

ANCIENT GROOVE MUSIC

THOMAS WILKINSON

(fl.1575–1612)

Help, Lord, for there is not one godly man left

Edited by

BEN BYRAM-WIGFIELD

For SAATB and organ
with optional viol accompaniment



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Wilkinson regularly uses an assortment of psalm verses to create a text.

12:1. Help me, Lord, for there is not one godly man left: for the faithful are minished from among the children of men.

???:. Consider my cry and hear me. O save me from those wicked men that seek to destroy me.

31:2. Bow down thine ear to me: make haste to deliver me.

31:3. And be thou my strong rock, and house of defence: that thou mayest save me.

The second verse, though similar to much in the psalter, has not found its match to any verse.

EDITORIAL NOTES

Sources:

(P): Cambridge, Peterhouse 'Former Caroline Set', MSS 33, 34, 38, 39, 47, 48, 49. A set of vocal part books dated c. 1625. (Lacking the tenor.)

(BL1): London, British Library, Add. MS 29366–68. Early 17th-century parts for Cantus, Quintus and Bassus, including viol parts.

(BL2): London, British Library, Add. MS 30478, 30479. Two tenor part books, c. 1670.

(D1): Durham Cathedral, MS A6. An organ book, c.1638.

(D2): Durham Cathedral, MS C11: Decani tenor part.

The major editorial task is reconciling the different sources and making the parts concur with each other. Accidentals frequently disagree between the vocal lines, the viol parts and the organ. Accidentals in square brackets are editorial; accidentals in parentheses are cautionary, or used to extend or reduce the validity of a previous source accidental. Dashed slurs are editorial; all other slurs are found in the sources. Double barlines are as in the sources. Small notes in the organ part are editorial. The music is presented in original note values up a tone.

The Altus viol part has been reconstructed. From 74-77, the Quintus part and Altus have been swapped.

Notes described are at editorial pitch.

8, 11: The organ part has C# on both notes, but the Cantus and Bassus viol parts have a chromatic contradiction.

9: Organ has crotchets; Viol part has dotted rhythm.

25: Organ has A on 2nd note. Changed to G.

42: Quintus Viol part does not construe with organ here.

57: The Tenor part does not construe with the organ, and introduces parallel motion with the Basses. The music has been changed to that of the organ part, with editorial underlay.

58: Cantus BL source has C# on last note of bar.

67: The organ part has a flat (e.g. natural) on the F in the left hand, but not in the right; this is reversed on the following note, with the G# in the right hand but not in the left.

70, Treble viol: Rhythm changed to match dotted rhythm of organ.

77: Organ has semibreve C# as first note. Changed to minims C#, A, matching the viol part.

77, Quintus: The BL part has F# G#, but this clashes with the Bass part (not in a good way).

82, Quintus: BL part has semibreve E, with underlay 'thou, Lord, my'

Viol parts are available on request.

Ben Byram-Wigfield
London, 2021

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Verse

Cantus

Altus

Quintus

Tenor

Bassus

Organ

Verse

Help, Lord,

6

help, Lord, help, Lord,

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10

for there is not one _____ god - ly man left, for there is not one god -

14

- ly man left, not one god - ly man left: for the faith - - ful are

19

Chorus

The faith - - ful
 mi - - nish-ed from a-mong the child - ren of men. The faith - - ful
 The faith - ful are
 The faith - - ful
 The faith - ful are

24

— are mi - nish - ed from a-mong the child - ren of men,
 — are mi - nish - ed from a - mong the child - ren of men,
 mi - - - nish - ed from a-mong the child - - ren of men, of men,
 are mi - nish - ed from a-mong the child - ren of _____ men, from a -
 mi - - - nish - ed from a-mong the child - - - ren of men, from a -

from a-mong the child - ren of _____ men, _____ from a -
 from a-mong the child - ren of men, from a - mong the child - ren
 from a-mong the child - ren, from a-mong the child - - ren of men,
 -mong the child - - ren of _____ men, _____
 -mong the child - - ren of men, from a - mong the child - ren

Verse

-mong the child - ren of men.
 of men, of _____ men.
 from a-mong the child - ren of men.
 Verse
 from a-mong the child - - ren of men. Con - si - - der my
 of _____ men.
 Verse

36

Verse

Con - si - - der my cry and hear me, and
cry and hear me, and hear me,

41

hear me. O save me from those
and hear me. O save me from those wick-ed men,

65

ear, O Lord, and hear me. Be thou my strong —

— and hear me. Be thou my strong rock and de - - -

70

rock and de - - fence, that thou mayst save

-fence, that thou mayst save me, — that

74

Chorus

Be

Chorus

Be thou my strong

Chorus

Be thou my strong rock

Chorus

me, mayst save me, that thou mayst save me, be thou my strong rock

Chorus

thou mayst save me, that thou mayst save me, be thou my strong rock

Chorus

79

thou my strong rock that thou mayst save me, be thou my strong

rock and de - fence, that thou mayst save me, be thou my strong

and my de - fence that thou mayst save me, be thou my strong rock, strong

and de - fence, that thou mayst save me, be thou my strong

and de - fence that thou mayst save me, be thou my strong

84

rock that thou mayst save me, that thou mayst save me.
 rock, that thou mayst save me.
 rock, that thou mayst save me.
 rock, and my de - fence, that thou mayst save me.
 rock and de - fence that thou mayst save me.

88

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