

O Lord the maker (Extract)

William Mundy
(c.1530 - before 1591)

Soprano
O Lord, the ma - ker of all thing,

Alto
O Lord, the ma - ker of all thing,

Tenor
O Lord, the ma - ker of all thing, We

Bass
O Lord, the ma - ker of all thing,

S.
We pray thee now in this eve - ning

A.
We pray thee now in this eve - ning

T.
pray thee now in this eve - ning Us to de - fend through thy

B.
We pray thee now in this eve - ning Us to de -

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S. Us to de - fend through thy mer - cy

A. Us to de - fend through thy mer - cy From

T. mer - cy, thy mer - cy From all de - ceit of our

B. -fend through thy mer - cy, through thy mer - cy From all de -

S. From all de - ceit of our e - ne - my of our e - ne - my; Let

A. all de - ceit of our e - ne - my, of our e - ne - my, Let

T. e - ne - my, from all de - ceit of our e - ne - my, Let

B. -ceit of our e - ne - my, of our e - ne - my, Let

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S. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

A. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

T. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

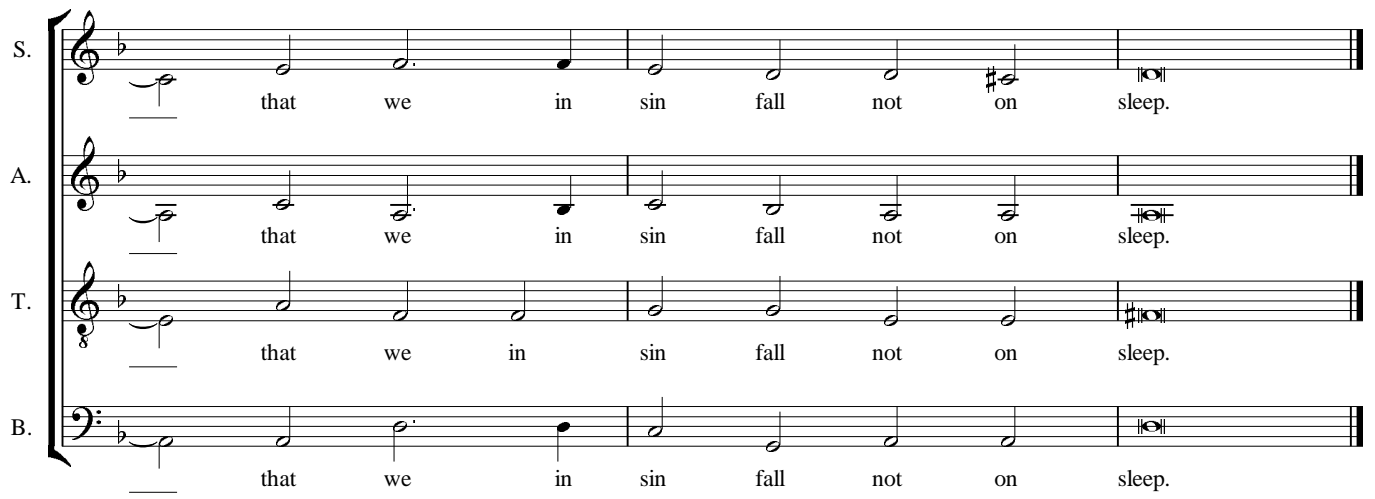
B. nei - ther us de - lu - ded be, Good Lord, with dream or fan - ta - sy, Our

S. hearts wa - king in thee thou keep, That we in sin fall not on sleep, —

A. hearts wa - king in thee thou keep, That we in sin fall not on sleep, —

T. hearts wa - king in thee thou keep, That we in sin fall not on sleep, —

B. hearts wa - king in thee thou keep, That we in sin fall not on sleep, —



S. that we in sin fall not on sleep.

A. that we in sin fall not on sleep.

T. that we in sin fall not on sleep.

B. that we in sin fall not on sleep.

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "that we in sin fall not on sleep." The score is written in a common time signature (C) and a key signature of one flat (B-flat). The Soprano part uses a treble clef and features a melodic line with a dotted note on "we" and a sharp sign on the "on" line. The Alto part uses a treble clef and has a more rhythmic line. The Tenor part uses a treble clef with an octave 8 below the staff. The Bass part uses a bass clef. All parts end with a double bar line and repeat dots.