

Ode VII. Lord those whom thou in vows hast tied

Upon the Queen's departure and absence out of England.

Eikon Basilike (1648)
trans. Thomas Stanley in
Psalterium Carolinum (1657)
Ode VII.

John Wilson (1595-1674)
transcribed by R.H. Clark (b. 1944)

Symphony, ad libitum.

which may be played before and after the Ode, or between the Verses.

Or, the Ode may be begun at measure four.

The Verses may be sung thus: 1: Cantoris; 2: Decani; 3: Full;

or, 1: Treble I. solo; 2: Verse; 3: Full.

$\text{♩} = \text{c. } 52$

C Instrument I.

C Instrument II.

Keyboard

Basso Continuo

1

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2

C Instr. I.

C Instr. II.

Kbd.

B.C.

3

C Instr. I.

C Instr. II.

Kbd.

B.C.

4

C Instr. I.

C Instr. II.

S. I

1. Lord those whom thou in vows hast tied,
2. With judg - ment sole and de - sire en - due,
3. Let that sole Faith thou dost ap - prove,

S. II

1. Lord those whom thou in vows hast tied,
2. With judg - ment sole and de - sire en - due,
3. Let that sole Faith thou dost ap - prove,

B.

1. Lord those whom thou in vows hast tied,
2. With judg - ment sole and de - sire en - due,
3. Let that sole Faith thou dost ap - prove,

Kbd.

B.C.

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5

C Instr. I.

C Instr. II.

S. I

Yet Good In - now ness by to dis know tance and dost to di - vide,
In - ness loy - al peace, and hum - ble sue;
love,

S. II

Yet Good In - now ness by to dis know tance and dost to di - vide,
In - ness loy - al peace, and hum - ble sue;
love,

B.

Yet Good In - now ness by to dis know tance and dost to di - vide,
In - ness loy - al peace, and hum - ble sue;
love,

Kbd.

B.C.

6

C Instr. I.

C Instr. II.

S. I

Here or in heav'n u - nite. De -
These in our souls pre - vent: Ere
(Their na - tive dress) ap - pear: Not

S. II

Here or in heav'n u - nite. De -
These in our souls pre - vent: Ere
(Their na - tive dress) ap - pear: Not

B.

Here or in heav'n u - nite. De -
These in our souls pre - vent: Ere
(Their na - tive dress) ap - pear: Not

Kbd.

B.C.

6

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7

C Instr. I.

C Instr. II.

S. I

fend us from de - spite - ful foes, And
dis - o - be - dience har - bour win, Or
in the loath - some black dis - guise, Of

S. II

fend us from de - spite - ful foes, And
dis - o - be - dience har - bour win, Or
in the loath - some black dis - guise, Of

B.

fend us from de - spite - ful foes, And
dis - o - be - dience har - bour win, Or
in the loath - some black dis - guise, Of

Kbd.

B.C.

8

C Instr. I.

C Instr. II.

S. I

S. II

B.

Kbd.

B.C.

by the suf frings they im pose, Pre -
blind ness, be not that our sin; Nor
new re bel lious he re sies, Which

The musical score is written for a choir and instrumental ensemble. The vocal parts (S. I, S. II, B.) have lyrics that are split across two lines of text. The instrumental parts (C Instr. I, C Instr. II, Kbd., B.C.) provide accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The score is numbered 8 at the beginning of the first staff.

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9

C Instr. I.

C Instr. II.

S. I.

S. II.

B.

Kbd.

B.C.

pare this they us our would for pun force thy ish her fight. ment. wear. Though O That

pare this they us our would for pun force thy ish her fight. ment. wear. Though O That

pare this they us our would for pun force thy ish her fight. ment. wear. Though O That

The musical score is written for a full ensemble. The vocal parts (S. I, S. II, B.) have lyrics that are split across multiple lines of music. The instrumental parts (C Instr. I, C Instr. II, Kbd., B.C.) provide accompaniment. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C).

10

C Instr. I.

C Instr. II.

S. I

in re - li - gion we dis - sent, Hear
let she no truth my foes pro - fess, Be
she whom vows make part of me; Thy

S. II

in re - li - gion we dis - sent, Hear
let she no truth my foes pro - fess, Be
she whom vows make part of me; Thy

B.

in re - li - gion we dis - sent, Hear
let she no truth my foes pro - fess, Be
she whom vows make part of me; Thy

Kbd.

B.C.



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11

C Instr. I.

C Instr. II.

S. I

our de - vo - tions joint - ly bent Thy
ble - mished by the wick - ed - ness That
sa - cred sa - ving truth may see; From

S. II

our de - vo - tions joint - ly bent Thy
ble - mished by the wick - ed - ness That
sa - cred sa - ving truth may see; From

B.

our de - vo - tions joint - ly bent Thy____
ble - mished by the wick - ed - ness That____
sa - cred sa - ving truth may see; From____

Kbd.

B.C.

12

C Instr. I.

C Instr. II.

S. I

S. II

B.

Kbd.

B.C.

sa - cred truth to find. Love
in their ac - tions thrives; May
hu - man dross re - fined; And

The musical score is written for six parts: C Instr. I, C Instr. II, S. I, S. II, B., and Kbd. (Kbd. has two staves). The time signature is 4/4. The key signature has one flat (Bb). The score begins with a measure number of 12. The lyrics are: 'sa - cred truth to find. Love in their ac - tions thrives; May hu - man dross re - fined; And'. The lyrics are placed below the vocal staves (S. I, S. II, B.).

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13

C Instr. I.

C Instr. II.

S. I

S. II

B.

Kbd.

B.C.

in our e - qual hearts in - fuse, Of
mine and o - thers' con - stan - cy, An
in that cry - stal glass dis - played) The

14

C Instr. I.

C Instr. II.

S. I.

thee and him who us to ex - cuse His
an - ti - dote more pow'r - ful be A -
mer - cies in his Blood con - veyed; Whose

S. II.

thee and him who us to ex - cuse His
an - ti - dote more pow'r - ful be A -
mer - cies in his Blood con - veyed; Whose

B.

thee and him who us to ex - cuse His
an - ti - dote more pow'r - ful be A -
mer - cies in his Blood con - veyed; Whose

Kbd.

B.C.

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15

C Instr. I.

C Instr. II.

S. I

sin - less life re signed.
gainst their poi s'nous lives.
life his pre - cepts signed.

S. II

sin - less life re signed.
gainst their poi s'nous lives.
life his pre - cepts signed.

B.

sin - less life re signed.
gainst their poi s'nous lives.
life his pre - cepts signed.

Kbd.

B.C.

The musical score is written for a choir and instrumental ensemble. It features seven staves. The first two staves are for C Instr. I and C Instr. II, both in treble clef. The next three staves are for vocal parts: S. I (Soprano I), S. II (Soprano II), and B. (Bass), all in treble clef. The Kbd. (Keyboard) part consists of two staves, one in treble and one in bass clef. The B.C. (Bass Continuo) part is in bass clef. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The score begins with a measure number of 15. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C).