

THE EYES OF ALL WAIT UPON THEE.

Festal Psalm for Whitsunday at Evensong.

Orlando Gibbons
(1583-1625)

Psalm CXLV, vv. 15-21

Musical score for the first system, measures 1-4. The score includes parts for Soprano 1 (S1, Dec), Soprano 2 (S2, Can), Alto 1 (A1, Dec), Alto 2 (A2, Can), Tenor (T), Bass (B), and Organ. The lyrics for the first three parts are: S1: The eyes of; S2: The eyes of; A1: The eyes of; A2: The eyes of. The organ part begins with a 'Verse' marking.

Musical score for the second system, measures 5-8. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), Bass (B), and Organ. The lyrics for all parts are: all wait up - on thee, O Lord: and thou. The organ part continues with accompaniment.

9

giv - est them their meat in due sea - son, in due sea - son.

giv - est them their meat in due sea - son.

giv - est them their meat, them their meat in due sea - son.

giv - est them their meat, thou giv - est them their meat in due sea - son.

9

13 **S1&2**

Thou o - pe - nest thine hand and fil - lest all things li - ving with plen -

Thou op' - nest thine hand and fil - lest all things li - ving with

Thou op' - nest thine hand and fil - lest all things li - ving,

Thou op' - nest thine hand and fil - lest all things li - ving with

Thou op' - nest thine hand and fil - lest all things li - ving with plen - teous -

13 **Full**

16



te - ous - ness, with_ plen - te - ous - - - - ness.
plen - te - ous - - - - ness, with_ plen - te - ous - ness.
all things li - ving_ with_ plen-te-ous - ness.
plen - te - ous - - - - ness, with plen - te-ous - ness.
-ness, with plen - te-ous-ness, with plen - te - ous - - - - - ness.

16



19

S1
The Lord is righ - te - ous in all his ways: and ho - ly in

S2
The Lord is righ - te - ous in all his ways: and ho - ly in

The Lord is righ - te - ous in all his ways: and ho - ly in

The Lord is righ - te - ous in all his ways: and ho - ly in

The Lord is righ - te - ous in all his ways: and ho - ly in

Dec.
and ho - ly in

19

Verse



23

all his works, in all his works. The Lord is nigh un-to all them

all his works, in all his works. The Lord is nigh un-to all them

all his works, his works. The Lord is nigh un-to all them

all his works, in his works. The Lord is nigh un-to all

all his works, in all his works. The Lord is nigh un-to all them that

The Lord is nigh un-to all them

23

Full

Detailed description: This block contains the first system of a musical score, measures 23-26. It features five vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The lyrics are: 'all his works, in all his works. The Lord is nigh un-to all them'. The piano accompaniment includes a 'Full' marking at measure 25.

27 S1&2

— that call up-on him: yea, all such as call

— that call up-on him: yea, all such as

them that call up-on him: yea, all

call up-on him: yea, all such as call u-

— that call up-on him: yea, all such as

27

Detailed description: This block contains the second system of a musical score, measures 27-30. It features five vocal staves and a piano accompaniment. The vocal parts are in G major with one flat (F major). The lyrics are: '— that call up-on him: yea, all such as call'. The piano accompaniment includes a 'S1&2' marking at measure 27.

30

u - pon him faith - ful - - - - ly. He will ful - fil the de -

u - pon him faith - ful - - - - ly. He will ful - fil the de -

call u - pon him faith - ful - - - - ly. He will ful - fil the de -

such as call u - pon him faith - ful - ly. He will ful - fil the de -

-pon him - - - - faith - ful - ly.

call u - pon him faith - - - - ful - ly.

30

Verse

34

-sire of them that fear him: he al - so will hear their - cry, and -

-sire of them that - - - - fear him: he al - so will hear their cry,

-sire of them that fear him: he al - so will hear their cry,

-sire of them that fear him: he al - so will hear their - cry,

34

38

— will help ——— them. The Lord pre - ser - veth all them —
and will help them. The Lord pre - ser - veth all them
and will help them. The Lord pre - ser - veth all them, pre-ser - veth
and will help ——— them. The Lord pre - ser - veth all them that ———
The Lord pre - ser - veth all them
The Lord pre - ser - veth all them that

38

Full

42 S1&2

— that love him: but scat - te - reth a - broad the un - god -
all them that love him: but scat - te - reth a - broad,
love him, that love ——— him: but scat - te - reth a - broad, a -
that love ——— him, that love him: ——— but scat - te -
love, that love him: but scat - te - reth a - broad the un - god - ly, but

42

46

- ly, but scat - te - reth a - broad the un - god - - -
but scat - te - reth a - broad, a - broad all the un - god -
- broad, but scat - te - reth a - broad the un - god - - -
- reth a - broad, but scat - te - reth a - broad the un - god -
scat - te - reth a - broad, but scat - te - reth a - broad all the un - god -

46

50

S1

- ly. My mouth shall speak the praise of the Lord: and
ly. My mouth shall speak the praise, the praise of the Lord: and
- ly. My mouth shall speak the praise of the Lord: and
- ly. My mouth shall speak the praise of the Lord: and
- ly.

50

Verse

54

let all flesh give thanks un - to his ho - ly Name _____ for e -

let all flesh give thanks un - to his ho - ly Name for e - ver and e -

let all flesh give thanks un - to his ho - ly Name for e - ver and e -

let all flesh give thanks un - to his ho - ly Name for _____ e - ver and e -

54

Detailed description: This block contains the musical score for measures 54 through 57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: 'let all flesh give thanks un - to his ho - ly Name _____ for e -', 'let all flesh give thanks un - to his ho - ly Name for e - ver and e -', 'let all flesh give thanks un - to his ho - ly Name for e - ver and e -', and 'let all flesh give thanks un - to his ho - ly Name for _____ e - ver and e -'. The piano accompaniment provides harmonic support with chords and moving lines.

58

-ver. Glo - ry be to the Fa - ther, and to the _____

-ver. Glo - ry be to the Fa - ther, and to the

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

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

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

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

58

Full

Detailed description: This block contains the musical score for measures 58 through 61. It features four vocal staves and a piano accompaniment. The lyrics are: '-ver. Glo - ry be to the Fa - ther, and to the _____', '-ver. Glo - ry be to the Fa - ther, and to the', '-ver. Glo - ry be to the Fa - ther, and to the Son, and to the', '-ver. Glo - ry be to the Fa - ther, and to _____ the _____ Son, and to _____', 'Glo - ry be to the _____ Fa - ther, and to _____', and 'Glo - ry be to the Fa - ther, and to the Son,'. The piano accompaniment includes a 'Full' marking in measure 58, indicating a change in dynamics or texture. The music continues with harmonic accompaniment for the vocal lines.

62 **S1&2**

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

66

and to the Ho - ly Ghost, and to the Ho - ly Ghost:
to the Ho - ly Ghost, and to the Ho - ly Ghost:
Ghost, and to the Ho - ly Ghost, **Dec.** and to the Ho - ly Ghost:
Ghost, and to the Ho - ly Ghost, **Can.** to the Ho - ly Ghost:
Ghost, and to the Ho - ly Ghost, the Ho - ly Ghost:
Ho - ly Ghost, the Ho - ly Ghost and to the Ho - ly Ghost:

70

as it was in the be - gin-ning, is now, and e - ver shall

as it was in the be - gin-ning, is now, is now, and e - ver shall

as it was in the be - gin - ning, is now, and e - ver shall be, world

as it was in the be - gin-ning, is now, is now, and e - ver shall

as it was in the be - gin-ning, is now, and e - ver shall be,

70

74

be, world with - out end. A - men, A - men.

be, world with - out end. A - - - - men.

with - out end. A - men, A - - - - men.

be, and e - ver shall be, world with - out end. A - men.

world with - out end. A - men, A - - - - men.

74

Transposed up a minor 3rd. Text underlay slightly simplified. Inner organ parts added by the editor with the aim of adding as little as possible, and certainly nothing that is additional to the voice parts (it is not a continuo part in the Baroque sense). Some sources do not even include an organ part and the piece may effectively be sung unaccompanied, with or without the 3 bars' introduction.