

ANCIENT GROOVE MUSIC

THE EYES OF ALL WAIT UPON THEE

Edited by
Ben Byram-Wigfield

ORLANDO GIBBONS
(1583 - 1625)

$\text{♩} = 100$

Medius Decani

Medius Cantoris

Contratenor I
(Tenor)

Contratenor II

Tenor

Bass

Organ

VERSE

The eyes of all wait up -

VERSE

The eyes of all wait up -

VERSE

The eyes of all wait

VERSE

The eyes of all wait up -

VERSE

6

-on thee, O Lord, and thou giv - est them their meat in

-on pon Thee, O Lord, and Thou giv - est them their meat in due sea -

up - on thee, O Lord, and thou giv - est them their meat them

-on thee, O Lord, and thou giv - est them their meat, thou giv - est them their

11

CHORUS

due sea - - - son. Thou o - - pen - est thine hand, and fill - est

- - son, in due sea - - son. Thou o - - pen - est thine hand, and fill - est

their meat in due sea - - son. Thou o - pen - est thine hand, and fill - est all

meat in due sea - - son. Thou o - pen - est thine hand, and fill - est

Thou o - pen - est thine hand and fill - est all

Thou o - pen - est thine hand, and fill - est all things

15

all things liv - - ing with plen - - - te - ous - ness, with plen - - - te - ous -

all things liv - - ing with plen - - - te - ous - ness, with plen - - - te - ous -

things liv - - ing, all things

all things liv - - ing with plen - - - te - ous - ness, with plen - teous -

things liv - - ing with plen - - - te - ous - ness, with plen - - -

liv - - ing with plen - - - te - ous - ness, with plen - - - te - ous - ness,

27

— that — call up-on — him; yea, — all such as call — up-on him faith - - - ful -

— that — call up-on — him; yea, — all such as call — up-on him faith - - - ful -

them that call up - on him; yea, all such as call up-on him faith - - - ful -

them that call up - on him; yea, all such as call up - - on him faith - ful -

call up - on him; yea, all such as call up on — him faith - ful -

them that — call up - on him; yea, all such as call up-on him faith - - - ful -

32

VERSE

-ly. He will ful - fil the de - sire of them that — fear him, He al - so will hear their cry,

VERSE

-ly. He will ful - fil the de - sire of them that fear him, He al - so will hear their cry, and

VERSE

-ly. He will ful - fil the de - sire of them that fear him, He al - so will hear their cry,

VERSE

-ly. He will ful - fil the de - sire of them that fear him, He al - so will hear their cry,

-ly.

-ly.

VERSE

38

CHORUS

and will help them. The Lord pre-serv - - eth all them that love

CHORUS

will help them. The Lord pre-serv - - eth all them that love

CHORUS

and will help them. The Lord pre-serv-eth all them that love, them that love

CHORUS

and will help them. The Lord pre-serv-eth all them, pre-serv - eth all them that love

CHORUS

The Lord pre-serv-eth all them that love

CHORUS

The Lord pre-serv - - eth all them that love, that love

CHORUS

43

him, but scat - ter-eth a - broad the un-god - - ly, but scat - ter-

him, but scat - ter-eth a - broad the un-god - - ly, but scat - ter-

him, but scat - ter-eth a - broad, but scat-ter - eth a -

Him, but scat - ter - eth a - broad, but scat - ter - eth a - broad,

him, that love him, but scat - ter - eth a - broad, but scat - ter -

him, but scat - ter - eth a - broad the un - god - ly, but scat - ter-eth a - broad, but scat - ter -

48

VERSE

- eth a-broad the un-god - - - ly. My mouth shall speak the praise of the

VERSE

- eth a-broad the un-god - - - ly. My mouth shall speak the praise of the

VERSE

-broad all the un-god - ly. My mouth shall speak the praise of the Lord,

VERSE

a-broad all the un-god - - ly. My mouth shall speak the praise of the

- eth a - - - broad the un-god - - ly.

- eth a - broad the un-god - - ly.

VERSE

Lord, and let all flesh give thanks un-to his ho-ly name for ev-

Lord, and let all flesh give thanks un-to His ho-ly Name for ev-er and ev-

and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

53

Lord, and let all flesh give thanks un-to his ho-ly name for ev-

Lord, and let all flesh give thanks un-to His ho-ly Name for ev-er and ev-

and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

Lord, and let all flesh give thanks un-to his ho-ly name for ev-er and ev-

58

CHORUS

-er. Glo - ry be to the Fa - - ther, and to the Son,

CHORUS

-er. Glo - ry be to the Fa - - ther, and to the Son,

CHORUS

-er. Glo - ry be to the Fa - - ther, and to the Son, and to the

CHORUS

-er. Glo - ry be to the Fa-ther, and to the Son, and to the Son, and to

CHORUS

Glo - ry be to the Fa - - ther, and to the Son, and

CHORUS

Glo - ry be to the Fa - - ther, and to the Son, and to the

CHORUS

Glo - ry be to the Fa - - ther, and to the Son, and to the

63

and to the Ho - ly Ghost, the Ho - ly Ghost, and to the Ho - ly

and to the Ho - ly Ghost, the Ho - ly Ghost, and to the Ho - ly

Son, and to the Ho - ly Ghost, the Ho - ly Ghost, and to the Ho - ly Ghost,

the Ho - ly Ghost, to the Ho - ly Ghost, and to the Ho - ly Ghost, and

to the Ho - ly Ghost, and to the Ho - ly Ghost, and to the Ho - ly

Ho - ly Ghost, and to the Ho - ly Ghost, and to the Ho - ly Ghost, the Ho - ly Ghost, and

68

Ghost, and to the Ho - ly Ghost; As it was in the be - gin - ning, is now,
 Ghost, and to the Ho - ly Ghost; As it was in the be - gin - ning, is now,
 — and to the Ho - ly — Ghost; As it was in the be - gin - ning, is now, is
 to the Ho - - ly, Ho - ly Ghost; As it was in the be - gin - - - ning, is now, and
 Ghost, the Ho - ly Ghost; As it was in the be - gin - ning, is now, is
 to the Ho - - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall

73

and ev - er shall be, world with - out end A - men, A - - - - men.
 and ev - er shall be, world with - out end A - men, A - - - - men.
 now and ev - er shall be, world with - - out end, A - - - - - men.
 ev - er shall be, world with - out end, A - men, A - - - men, A - - - men,
 now and ev - er shall be, and ev - er shall be, world without end, A - - - - men.
 be, world with - out end, A - - - - - men.

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ORLANDO GIBBONS

THE EYES OF ALL WAIT UPON THEE

EDITORIAL NOTES

Sources:

Peterhouse, Cambridge: MSS 35, 36, 37, 42, 43, 44, 45. *'The Latter Caroline Set'*.

Royal College of Music, London, MSS 1045–1051: *'The Barnard Partbooks'*.

John Barnard, *First Book of Selected Church Musick* (London: Griffin, 1641)

The psalm is often described in the sources as 'for Whitsun Evensong', and appears immediately after Gibbons' First Set of Preces.

The music is presented at original pitch in original note values. The organ part has been filled in with notes from the inner voices.

Phrases of the two Contratenor parts have been swapped throughout, in order to make the lower Contratenor more suited to a Tenor.

13: The Contratenor and Tenor parts have a minim for the second note: "Thou op-'nest".

16: The underlay has been revised here somewhat. The Bass sources have what seems like an obvious motive of *'plenteousness'* sung twice to a dotted minim, two quavers and final note. The syllable assignment in the other parts is extremely loose, with an unsatisfactorily large number of notes given to the unimportant middle syllables. This edition imitates the Bass underlay for the same motive. (Reminiscent of *'in the imagination'* in the Second Service.)

28: Contratenor I has a D for the second note, making consecutive unisons with Contratenor II. Changed to F#.

Ben Byram-Wigfield
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