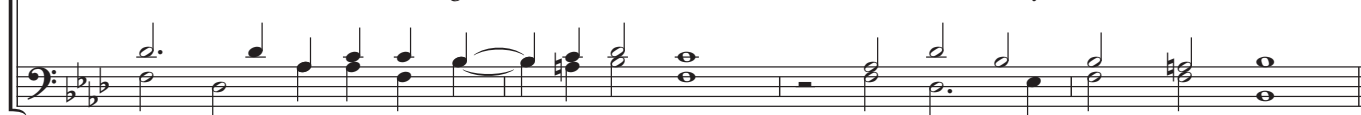
is none oth - er that fight - eth for us but on - ly thou, O God.



is none oth - er that fight - eth for us but on - ly thou, O God.



is none oth - er that fight - eth for us but on - ly thou, O God.



is none oth - er that fight - eth for us but on - ly thou, O God.

WILLIAM SMITH

PRIEST:



O God, make clean our hearts with-in us.

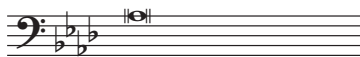
And take not thy Ho - ly Spi-rit from us.

And take not thy Ho - ly Spi-rit from us.

And take not thy Ho - ly Spi - rit from us.

And take not thy Ho - ly Spi - rit from us.

PRIEST:



The Collects.

I II

A - men. A - men.

A - men. A - men.

A - men. A - men.

III

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

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

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

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

SMITH RESPONSES

Editorial Notes

Watkins Shaw's venerable and ubiquitous edition of the *Preces and Responses* of 1966 was itself a revision and reflection on an earlier edition by Ivor Atkins and Edmund Fellowes of 1933, which itself followed a variety of publications in the 19th, 18th and 17th centuries. This edition follows the tradition of its predecessors, going back to the original source material for new insights.

Source: Durham Cathedral, MSS A/1 (Organ); E/4,5 Medius; E/6,7 Contratenor I; E/8 Contratenor II; E/9,10 Tenor; E/11 Bass. Also the Peterhouse Former and Latter Caroline partbooks.

The music is presented up a minor third. The 2nd Alto in the post-Creed Responses is editorial. Shaw acknowledges that much of this reconstruction is 'an obvious possibility, whoever may attempt it'. For that reason, solutions similar to Shaw's have not been deliberately avoided where they are both obvious and optimal, though changes have been made wherever there is scope for variety.

Shaw removed the 'early Bass' notes in the post-Creed responses, suggesting that they were 'thoughtlessly derived from an organ bass'. Regardless, the note exists in the organ book and would have been played, if not sung, in the 1630s. There can be no practical reason, such as giving pitch, that these four responses, but not others, should require an early note. It is also notable that the final response starts with a downbeat rest, but has no early bass note. Their addition is therefore a stylistic choice of the composer. In this edition, the early Bass semibreves have been written in as tied minims, allowing them to be sung or not.

Grateful acknowledgement is made to Dr. Simon Anderson, for his work on the Durham Cathedral sources.

Features of this edition include the placement of 'bar-lets' to denote the obvious word stress inherent in the music, which more regular barring obscures. (The source material is un-barred.) Where underlay in the sources is ambiguous, anacruces and more interesting contrapuntal variants have been favoured. Where the word 'spirit' is found as one syllable, the music has been divided or otherwise rhythmically altered into two syllables.

This edition of Smith's *Preces and Responses* is part of a collection of new editions of Responses by Aleward, Byrd, Barnard, Morley, Smith, Tallis, and Tomkins, together with a contrafactum setting by Henry Loosemore, based on his setting of the Litany. To this has been added the Naylor Final Responses, and an assortment of 'Amens'. Settings of the Lord's Prayer by Tudor composers (Morley, Parsons, Farmer and Stone) are also available and can be inserted easily within the pages.

Copies of the complete edition, or custom-made booklets of Responses, are available on request.

Ben Byram-Wigfield

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