

O mortal man

Edited by Jason Smart

Thomas Weelkes (1576?–1623)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

O mor - tal man, how

O mor - tal man, O mor - tal man, how long

O mor - tal man, O mor - tal man,

O mor - tal man,

O

Detailed description: This block contains the first system of a five-part vocal setting. It features five staves: Mean (lute tablature), Countertenor 1, Countertenor 2, Tenor, and Bass. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: 'O mor - tal man, how' (Mean); 'O mor - tal man, O mor - tal man, how long' (Countertenor 1); 'O mor - tal man, O mor - tal man,' (Countertenor 2); 'O mor - tal man,' (Tenor); and 'O' (Bass). The system concludes with a double bar line.

4

long wilt thou re - - - main Drown - ed in

— wilt thou re - main, how long wilt thou re - main Drown - ed in

how long wilt thou re - main Drown - ed in sin, drown - ed in

how long wilt thou re - main, how long wilt thou re - main Drown - ed in

mor - tal man, how long wilt thou re - main Drown - ed in sin,

Detailed description: This block contains the second system of the vocal setting, starting at measure 4. It features five staves: Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The lyrics are: 'long wilt thou re - - - main Drown - ed in' (Mean); '— wilt thou re - main, how long wilt thou re - main Drown - ed in' (Countertenor 1); 'how long wilt thou re - main Drown - ed in sin, drown - ed in' (Countertenor 2); 'how long wilt thou re - main, how long wilt thou re - main Drown - ed in' (Tenor); and 'mor - tal man, how long wilt thou re - main Drown - ed in sin,' (Bass). The system concludes with a double bar line.

8

sin, drown - ed in sin, drown - ed in sin, in dan-ger for _____ to die? _____
 sin, drown - ed in sin, drown - ed in sin, in dan - ger for to die? Lift
 sin, drown - ed in sin, drown - ed in sin, in dan - ger for to die?
 sin, drown - ed in sin, in dan - ger for to die? _____
 drown - ed in sin, in sin, in dan - ger for to die? _____

12

_____ Lift up thine heart, and turn to _____ Christ a -
 up thine heart, lift up thine heart, and turn to Christ a - - -
 Lift up thine heart, lift up thine heart, and turn to Christ a -
 _____ Lift up thine heart, and turn to Christ a -
 _____ Lift up thine heart, and turn to

16

- gain With _____ all meek-ness, with all meek-ness, with _____
 - gain, and turn to Christ a - gain With all meek-ness, with _____ all meek-ness, with
 - gain With _____ all meek-ness, with all meek-ness, with _____ all meek-ness, with _____
 - gain, and turn to Christ a - gain With _____ all meek-ness, with all meek -
 Christ a - gain With _____ all meek-ness, with _____ all meek-ness and

20

— all meek - ness and most hu - mi - li - ty: Be - seech - ing aye his

all meek - ness and most hu - mi - li - ty: Be - seech - ing aye his

— all meek - ness and most hu - mi - li - ty: Be - seech - ing aye his

- ness and most hu - mi - li - ty: Be - seech - ing aye his

most hu - mi - li - - - ty:

24

heaven - ly Ma - jes - ty Of

heaven - ly Ma - jes - ty, be - seech - ing aye his heaven - ly Ma - jes - ty Of

heaven - ly Ma - jes - ty, be - seech - ing aye his heaven - ly Ma - jes - ty Of

heaven - ly Ma - jes - ty, be - seech - ing aye his heaven - ly Ma - jes - ty

Be - seech - ing aye his heaven - ly Ma - jes - ty

28

faith and force to fight a - gainst the flesh, to fight a - gainst the

faith and force, of faith and force to fight a - gainst the flesh, to fight a - gainst the

faith and force, of faith and force to fight a - gainst the flesh, to fight a - gainst the —

Of faith and force to fight a - gainst the

Of faith and force to fight a - gainst the

31

flesh, Which wan - ders here in this vale of mi -
 flesh, Which wan - ders here in this vale, this vale of mi - se -
 flesh, to fight a - gainst the flesh, Which wan - ders here in this
 flesh, Which wan - ders here in this vale of mi - se - ry, which wan - ders in this
 flesh, Which wan - ders here in this vale of mi - se - ry, of mi - se -

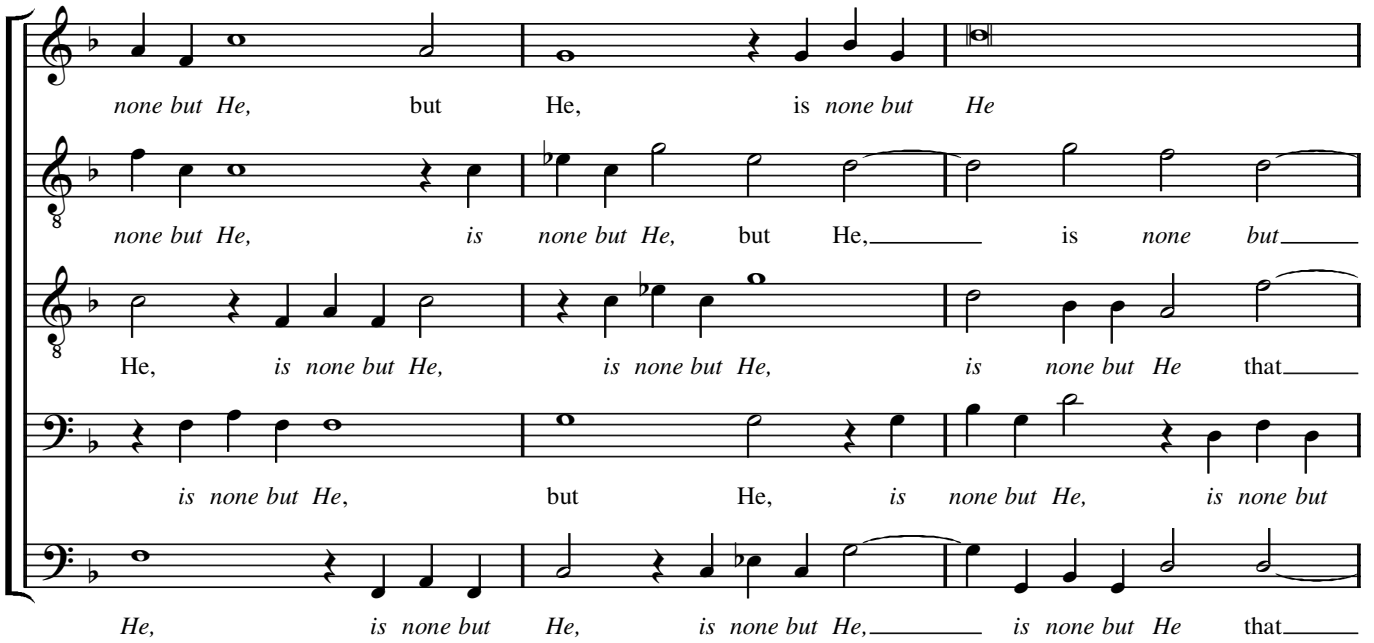
35

- se - ry, which wan - ders here in this vale of mi -
 - ry, which wan - ders here in this vale of mi - se - ry, of mi -
 vale of mi - se - ry, which wan - ders here in this vale of mi -
 vale of mi - se - ry, of mi - se - ry, of
 - ry, which wan - ders here in this vale of mi - se - ry, of mi -

39

- se - ry. Is none but He, is none but He, is
 - se - ry, of mi - se - ry. Is none but He, is
 - se - ry. Is none but He, but He, is none but
 mi - se - ry. Is none but He, is none but He, is none but He,
 - se - ry. Is none but He, is none but He, is none but

42



none but He, but He, is none but He

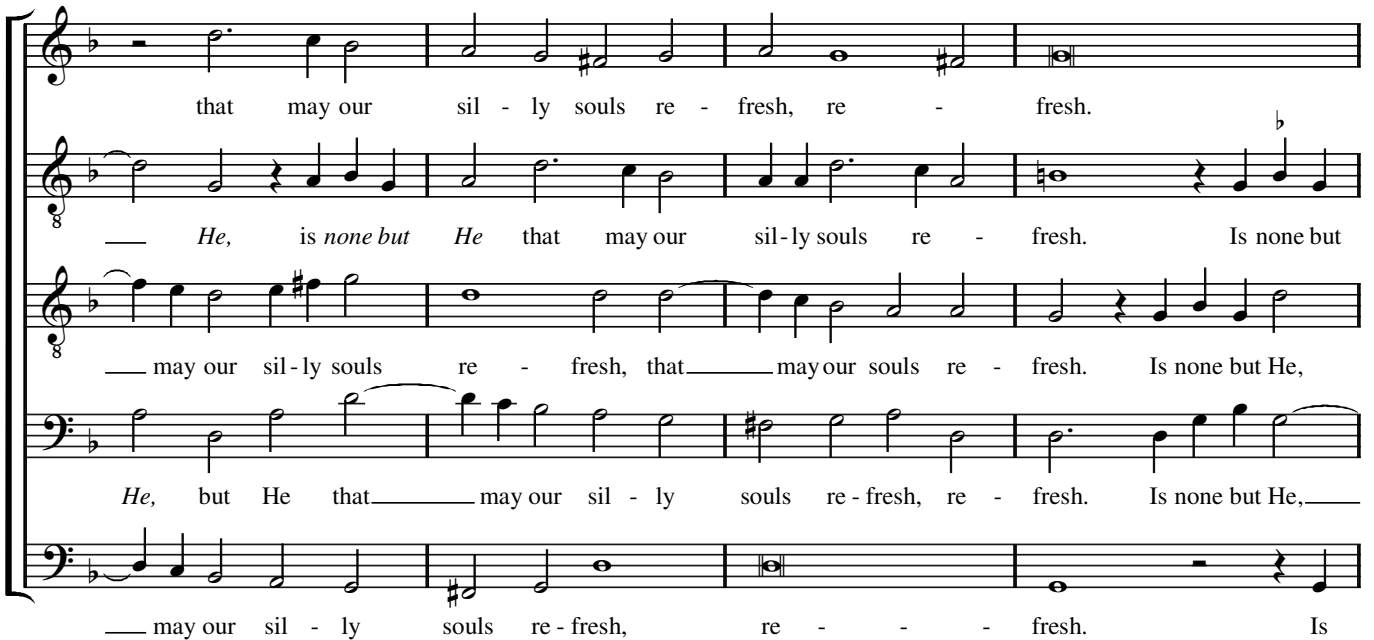
none but He, is none but He, but He, is none but

He, is none but He, is none but He, is none but He that

is none but He, but He, is none but He, is none but

He, is none but He, is none but He, is none but He that

45



that may our sil - ly souls re - fresh, re - fresh.

He, is none but He that may our sil - ly souls re - fresh. Is none but

may our sil - ly souls re - fresh, that may our souls re - fresh. Is none but He,

He, but He that may our sil - ly souls re - fresh, re - fresh. Is none but He,

may our sil - ly souls re - fresh, re - - - - fresh. Is

49



Is none but He, is none but He, but He, is none but

He, is none but He, is none but He, but He,

but He, is none but He, is none but He, is none but He,

is none but He, is none but He, but He, is

none but He, is none but He, is none but He, is none but He,

52

He that may our sil - ly souls re -
 is none but He, is none but He that may our
 is none but He that may our sil - ly souls re - fresh, that
 none but He, is none but He, but He that may our sil - ly
 is none but He that may our sil - ly souls re - fresh,

55

- fresh, re - - - fresh. A - - - - -
 sil - ly souls re - fresh. A - - - - -
 may our souls re - fresh. A - - - - -
 souls re - fresh, re - fresh. A - - - - -
 re - - - - - fresh. A - - - - -

59

- - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.

Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned.

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)	f.71 ^v	in index:	O mortall man Weelkes 5 . <i>parts</i>
			page header:	O mortall man. Weelkes.
			at beginning:	5 <i>parts</i> .
1046	(Primus Contratenor Decani)	f.79	in index:	O mortall man. Weelkes
			page header:	O mortall man. Weelkes.
			at beginning:	5 <i>parts</i> .
1047	(Tenor Decani)	f.80	in index:	O mortall man. Weelkes
1048	(Medius Cantoris)	f.75 ^v	in index:	O mortall man. Weelkes. 5 . <i>parts</i>
			page header:	O mortall man. Weelkes.
			at beginning:	5 <i>parts</i> .
1049	(Primus Contratenor Cantoris)	f.75 ^v	in index:	O mortall man. Weelkes. 5 . <i>parts</i>
			page header:	O mortall man Weelkes:
1050	(Tenor Cantoris)	f.75	in index:	O mortall man. Weelkes
			page header:	O mortall man: Weelkes
1051	(Bassus Cantoris)	f.95 ^v	in index:	O mortall man. Weelkes. 5 . <i>parts</i>
			page header:	O mortall man Weelkes.

Notes on the Readings of the Source

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) manuscript number(s); 4) reading of the source. Note values are abbreviated and italicised. Pitches are in capital letters, preceded by a number where necessary, e.g. ²F = second note F in the bar. The sign + denotes a tie.

Accidentals

28 T 1047 1050 # for ²F / 30 Ct2 1049 # for ²F / 34 B 1051 ♯ for ²B / 43 Ct1 1046 ♭ for ²E / 51 Ct1 1046 ♭ for ²E / 55 M 1045 1048 # for ²F / 57 Ct2 1049 ♭ for ²E / 58 Ct1 1046 ♭ for ²E / 61 T 1047 ♭ for ²E / 62 Ct1 1046 ♯ for ²B /

Underlay

5 M 1045 1048 slur for at least *sbG mF* but extent ambiguous, *re-* perhaps intended for *sbG* / 15 Ct1 1046 slur for AB / 15–16 M 1045 1048 slur for GG+GF, but extent ambiguous and ¹G may not be included / 18 M 1045 no *with* below ²B / 21 B 1051 slur for GD / 24 Ct1 1046 slur for FG / 36 T 1047 1050 slur for GA / 38 Ct1 1046 slur for BAGF (only); T 1047 1050 slur for GF / 38–39 Ct2 1049 slur for DCD+DC (but actual extent ambiguous) / 47 M 1045 1048 slur for GF; Ct1 1046 slur for CA / 49 M 1045 no *is* below G / 55 M 1045 1048 slur for FEF, perhaps including preceding G in 1048, *re-* apparently under ¹F in both books, but underlay ambiguous and should probably mirror bar 47; Ct1 1046 slur for CA /

Other Readings

57–end T 1050 music and text for *Amen* omitted /