

TWO ORCHESTRAL ANTHEMS BY JOHN ALCOCK (1715-1806):  
A CRITICAL EDITION WITH COMMENTARY

transcribed and edited by

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A thesis submitted to  
The University of Birmingham  
for the degree of  
MASTER OF PHILOSOPHY

Department of Music  
College of Arts and Law  
The University of Birmingham  
November 2010

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BIRMINGHAM

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## ABSTRACT

The music of John Alcock (1715-1806) is not familiar to most musicians. However, he did produce some attractive works and is a significant figure in English church music of the eighteenth century. His writings about his life in both parish church and cathedral music are also invaluable to research of the period. The two orchestral anthems, here appearing in critical editions, display some of the flair and attention to detail characteristic of Alcock as a composer of vocal music. The commentary examines the background to the compositions, describing the sources used, the editorial practice adopted and the place of the anthems within the music of eighteenth-century England.

## ACKNOWLEDGEMENTS

There are a number of people without whom this dissertation would not have been possible. My sincere thanks go to Colin Timms for his support and guidance as my supervisor. I would also like to thank Pat Bancroft at Lichfield Cathedral, and the staff at the Bodleian Library, Oxford for their help with accessing sources and research material. My gratitude also goes to my family and friends for their support, advice and patience over the last two years.

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JOHN ALCOCK. MUS: DOC:

Image appears on page before the article Eugenius: 'Biographical Sketch of Dr. Alcock' in *Monthly Mirror*, iv (1797) p.137

## INTRODUCTION

The music of John Alcock (1715-1806) is not widely known today, though the name is likely to be familiar to a church musician. The current repertoire of the Anglican Church contains a small number of chants, some choral music (e.g., the anthem *Wherewithal shall a young man*), and some organ pieces by the composer. His *Six Suite's of Easy Lessons for Harpsichord or Spinnet*, first published in 1741, and still available today<sup>1</sup>, is a useful introduction to the Baroque keyboard dance suite. It is not only his highly competent and attractive music that makes him worthy of attention, but also his literary output, his concerns with the condition of the performing material for older English church music, and his fascinating working relationships within cathedral music. These facets of the man and his musical personality can all contribute significantly to our understanding of the state of English church music in the eighteenth century.

Alcock lived and worked in musically challenging times. The operatic and celebratory genius of Handel was dominating the national scene and the great tradition of music in the Anglican Church was showing signs of neglect. Funds intended for music departments had long since been diverted elsewhere and choirs ran on the bare minimum needed to exist. Musicians, often appointed for life, lived on low salaries and were forced to seek further employment outside the ecclesiastical foundation. The resulting low morale, coupled with ageing adult singers and even frequent alcoholism, often led to poor attendance and this in turn meant antiphonal singing and four-part harmony were often not possible during services. The organ, not always in a good

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<sup>1</sup> Richard Jones (ed.) *Six Suites of Easy Lessons* (London: Associated Board of the Royal Schools of Music, 1985)

condition through lack of repair, was frequently used throughout a service to cover up gaps in the harmony caused by absences from the choir. Possible opportunities to escape the difficulties of everyday life were provided by special occasions and festivals, which must have been a welcome break and provided a morale boost for musicians in the churches and cathedrals of England. These events, such as the Three Choirs Festival, which was established by 1715<sup>2</sup>, attracted large audiences (something few church musicians were used to). Sermons were preached in support of church music, and orchestral anthems, often newly composed, were performed (Alcock's *We will rejoice* is an example of one of these). St Cecilia's Day celebrations also attracted the interest of many composers of the period including Jeremiah Clarke, Boyce, Greene and Handel. As well as at these festivals, orchestras were put together for important occasions such as coronations, weddings and music society meetings, and in a similar way, composers contributed large-scale anthems with orchestral accompaniment. Handel led the way with his so-called 'Chandos' anthems (his patron James Brydges, Earl of Carnarvon, later Duke of Chandos was the only person to maintain a regular orchestra), coronation anthems and 'Dettingen' *Te Deum* and 'Utrecht' *Te Deum* and *Jubilate*. Handel's masterpieces dominated music in England in the first half of the eighteenth century; the programmes for the Three Choirs Festivals during this time bear witness to this.<sup>3</sup> However, English composers of the period also contributed to the genre. Croft, Greene and Boyce, for example, composed orchestrally accompanied anthems, often as degree exercises or for royal occasions. Greene composed no less than 20 orchestral anthems, a notable example being *Hearken unto me, ye holy children* composed for King's College, Cambridge and probably

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<sup>2</sup> The year the festival counts from, though the first recorded meeting was in 1719, a notice for which was posted in the *Worcester Postman* (Watkins Shaw: *The Three Choirs Festival* (Worcester: Ebenezer Baylis, 1954) p. 1)

<sup>3</sup> A compilation of programmes 1752-1799 for Gloucester, Hereford, Oxford and Worcester Journals is Appendix B in Watkins Shaw: *The Three Choirs Festival* (Worcester: Ebenezer Baylis, 1954)

performed at the visit of George II to Cambridge in 1728.<sup>4</sup> Croft contributed four anthems to the genre and Boyce added another eight, three of which were composed for the coronation of George III in 1761.

Back in the regular day-to-day services of cathedrals and churches of England, the anthem remained the most important musical item at morning and evening prayer, and usually consisted of a setting of biblical words, most often a psalm, in multiple movements. Anthems that made prominent use of one or more soloists, sometimes with a concluding chorus, were most common and were accompanied by the organ. By the time Alcock had gained his first post as organist at Plymouth, he had started to focus his efforts within the these ‘solo’ and ‘verse’ anthems, with only a few ‘full’ anthems mostly composed for special occasions, and he developed away from the more youthful and inexperienced anthems of earlier years.<sup>5</sup>

Shortly after his move to Lichfield Cathedral in 1750, Alcock composed one of his most effective anthems. *The ways of Zion do mourn* was composed “on Occasion of the Death of his late Royal Highness, *Frederick, Prince of Wales*”<sup>6</sup> who died that year. Although technically a verse anthem, the vocal movements are dominated by the alto soloist. It was performed at the funeral of Gilbert Walmisley (the Bishop’s registrar, who died in 1751) in an earlier and shorter version than the anthem in this edition. No doubt Michael Wise’s and Handel’s versions gave inspiration for the choice of text (Alcock himself confesses his difficulty in choosing words and not being “acquainted

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<sup>4</sup> A discussion of the performing circumstances, along with the music, can be found in H. Diack Johnstone (trans. and ed.): Maurice Greene, *Ode on St Cecilia’s Day; Anthem: Harken unto me, ye holy children* (London: Published for the Musica Britannica Trust by Stainer and Bell, 1991).

<sup>5</sup> Alcock’s anthems are discussed in detail in Peter Marr: *The Life and Works of John Alcock (1715-1806)* Vol. 1 (diss. University of Reading, 1978), pp. 102-121.

<sup>6</sup> Preface to *Six and Twenty Select Anthems* (1771), p. i.

with any Person, capable of assisting [him] therein’’<sup>7</sup>), but this anthem owes nothing more to those precedents. The polyphonic movements show a very capable ability to interweave vocal lines, and Alcock’s realisation of the vocal texts is subtle but effective, for example the sighing minims in the overture, as well as in the first alto solo. His attention to detail is also evident in the use of specific articulation, and the fugal entries a fifth apart, starting at bar 38 in the ‘Hallelujah’, show a willingness to go against the conventional. The orchestrated, revised and enlarged version in this edition was completed by 1766. By adding the two-movement overture, an introductory section for the opening alto recitative, a new duet and the closing ‘Hallelujah’ chorus, Alcock had created one of his finest contributions to the music of the era. Another version for voices and organ was published in 1771 in a collection of Alcock’s anthems, *Six and Twenty Select Anthems*. This abridged version opens with the first alto solo ‘The ways of Zion do mourn’ and shortens the introduction to the duet ‘They shall receive a glorious kingdom’ (movement 7 in this edition).

In addition to the orchestral version of *The ways of Zion do mourn*, Alcock wrote five further orchestral anthems, though two are based on material from the others. The earliest orchestral anthem was *Laudate Dominum*, composed in 1754 to the text of psalm 150. This was adapted by 1771, the date of the autograph manuscript, into the anthem *We will rejoice in Thy salvation*. Very few changes were necessary as miscellaneous psalm texts were cleverly chosen to fit the text of psalm 150 that they were replacing, and the scoring was altered only by the addition of trumpets. The anthem was performed at the Three Choirs meeting in Worcester on 9<sup>th</sup> September 1773. The programme for the performance is attached to the inside of the cover of the

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<sup>7</sup> *Ibid.*, p. iii.



manuscript score now in Lichfield Cathedral Library and described in the Sources section of this edition. The anthem was performed as part of a morning programme, alongside an anthem by John Stafford Smith (son of Martin Smith, then organist at Gloucester Cathedral, and, like Alcock, a glee and catch composer), one of Handel's coronation anthems, and his 'Dettingen' Te Deum and 'Utrecht' Jubilate.<sup>8</sup> Its large textures and rich harmonies, especially in the very impressive Gloria, complement the demanding vocal writing in the solo sections, and Alcock's imaginative instrumentation shows some flair in an era when music in the church was less concerned with originality than later times. This anthem, like Alcock's other orchestral anthems, bears little relation in stature to the anthems performed in everyday cathedral and parish church services. Not only are subtleties of expression replaced with large contrasts, but the formal chorus conclusions of the many anthems he composed are the climactic point of the orchestral anthem.

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Alcock was born in London in 1715 close to St Paul's Cathedral, the place where he would start his musical career. He sang as a chorister there under Charles King and alongside William Boyce, with whom he had a close friendship.<sup>9</sup> He evidently showed promise as, at the age of 12, he sang at the coronation of George II in place of one of the King's chapel boys who had been taken ill. Alcock would later compose *The ways of Zion do mourn*, the orchestral version of which appears in this edition, marking the death of George II's son, Frederick Prince of Wales. In 1729 he became apprenticed to

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<sup>8</sup> The programme appears in the appendix of Watkins Shaw: *The Three Choirs Festival* (Worcester: Ebenezer Baylis, 1954)

<sup>9</sup> Watkins Shaw and Peter Marr: 'Alcock, John (i)' in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition (London: Macmillan, 2001)

the blind John Stanley, only three years Alcock's senior. Alcock's instrumental music in particular is modelled on that of Stanley.<sup>10</sup>

Alcock's path to cathedral organist took him through two parish church positions in Plymouth and Reading, and he became vicar-choral, organist and master of the choristers at Lichfield Cathedral in 1750. It was shortly after his arrival at Lichfield that Alcock, noticing that it was difficult to find performance material that did not "abound with Faults and Imperfections", issued a proposal to publish a service each quarter, starting with Tallis's Dorian Service, Byrd's Short Service and Gibbons's Service in F, engraved in score.<sup>11</sup> This proposal pre-empted a similar one by Maurice Greene, and, learning that Greene intended to issue copies to cathedral choirs free of charge, Alcock graciously handed over his materials to Greene. The work of Greene would later be passed on to his pupil William Boyce and become Boyce's *Cathedral Music*, the first collection of services and anthems printed in score in England.

It appears that Alcock had particular standards and ideas for the music at Lichfield, and it is evident that these were not well received by many at the cathedral. The attendance and behaviour of the lay vicars and choristers were the start of problems that led to a poor relationship between the organist and the gentlemen of the choir. In 1758, the vicars-choral handed a petition to the Dean and Chapter complaining about the organist's "scandalous and indecent" behaviour during services including, among many things, the inappropriate tempo of organ accompaniments and mocking of

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<sup>10</sup> *Ibid.*

<sup>11</sup> From the proposal for the new volumes: see Alcock's *Divine Harmony* (1755) and John Bumpus: *A History of English Cathedral Music, 1549-1889* (Farnborough: Gregg, 1972), pp. 257-9.

vicars' voices.<sup>12</sup> An account of Alcock's side of the relationship is given in the introduction to his *Service in E minor* (1753) in which he describes the poor attendance and the criticism he was receiving about his organ accompaniments. Further details can be found in Alcock's semi-autobiographical novel *The Life of Miss Fanny Brown* published in 1760 under the pseudonym 'John Piper'. Upon visiting an unnamed city, the author notes "the Organist of that Cathedral, and the Singers were at Enmity"<sup>13</sup> and explains at more length:

A lay vicar was "railing bitterly against him [the organist], saying what a sad fellow he was; that he mock'd and mimick'd, with his voice, several of the Vicars, and expos'd and burlesqued their manner of singing; and sometimes played the Chants, Services, and Anthems so fast, that the Choir could not articulate the Words."<sup>14</sup>

It is unlikely to be a coincidence that many of the things in this section of *Fanny Brown* almost paraphrase the petition sent to Chapter in 1758. Alcock is also quick to defend the organist: when a vicar describes his playing as "like clockwork, or a Musical Machine" the author retorts that "had he [the vicar] not been one of the most egregious Asses breathing, he wou'd have known that what he was condemning, is the greatest Excellency in a Performer, that could possibly be."<sup>15</sup> Alcock's frustrations are clear.

In any case, at some point during the early 1760s - the exact date is not known - Alcock resigned his position as organist at Lichfield having already taken the post of organist at Sutton Coldfield Parish Church in 1761, a position he retained until 1786. Between 1766 and 1790 he also held the post of organist at Tamworth, but he kept his

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<sup>12</sup> The full text can be found in Peter Marr: *The Life and Works of John Alcock (1715-1806)*, Vol. 1 (diss. University of Reading, 1978), p. 33.

<sup>13</sup> John Piper [John Alcock]: *The Life of Miss Fanny Brown* (Birmingham, 1760), p. 243.

<sup>14</sup> *Ibid.*, p. 244.

<sup>15</sup> *Ibid.*, p. 245.

post as vicar-choral at Lichfield and his house in the cathedral close for the rest of his life.

In 1771 Alcock published a collection of his anthems entitled *Six and Twenty Select Anthems in Score*, in which can be found an abridged version of the Funeral Anthem contained in this edition. This volume, as well as being useful for its musical content, contains a preface that draws a useful portrait of life in cathedral music at the time.

Alcock again remarks on the attendance of vicars at cathedral services, mentioning his own excellent attendance over 22 years, being absent only when receiving his degrees at Oxford or when ill. Alcock goes on to describe, at length, other problems and issues he had encountered, including defending himself against attacks on his competence, complaints at the expense of his volumes, the fact that Boyce's *Cathedral Music* prevented many from subscribing to his volume (and that he had proposed his own scheme "long before Dr. *Greene* had any intention of collecting the *Old Services*, and *Anthems*"), and the problems he had with the engraver of the volume. Alcock was evidently a frustrated, but highly-gifted musician with exacting standards, who perhaps felt isolated in the West Midlands and struggled to find his place among his contemporaries.

Despite all this, it seems that Alcock was held in some regard in the church music world during his lifetime. In particular, his Morning and Evening Service in E minor (composed at the age of fifteen,<sup>16</sup> published in 1753) was performed widely. Alcock was also invited by William Hayes to play the organ for "several of Mr. Handel's

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<sup>16</sup> Eugenius: 'Biographical Sketch of Dr. Alcock', in *Monthly Mirror*, iv (1797), p. 138.

oratorios”<sup>17</sup> at the opening ceremony of the Radcliffe Camera in Oxford, and at the presentation of the Arundelian Marbles to the university. He was also private organist to Arthur Chichester, Earl of Donegal, for whom he wrote a wedding anthem (the manuscript score of which appears in the same volume as the funeral anthem edited here).

Alcock’s music compares well with that of other composers of the period, such as Greene and Croft, whose music has stood the test of time more successfully. Indeed, he sees this himself, as at the very opening of the preface to *Six and Twenty Select Anthems* (1771) he states:

“There being a Passage, or two, in the following Anthems, similar to those of some other Composers, especially in that for *Christmas-Day*, which is not much unlike that of the late famous Dr. *Greene*’s, tho’ composed six Years before his was published; and my Twelfth Anthem, which begins, partly, as the late eminent Dr. *Croft*’s, *I will sing unto the Lord*, notwithstanding I did not see his two Volumes of Anthems, for many years after I had made that, I thought it advisable to put the Dates of the Years, when they were composed, at the End of each Anthem, as I ever had an utter Aversion to copy from other Masters, tho’... so much the Fashion at present.”

Alcock thus defends himself in advance of any accusation of plagiarism, and perhaps reveals some insecurities and a feeling of inferiority in his need to do so. Of course, like all composers of the period, he would have found it difficult to avoid the influence of Handel. Indeed, Alcock sang at the coronation of George II for which Handel’s Coronation Anthems (1727) were composed. Composing music at the same time as Greene and Boyce, and at a time when originality was not nearly as much a concern for composers as it would become, Alcock perhaps lacked some of the intricacies that his contemporaries possessed. However, he displays great attention to detail in his music and produced some sensitive responses to text in his anthems. Alcock, with his

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<sup>17</sup> *Ibid.*

exacting principles and high expectations, did have some musical reputation in the eighteenth century, though this faded after his death. His frustrations, both with his situation at Lichfield and with his position in larger musical society, are evident in his writings. He was clearly a very capable composer whose music, together with his contributions to knowledge of conditions in the eighteenth-century church and his work as an antiquarian, deserve to be properly recognised.

## SOURCES

### **Funeral Anthem: The ways of Zion do mourn**

#### Source 1: Full Score

#### Oxford, Bodleian Library: MS Mus Sch c.108a

The full score of the Funeral Anthem exists in manuscript at the Bodleian Library. It was acquired by the library in 1885<sup>18</sup> and appears alongside a Wedding Anthem composed for the wedding in 1761 of the Earl of Donegal, to whom Alcock was private organist. The score is dated 1766, but it does not mention the occasion for which this version of the funeral anthem was composed (the earlier version is discussed in the Introduction, pp. 3-4). Source 3, described below, states that the original version was composed on the occasion of the death of Frederick Prince of Wales (father of George III) who died in 1751.

The anthems are bound together in strong board covered with blue, wavy lined paper with leather corners and spine. A piece of paper is pasted to the front and reads: “The Score of / Alcock’s Funeral, / and Wedding / Anthems. / 1766.” The spine is labelled with the library shelf mark. Inside the front cover is written “John Alcock / 1766” in what appears to be the composer’s hand. The *Summary Catalogue* of Bodleian manuscripts<sup>19</sup> states of the score and parts: “All appear to be the author’s autograph”; however, the manuscripts are in a variety of hands, none of which is the composer’s or can be identified. The volume is in portrait format and measures roughly 30.7 x 24.4cm. There are 110 pages of music, the first 50 of which form the Funeral Anthem. Each page has twelve staves, though not all are used on every page.

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<sup>18</sup> Falconer Madan: *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford* (Oxford: Clarendon Press, 1905), p. 243.

<sup>19</sup> *Ibid.*

## Source 2: Parts

### Oxford, Bodleian Library: MS Mus Sch c.108b-c

The instrumental and vocal parts of the funeral anthem are found together with the score in the Bodleian Library and are bound with those of the Wedding Anthem. The parts for both anthems are divided into two volumes. Both volumes are bound in strong card covered in dark, olive green cloth. They are labelled on the spine, in gold lettering: “JOHN ALCOCK. FUNERAL AND WEDDING ANTHEMS”, with the shelf mark at the foot of the spine.

c.108b contains the organ and chorus parts of the Funeral Anthem and the Horn parts for the Wedding Anthem. It is in landscape format and measures approximately 25.5 x 31cm. It contains 52 pages with three flysheets at the front and three at the back. The “Basso Organo” part has an individual cover within the volume with the same blue, wavy line pattern as the full score. It has a label pasted to the front: “Alcock’s Funeral / and / Wedding Anthems. / Basso Organo”. The chorus parts are single sheets with music on the front and reverse.

c.108c contains the instrumental parts and the “Contratenor” and “Tenor” solo parts of the Funeral Anthem (contained within the 1st Contratenor and 1st Tenor parts of the Wedding Anthem), as well as the vocal parts and remaining instrumental parts for the Wedding Anthem. It is in portrait format, measures roughly 35.7 x 24.7cm and contains 168 pages (including individual part covers) with two flyleaves at the front and back. Most parts have individual covers within the volume, made from thin grey-blue paper, with information written on the front: anthem title / part name / John Alcock. The first three parts in the volume are single sheets with no covers. They



contain a treble and two trumpet parts for the Wedding Anthem, and, on the reverse of the third sheet, a trumpet part for the Funeral Anthem movement 5 which does not appear in the manuscript full score.

The scribe of the manuscript full score (**I** in list below) is also responsible for copying most of the parts of the Funeral Anthem, including the Organo part. The remaining parts are in three further hands. Although no indication is given as to who copied the score and parts, one of the hands could be that of the composer's son, also John Alcock (1740-1791), who was organist and master of the song school at Newark-on-Trent at the time but deputised for his father at Lichfield Cathedral. Father and son also went to Oxford together in 1766 (the date on the manuscript score) to take the DMus and BMus degrees respectively.

A note at the end of the Basso Organo part appears to list the parts of the anthems: "26 Books. viz. / 2 Hoboys / 6 Violins / 2 Tenors / 2 Bassoons / 2 Violoncellos / 1 Basso Ripieno / 1 Organo / — / 10 Vocal Parts. viz. / 4 Trebles / 2 Contratenors / 2 Tenors / 2 Basses / — / 10 Papers. viz. / 4 Trebles / 2 Contratenors / 2 Tenors / 2 Basses".

Assuming the word "Papers" refers to the single sheet chorus parts for the Funeral Anthem (c.108b), and therefore that the "Vocal Parts" are those of the Wedding Anthem (which include the two solo parts for the Funeral Anthem, c.108c), this list matches the extant parts contained in these two volumes (listed below). The exceptions to this are the two horn parts at the rear of 108b and the three single sheet parts in the front of 108c. These appear to be later additions to the collection of parts, an idea supported by the absence of the trumpet part in movement 5 from the funeral anthem full score.

Extant parts for *The ways of Zion do mourn* (with abbreviations used in Critical Notes) with indication copyist: **I** (also the manuscript full score), **II**, **III** and **IV**:

c.108b

org           **I**       Basso Organo  
S A T B **I/II**   Chorus parts – 4 x Treble (2 each of 1st & 2nd, 1 of each by **II**).  
                          2 x Contratenor, Tenor and Bass (1st & 2nd)

c.108c

tpt           **I**       Tromba ( 5 only)  
ct            **I**       Contratenor [solo] (with 1st Contratenor part of the Wedding Anthem)  
  
t             **III**      Tenor [solo] (with 1st Tenor Wedding Anthem part)  
ob1          **I**       Hoboy Primo  
ob2          **I**       Hoboy Secondo  
vln1p        **I**       Violino Principale  
vln3         **I**       Violino Terza (with Violino Primo Ripieno part of the Wedding Anthem)  
  
vln1ri       **I**       Violino Primo Ripieno  
vln2p        **I**       Violino Secondo Principale  
vln2r        **IV**      Violino Secondo Ripieno  
vln1rii      **II**      Violino Primo Ripieno (with Violino Secondo Ripieno part of the Wedding Anthem)  
  
vla1         **I**       Alto Tenore Primo  
vla2         **I**       Alto Secondo  
vcp         **IV**      Violoncello Principale  
vcr         **IV**      Violoncello Ripieno  
bsn2         **I**       Bassoon Secondo  
bsn1         **I**       Bassoon Primo  
br           **I**       Basso Ripieno

### Source 3: Vocal Score

#### Alcock, John: *Six and Twenty Select Anthems in Score* (1771)

A version of the funeral anthem appears in Alcock's printed collection of anthems published in 1771. This version is for voices and organ and includes the duet and 'Hallelujah' movements of the 1766 revision, but begins with the alto recitative 'The ways of Zion do mourn', omitting the overture and introduction. Copies of *Six and Twenty Select Anthems* were distributed by subscription and the preface is particularly useful for research into Alcock's working life at Lichfield Cathedral (more details can be found in the Introduction to this edition, p. 9). A number of copies are extant, a concentration of which are in Oxford, in Christ Church, Magdalen and New College libraries.<sup>20</sup> The copy consulted for this edition is in the British Library, London at shelfmark I.189. A manuscript note in this copy states that it was originally owned by John Stanley, Alcock's teacher in London, and goes on to describe the election of Mr. Highmore Skeats to the post of organist at St George's Chapel, Windsor. The version not only omits the opening movements as mentioned above, but also shortens the Moderato 'They shall receive' by removing the instrumental introduction. Other notable differences include the minor alterations to ornamentation and the adjustments to figures in the bass line to accommodate the missing harmonies supplied by instruments in the 1766 version. Since this is a later version of the anthem and not orchestral, differences between this and other sources have not been incorporated into this edition.

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<sup>20</sup> A catalogue search reveals eight copies in Oxford in total.

# **Anthem: We will rejoice in Thy salvation**

## Source 4: Full Score

### Lichfield Cathedral Library: MS Mus 5.

The autograph manuscript of this orchestral anthem is found in Lichfield Cathedral Library alongside a large collection of Alcock manuscripts. The anthem, in full score, is the only item in this source. The manuscript is bound in thick, strong boards covered with blue cloth with leather corners and spine. The spine reads: “Alcock Anthems 2 MS MUS 5” in gold lettering. Inside the front cover is written: “John Alcock. Lichfield Close / July 16<sup>th</sup> 1771”. This indicates the date when this copy of the score was completed, not necessarily the year in which this adaptation of the 1754 *Laudate Dominum* was made (more details of this can be found in the Introduction, p. 4-5). Attached to the cover is an additional printed sheet that gives details of a performance of this anthem, together with one by ‘Mr. Smith’ (John Stafford Smith), on Thursday 9<sup>th</sup> September, 1773. This was presumably inserted at or after the time of this performance, which formed part of the Three Choirs Festival in 1773 at Worcester Cathedral.<sup>21</sup>

The pages are in portrait format and measure roughly 37.6 x 24.7cm. There are two flyleaves at the front and one at the back, and 114 pages of music paper numbered in the top outside corner of each page. The pages are ruled with an eight-stave rastrum, sixteen staves to a page. The ruling is consistent throughout with the exception of page 39, where staves 1-6 and 13-16 are extended free hand, and pages 76 and 77, where additional staves have been added at the top and bottom of the page. Because the additional stave at the foot of page 76 is squeezed on to the page, the music on it was

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<sup>21</sup> Watkins Shaw: *The Three Choirs Festival* (Worcester: Ebenezer Baylis, 1954), p. 114. This also confirms “Mr. Smith” as John Stafford Smith.

also copied out on to a slip of paper, which has been pasted as an insert between pages 76 and 77. A similar method is used to clarify the two bassoon parts on pages 77 and 82. The two parts are written on the same stave in the score but on separate staves on the inserts to clarify the part-crossing that occurs.

### Source 5: Parts

#### Oxford, Bodleian Library: MS Mus d.140-141

These two volumes at the Bodleian Library contain vocal parts (d.140) and band parts (d.141) of *We will rejoice in Thy salvation*. They were presented to the library in 1862 by Rev. W. D. Macray as part of a collection of fourteen manuscripts. He acquired them in 1862 at Worcester (the place of the 1773 performance according to the printed insert in the Lichfield score) where they had been discarded by the cathedral as waste paper.<sup>22</sup>

The vocal parts are bound in thick, strong boards covered with brown, textured cloth. The spine is labelled in gold lettering: “DR. J. ALCOCK. WE WILL REJOICE. – CHORUS PARTS”. The volume is in landscape format and measures approximately 26 x 31cm. There are 114 pages in total (including individual part covers) with one flysheet at the front and back of the volume. Each chorus part, except the Canto Primo Coro, is covered individually, front and back, with heavier paper on which is written a part number (these are listed below), anthem title, composer, part name and “Worcester”. The numbers suggest that there were originally five copies of each chorus part, including one ‘principale’ (soloist), two ‘coro primo’ and two ‘coro

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<sup>22</sup> Falconer Madan: *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford* (Oxford: Clarendon Press, 1905), p. 513.

secondo', of which only ten across all voice parts are contained in the volume. The parts are all copied in the same hand on ten or eight staves per page.

The band parts are bound in the same way and using the same material as the chorus parts, though in portrait format measuring approximately 31.5 x 25.5cm, and labelled "DR. J. ALCOCK. WE WILL REJOICE. – BAND PARTS" on the spine. There are 220 pages, including individual part covers, again with a single flysheet at the front and back of the volume and paper covers separating each part with number, title, composer, part name and "Worcester" written on the front. The music is copied in the same hand as the chorus parts on paper with twelve staves, although not every staff is used on each page. Like the chorus parts, each instrumental part is numbered and the incomplete numbering of the extant parts shows that a number of parts are lost. The numbering, which starts at 21 with 'Violino Primo Principale', suggests that there were five violin 1, four violin 2 and three viola parts. There appears to have been one of each wind part, as would be expected. The 'Violoncello e Basso Continuo' part is unfigured apart from movements [4] and [6]. This suggests that there must once have been a separate figured organo part, which is now among the lost manuscripts.

Extant parts for *We will rejoice in Thy salvation* (with abbreviations used in Critical Notes) and the number assigned to the part:

d.140

s1	Canto Primo Coro (unknown)
s2	2 x Canto Secondo Coro (4, 5)
ap	Alto Principale (6)
a1	2 x Alto Primo Coro (7, 8)
a2	Alto Secondo Coro (9)
tp	Tenore Principale (11)

b1           Basso Primo Coro (17)  
b2           Basso Secondo Coro (20)

d.141

vln1       Violin Primo Principal (21)  
vln2       3 x Violin Secondo Ripieno (27, 28, 29)  
vla       Alto Viola Ripieno (34)  
vc       Violoncello e Basso Continuo (37)  
br       2 x Basso Ripieno (39, 40)  
tpt1       Tromba Primo (41)  
tpt2       Tromba Secondo e Terza (42)  
ob1/fl1    Oboe Primo (30) (also contains flute 1 part for 2 )  
ob2/fl2    Oboe Secondo (31) (also contains flute 2 part for 2 )  
bsn1       Bassoon Primo (35)  
bsn2       Bassoon Secondo (36)

## EDITORIAL METHOD

The primary sources for this edition are the manuscript full scores, sources 1 and 4, and any deviations from these sources are noted in the Critical Notes. All matter appearing within square brackets, in small type or, in the case of slurs and ties, crossed is editorial and does not appear in the primary sources. The extant parts for the two anthems (sources 2 and 5) have been used where the full scores are unclear or ambiguous. The parts are sufficiently similar to the full scores to have authority and in the case of *The ways of Zion* there is evidence that the parts and score both originate from the performance in Worcester in 1773; that the Bodleian Library acquired them at the same time as the full score adds to their dependability. Therefore, if matter such as notes, accidentals, dynamic markings or basso continuo figuring are present in the parts, but missing in the full score, these have been included where they are clearly intended. Matter that appears only in these secondary sources is shown as editorial, but the source is noted in the Critical Notes.

Accidentals in the sources that are redundant by modern standards (which are many, particularly in *The Ways of Zion*, where the scribe always includes accidentals regardless of their appearance earlier in the bar) have been omitted without comment, except where they have been deemed useful to retain as cautionary. Notes dissected by a bar line in the source, including dotted notes, have been replaced with tied notes. Where C clefs are used for voice parts in the sources, the standard modern clefs have been substituted. Original clefs in vocal lines appear on prefatory staves at the beginning of each movement in the edition. Original key signatures and time signatures have been retained throughout. The *Dal Segno al fine* indication (as well as



the *fine* and *segno*) in the Sinfonia of *We will rejoice* is an editorial addition and replaces the instruction “repeat the Allegro moderato” in the manuscript score.

#### Verbal text and underlay

Spelling, punctuation and capitalisation of the psalm texts in *We will rejoice in Thy salvation* have been adjusted in conformity with the Book of Common Prayer (1662).

Capitalisation in the bible texts of *The ways of Zion do mourn* has been corrected according to the King James version of the bible, from which they appear to have been taken. Commas have been used to indicate repetition of words and phrases.

Ampersands in the sources have been replaced with ‘and’, and where ‘ditto’ marks are used in the sources, the repetition of words has been written out in full in the edition.

Underlay is consistently clear in the voice parts in each source. It is indicated through a combination of text alignment, beaming of notes, slurs, and occasionally small lines linking a word to a note. With modern typesetting, text alignment and beaming are a perfectly adequate way of showing underlay, and these have been used to indicate the distribution of syllables to notes. Slurs are retained in the voice parts in this edition only where they have an expressive role (e.g., in the Funeral Anthem, movement 2, bar 11, on the word ‘sigh’).

#### Bowing and articulation

All instrumental slurs and bowing marks in the primary sources are retained in this edition, as is instrumental and vocal articulation. Deviations from this are noted in the Critical Notes. One notable deviation is the rising dotted figure in *We will rejoice*, movement 8 (first appearing in the violin 1 part, bar 1), which is treated inconsistently in the source (both score and parts). In this case, editorial alterations have been made

to introduce consistency, and the original notation is described in the Critical Notes.

Editorial articulation has been added for recurring phrases where the same articulation is likely to have been intended. The sources include some notes with two stems. When these stems indicate a division of voices or instruments, they are retained in the edition; when they indicate a note that is both the final note of one phrase and the first of the next, they are omitted but noted in the Critical Notes.

### Dynamics

Dynamic markings are written in full in the score sources and often appear alongside tempo markings at the beginning of a movement. All dynamics in the sources are preserved but modernised (e.g., ‘forte’ becomes ***f***). Editorial dynamics (some of which are suggested by the parts, and noted in the Critical Notes) have been added where they are absent from the sources but implied by the context in which they are placed. The dynamic markings in the sources do not indicate absolute values but rather the role of the instrument within the texture, whether accompanying or providing the main interest; this is particularly evident in *We will rejoice*, movement 7. Editorial markings have been added with this in mind and to supply instruction where the notation of the source is incomplete. Dynamic markings in vocal parts are rare in the sources; they appear in this edition only where they appear in the primary sources. Vocal dynamics are implied by those of the instrumental lines and, particularly in the solo sections, are left to the singer, who should choose a dynamic level appropriate to the context.

### Ornamentation

The primary sources contain a large amount of ornamentation, mostly in the form of trills. These, as well as the less frequent appoggiaturas, have been retained. Editorial trills (often taken from the parts) have been added where they have clearly been omitted from the primary source (e.g., *We will rejoice*, movement 11, where one choir echoes the other). Sometimes a wedge-shaped symbol is used to indicate articulation; the context of this symbol seems to suggest that the note should be detached to a lesser degree than the more pointed separation of notes with a staccato dot. The wavy line that appears at the word ‘cry’d’ in the *The ways of Zion*, movement 4, bar 42 needs some explanation. Boyden describes that a ‘slurred tremolo’ (reiterated notes within a single bow stroke) was in the 18th century indicated by a “typical wavy line”.<sup>23</sup> In contrast, Brown states that in the late eighteenth century some composers used a “wavy line” to indicate vibrato<sup>24</sup>, and indeed the word ‘tremolo’ was often used in the eighteenth century to signify vibrato. Which effect is used is a decision for the performers, but the evidence suggests that vibrato is likely to have been Alcock’s intention at this point.

### Instruments and voices

All instrument and voice names are taken from the primary sources and in some cases have been modernised (e.g., Tromba becomes Trumpet, and Hoboy becomes Oboe). Where ‘soprano’ appears in the sources, it is retained in this edition. It should be taken to mean the highest voice part, not to imply the use of female voices: Alcock refers to trebles in his writings, and it is assumed that boy trebles were the intended voice. On

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<sup>23</sup> David Boyden: *The History of Violin Playing from its Origins to 1761* (London: Oxford University Press, 1965), p. 266-7.

<sup>24</sup> Clive Brown: ‘Ornaments, §9: Late 18th century and the 19th’ in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition (London: Macmillan, 2001).

the whole, the manuscript scores of these anthems leave little doubt about the scoring of the music. Any points of uncertainty (e.g., the designation of solos, particularly in voice parts during choruses, or the occasional unlabelled divisi) are clarified by examination of the manuscript parts, and indications at these points are enclosed in square brackets. Where ‘soli’ has been used to instruct a particular instrument to play alone, though as part of a group (as in the Moderato of *The ways of Zion*, movement 1, where a string quartet is formed), it has been altered to ‘solo’ for each instrument without note. Confirmation that a single instrument should play is found in the manuscript parts where, for example, the ‘Principale’ part is the only part playing. Likewise, the instruction ‘tasti soli’ has been altered to ‘tasto solo’ (also discussed under Basso continuo below).

The vertical arrangement of the instruments in the edited scores (with trumpets at the top) is carried over from the sources. The inclusion of trumpets only in a few movements, and their role at the top of the texture in most cases, makes their placement here appropriate. Included in the collection of parts for *The ways of Zion* is a single ‘Tromba’ part for movement 5; it makes no appearance in the manuscript score. Since it seems likely to have been used in performance, this part is included in this edition on a small stave, for trumpet (in C). In *The ways of Zion*, movement 8, the bassoons and cello staves are placed above the voice parts in the manuscript score. As the cello doubles the bassi stave (sometimes up an octave) this has been moved to the bassi stave, and the bassoons have been moved up to join the oboes towards the top of the score. On a number of occasions in the autograph manuscript of *We will rejoice*, for example movement 9, Alcock places the bassoon staves in this position (see Basso continuo below for more on the role of the bassoons).

The duet in *We will rejoice* (movement 8) is scored for soprano and tenor in both the score and the parts. However, on the second page of the duet in the manuscript score there is an instruction in Alcock's hand: "This Duet wou'd have a better effect, if it was sung by two Trebles". As a consequence, this movement is allocated to two trebles in this edition, but an alternative scoring for this movement would be soprano and tenor (with the tenor singing an octave lower than written).

### Basso continuo

In the manuscript scores, the 'bassi' part is thoroughly and carefully figured throughout; sometimes figures appear above the bass note, sometimes below. This figuring is retained in this edition. Editorial figuring is shown in square brackets, and those figures taken from parts sources (particularly the Organo part in *The ways of Zion*) are noted in the Critical Notes.

The composition of the continuo group is indicated in the score sources at the beginning of some movements and when instruments join or leave the group mid-movement. Such indications have been retained, and further necessary instructions have been editorially constructed, using the parts where available. The instrumental bass is invariably labelled 'bassi', 'tutti bassi' or 'basso' throughout in the sources, normally implying one or more cellos and double basses, with organ. The use of bassoons in the orchestral bass line was usual in the chorus movements and other movements containing oboes. Bassoons should therefore form part of the continuo group where "tutti bassi" is indicated in this edition. When this instruction is added editorially, it is one so after examination of the manuscript parts. It seems that at some

points (e.g., the Trio, movement 9, in *We will rejoice*) Alcock moves away from the norm of the bassoon as a bass instrument in a doubling role, couples it with the oboes and thus experiments with the bassoon as part of a woodwind ‘family’. In movement 5 of *We will rejoice*, the source indicates that a bassoon should double the soloist in some phrases, leaving just one bassoon on the bass line, but no bassoon stave is provided. In this case an extra stave for bassoon has been added in the edition.

The issue surrounding the use of organ and harpsichord is a complex one. The Funeral Anthem manuscript score refers to ‘cembalo’ only in movements 2 and 3, but these movements appear in the Organo part book, and with no such marking. At various points throughout movement 1 (e.g., bars 89-100) the manuscript score gives the instruction ‘soli’ (coupled with a minim rest for the lower part on that stave). The texture here is reduced to a string quartet, and examination of the manuscript parts confirms this (violin, viola and cello principale parts play; the organ rests). However, the bass part in these sections is figured. This suggests that another keyboard instrument, in all likelihood a harpsichord, was playing at these points and possibly throughout the anthem. The use of ‘tasti soli’ might also suggest more than one keyboard instrument, although ‘soli’ indications in other parts imply that it is one instrument in a group of soloists. Counter to this argument is the fact that no harpsichord partbook is extant. Bearing in mind the completeness of the parts and the list of parts found at the back of the Organo book, the evidence suggests that no such book ever existed.

A further question is brought up in *We will rejoice*, movement 2. The opening of this movement is clearly scored in the manuscript score for 2 flutes, viola and cello (an

instruction repeated at bar 17, so unlikely to be a mistake), and yet the lowest part is figured throughout. No organ part survives for this anthem and the pages containing this section are missing from the 'Violoncello and Basso Continuo' part. It could be that the figures in these sections were added to the manuscript score for a variety of reasons: they merely indicate the harmony above the bass, but serve no purpose in performance; they are there for a continuo player to fill in if necessary (an explanation negated by their absence from the Organo part); they are included for the sake of a copyist writing out parts from the score; the figures were added later and continued at these points by mistake; or, in the case of *The ways of Zion*, maybe a harpsichord part did exist (perhaps within another set of parts) but is now lost and it was Alcock's intention that both an organ and a harpsichord be used.

**1 Adagio**



19

5 3 — 5 4 3 6 4 5 3 —





38

tr

p

[p]

[p]

[p]

6 5 6 4 5 #3

6 4 3 5 #

**Moderato**

43 solo Vln *tr*

[*p*]

solo [*p*]

solo Vc [*p*]



51 *tr*

solo Vln *tr*

[*p*]



58 *tr*



65 *tutti* *tr*

*tutti*

*tutti*

*tutti*

7 6 6 6 6 4 6 6 6 7 5 5 5 6 5 6

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

73

tr tr

Vc, Bsn 1, 2

7 6 7 6 5 7 6 5 6 6 5 3

80

[solo Vln]

Ob, [Vln] rip

tutti

5 3 6 4 6 6 4 7 5 2 6 4 7 3 7 3 7 3

88

solo [Vln]

solo [Vln]

[solo]

solo [Vc]

4 2 6 4 2 6 7 6 6 4 3 7 9 6

95

tr tr

tutti tutti tutti tutti

4 3 7 9 6 4 3 4 2 5 6 4 2 6 7 3 6

125

tutti

tr

tutti

tutti

tutti

7 — 7 7 — 6 7 — 5 4 # 4 6 6 6 7  
#3 3 #4 3 3 —

132

6 — 6 7 6 7 6 4 #3 6 7 7

#3 #4

[Vc, Bsn 1]

[Db, Bsn 2, Org]

140

7 7 6 7 5 6 6 5 # 6 4 6 9 6 4 3

#3

[unis]

148

9 8 7 6 5 6 6 6 6 6 4 6 4 6 b6 6

7 6

4 2 2

b5

solo [Vln]

solo [Vln]

solo

solo [Vc]

155

6 7 6 7 7 6 5

#3

#3

6 5

tutti

tutti

tutti

tutti

tr

162 [solo Vln]

[Ob, Vln rip]

tr

7 6 6 6 6 — # — 9 4 6 9 8 7 6 6

4 4 3 2 5 5 6 #3 3 6

169 [unis]

tr

tr

tr

tr

7 6 7 6 7 6 [7 7 7 6 7 7

3 3 6 #3

175 Adagio

tr

tr

tr

tr

6] 7 6 — 7 6 — 7 7 4 #3

3 #3 3

2 **Largo**

Oboe 1 con sord. *p* tr

Violin 1

Oboe 2 con sord. *p* tr

Violin 2

Bassoon 1 con sord. *p* [Vla]

Viola [Bsn]

Alto Solo

Bassoon 2 Bsn *p* tr [unis]

Bassi *p* [6 7] # 7 6 6 6 6 6 # — 6 6 4 6 6 6 7 4 #3

3 #3 #4 3 3

5 *solo Vln* *tr* *tr* **Adagio** *pp* *mp* *[tutti]* *[mp]* *[Bsn to Bassi stave]* *[Vla]* *[mp]*

*solo Vln* *tr* *tr* *[pp]* *[mp]*

Zi - on do

The ways of Zi - on do mourn, do mourn and she\_ is\_ in bit-ter-ness.

*solo Vc, Hpsd* *pp* *tutti [inc. Bsn 1]* *mp*

9 *solo [Vln]* *pp* *solo [Vln]* *pp*

All her peo - ple sigh, sigh, sigh and hang down their

*[solo] Vc, Hpsd* *pp*

13 *tutti* *[tr]* *mp* *[tutti]* *[mp]* *tr* *[mp]* *tr*

heads, and hang down their heads, their heads to the ground.

*tutti* *mp*

**3** **Larghetto**

[Alto] Solo

[Bassi]

*f* *tr* *p* *[solo] Vc, hpsd*

He put on

right-ous-ness and it cloth-ed him, and it cloth - ed him. His judge- ment was a robe and a

di - a-dem, was a robe, a robe and a di - a-dem. He put on right-ous - ness and it cloth-ed him,

he put on right-ous - ness and it cloth-ed him. His judge- ment was a robe,

his judge- ment was a robe, a robe and a di - a-dem, his judge- ment was a

robe, was a robe and a di - a-dem. He put on right-ous-ness and it cloth-ed him. His

**Adagio**

judge- ment was a robe and a di - a-dem, was a robe, a robe and a di - a-dem, a robe, a robe and a





17

tutti

*f* tutti

*tr*

when the eye\_\_\_\_\_ saw him it gave wit-ness, gave wit-ness of\_\_\_\_\_ him,

*tr*

and when the eye saw him it gave wit-ness, it gave wit - ness\_ of him,

[*tr*]

[tutti]

*f*

6 4 3 6 7 6 5 4 3

22

*tr*

*tr*

*tr*

when the ear\_\_ heard him,

then\_\_\_ it bles-sed him,

[solo Vc, Org]

*p*

6 4 2 6 7 6 5 4 3

27

solo [Vln]

*mp*

solo [Vln]

[*mp*]

*tr*

when the ear\_\_ heard him, then it bles-sed him and then the

*tr*

then\_\_\_ it bles-sed him, then it bles-sed him and when the eye, the\_\_\_

*mp*

*p*

6 4 2 6 7 6 5 4 3

31

eye saw him it gave wit-ness, it gave wit-ness of him, gave wit-ness of

6 6 6 6 6 6 6 7 5 6 7 6 7 6



Adagio

37 [solo Vln] *pp* [solo Vln] *[pp]*

him. He de-li-ver'd the poor, he de-li-ver'd the poor, the poor that

him. He de-li-ver'd the poor, de - li-ver'd the poor that

[solo Vc, Org] *pp* 6 3 3 5 6 3 4 3



42

cry'd, the fa-ther-less, the fa-ther-less and him that had no help - er.

cry'd, the fa-ther-less, the fa-ther-less and him that had no help - er.

*f* *pp* 7 6 5 6 6 7 6 5 6 7 7 7 6 7 6 6 6 5 4 3

\* see Editorial Method, p. 23

47

*pp*

*[pp]*

*tr*

Kind - ness, meek-ness and com - fort were in his tongue,

Kind - ness, meek-ness and com - fort were in his

6 6 5 6  
4 3 4



51

*tr*

kind-ness, meek - ness and com - fort were in his tongue, kind-ness, meek - ness and

tongue, and com - fort were in his tongue, and

6 7 6 5 6 6 6 6 6



54

**Andante**

*tutti*

*f*

*[tutti]*

*tr*

com - fort were in his tongue.

com - fort were in his tongue.

*[tutti]*

5 6 4 3 6 7 7 6 6 6 5  
4 3 4 3 4 3

**5 Moderato**

[Trumpet] *[f]*

Oboe 1 & 2  
Violin 1 & 2 *[f]*

Viola  
Violin 3 *[f]*

[Alto Solo]

[Tutti bassi] *[f]*

6 6 [6] 7 6 6 6



5

*tr.*

*tr.*

*tr.*

The right - eous shall be

[solo Vc, Org]

9 8 6 5 6 6 5 3 *p* 6 6



10

*tr.*

*tr.*

*tr.*

had in e - ver - last - ing re - mem - brance.

[tutti]

6 7 6 6 *f* 6 9 8 6 5

15

*tr*

The right - eous shall be had in e - ver - last - ing re -

[solo Vc, Org]

6 6 7 [Vc, Bsns] *p* 6 6 6 7 6 6

4 3

==

20

*tr*

- mem - brance and the just as the\_ bright - ness, the\_ bright - ness\_ of the fir - ma - ment,

[tutti]

6 6 6 # *f* 6

==

25

*tr*

the\_ right - eous shall be had in e - ver - last - ing re -

[solo Vc, Org]

6 # *p* 6 6 7 6 6

4 5 #3 4 5

30

mem - brance and the

[tutti] [solo Vc, Org]

*f* *p*

[Vc, Db, Bsn 1, 2]



35

just as the bright - ness the bright - ness of the fir - ma - ment.

[tutti]

*f*



40

The right - eous shall be had in e - ver

[solo Vc, Org]

*p*

45

last - ing re - mem - brance

[tutti]

*f*  $\frac{4}{2}$  6 6 6 6 7 6 6



50

and the just as the bright - ness, the bright-ness of the fir - ma - ment.

[tutti]

[solo Vc, Org]  $\frac{4}{2}$  *p* 6 6 6 4 3 *f* 6



55

*f* 6 5 6 6 7 3



**6 Grave**

Oboe 1  
Violin 1

Oboe 2  
Violin 2

[Viola]

[Alto] *[Solo]*  
Their bo - dies are bu - ried in peace, *[sim.]* their bo - dies are

[Tenor] *[Solo]*  
Their bo - dies are bu - ried in peace, *[sim.]* their bo - dies are

[Bass] *[Solo]*  
Their bo - dies are bu - ried in peace, *[sim.]* their bo - dies are

[Tutti bassi]  
*[p]*



4

bu - ried in peace, are bu - ried in peace.

bu - ried in peace, are bu - ried in peace.

bu - ried in peace, are bu - ried in peace.

#

7 **Vivace**

But their name li-veth e - ver - more, but their name li-veth e - ver - more, their name li-veth e - ver - more.

But their name li-veth e - ver - more, but their name li-veth e - ver - more, their name li-veth e - ver - more.

But their name li-veth e - ver - more, but their name li-veth e - ver - more, their name li-veth e - ver - more.

[solo Vc, Org]

[f] 6 6 6 3 6 6 3 6 3 [org] 4 3



13

[Chorus]

[Soprano] But their name li-veth e - ver - more, but their name li-veth e - ver - more, their name li-veth e - ver - more.

[Chorus]

[Alto] But their name li-veth e - ver - more, but their name li-veth e - ver - more, their name li-veth e - ver - more.

[Chorus]

[Tenor] But their name li-veth e - ver - more, but their name li-veth e - ver - more, their name li-veth e - ver - more.

[Chorus]

[Bass] But their name li-veth e - ver - more, but their name li-veth e - ver - more, their name li-veth e - ver - more.

tutti

6 6 6 3 4 3 6 6 3 6 3 6 5 4 3

**7 Moderato**

[Oboe 1  
Violin 1] *[f]* *tr*

[Oboe 2  
Violin 2] *[f]* *tr*

[Alto Solo]

[Tenor Solo]

[Tutti bassi] *[f]*

6 6 5 # 6 6 — 7 6 6 5 — 6 6 5 #

3 4 4 #3 5



7

*tr* *tr* *tr* *tr*

6 9 8 # 5 # 6 6 5 6 9 8 #3 — 6 6 5 #3

7 6 4 #3 4 #3



14

*tr* *tr* *tr* *tr*

*p* solo Vln

They shall re - ceive a glo - rious

[solo Vc, Org] *p*

5 6 7 # 6 5 6 6 5 #3 6 6 6 5 6

3 3 5 5 4 #3 6 6 5 6

21

solo Vln

*p*

king - dom and a beau - ti - ful crown from the

and a beau - ti - ful crown, a beau - ti - ful crown from the Lord's

6 — 7 6 6 5 — 6 6 # 6 9 8 # 5 — [6] 6 — 6

3 4 4 #3 5 7 6

28

*tr*

Lord's hand, and a beau -

hand. They shall re - ceive a glo - rious king - dom

6 5 — 6 — 6 6 6 6 5 6 — 6 6 6 6 6

4 #3 4 3 5 4 #4 6

35

*tr*

ti - ful crown, a beau - ti - ful crown from the Lord's hand, they shall re -

and a beau - ti - ful crown from the Lord's hand,

6 6 # 6 9 8 # 6 6 7 [5] 6 4 5 #3 6 [5] 6

5 7 6 #3 7 4 #3 6

42

-ceive a glo - rious king-dom, they shall re - ceive a glo-rious king - dom

they shall re - ceive, they shall re - ceive a glo - rious\_ king - dom and a

6 7 5 6 6 7 6 6 4 5 6 6 5 6 4

3 4 5 4 3



49

and a beau - ti - ful crown from the Lord's, the Lord's\_ hand, and a\_ \_

beau - ti - ful, beau - ti - ful crown from\_ the Lord's,\_ the\_ Lord's\_ hand, and a\_ \_

7 6 9 8 6 6 5 6 9 8 6 5 4 3

5 4 3 4 #3 3 4 #3 5 3

56

beau - ti - ful crown from the Lord's hand.

beau - ti - ful crown from the Lord's hand.

5 6 7 3 6 5 6 4 5 3 6 6 6 8 7 5 6



62

beau - ti - ful crown from the Lord's hand.

beau - ti - ful crown from the Lord's hand.

6 6 3 6 6 6 8 6 6 5 3

**CHORUS**

**Largo**

**8**

Oboe 1  
Oboe 2  
Bassoon 1  
Bassoon 2  
Violin 1  
Violin 2  
[Violin 3]  
Viola  
[Soprano 1]  
[Soprano 2]  
[Alto 1]  
[Alto 2]  
[Tenor 1]  
[Tenor 2]  
[Bass 1]  
[Bass 2]  
Bassi

[f]

Hal - le - lu - jah,

Vc

[f]

Db, Org

6 6 6 5

unis

[illegible]



13 **Andante vivace**

Oboe 1  
[Violin 1]

Oboe 2  
[Violin 2]

[Viola]

[Soprano]

Hal - le - lu - jah, hal - le - lu - - - jah, hal - le -

[Alto]

Hal - le - lu - jah, hal - le - lu - - - jah,

[Tenor]

Hal - le - lu - jah, hal - le -

[Bass]

Hal - le - lu -

[Tutti bassi]

Bsn 1

Vc, Bsn 2, Org 6 [4] con Db 6 4



18

- lu - - jah, hal - le - lu - - - jah, hal -

hal - le - lu - jah, hal - le - lu - - jah,

- lu - - - jah, hal - le - lu - - jah,

- jah, hal - le - lu - - - jah, hal - le - lu -

unis

45 6 7 6 6 5

[illegible]

33

- jah, hal - le - lu - jah, hal - le - lu - jah.

- jah, hal - le - lu - jah, hal - le - lu - jah.

- lu - jah, hal - le - lu - jah, hal - le - lu - jah.

- jah, hal - le - lu - jah, hal - le - lu - jah.

Bsns, Vc

3 6 5 6

3 4 3 4

tr

[tris]



38

Hal - le - lu - jah, hal - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah, hal - le -

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

6 6 6 5 6 6

6 6

[illegible]

[illegible]

66

hal - le - lu - jah, hal - le - lu -

hal - le - lu - jah, hal - le - lu -

hal - le - lu - jah, hal - le - lu -

hal - le - lu - jah, hal - le - lu -

hal - le - lu - jah, hal - le - lu -

7 6 6 4 5 6 6 4



69 **Adagio**

- jah. Hal - le - lu - jah.

- jah. Hal - le - lu - jah.

- jah. Hal - le - lu - jah.

- jah. Hal - le - lu - jah.

- jah. Hal - le - lu - jah.

4 f 6 6 9 8 4 3

## John Alcock

5

6 6 6 5 6 7 6

6 4 7 6

8

# — 6 6 6 5 4 #3 6 5 4 5 3 —



11

4 — 2 6 3 9 8 6 6 6 6 6 4 #3 4 #3



15 *Allegro moderato*

Musical score for measures 15-19 of 'Allegro moderato'. The score is written for a piano with six staves: two grand staves (treble and bass clef) and four individual staves (two treble and two bass clef). The key signature is one sharp (F#) and the time signature is 6/4. The music features a variety of notes, rests, and trills (tr.). A double bar line with a repeat sign is located below the first staff of measure 19.



Musical score for measures 20-23 of 'Allegro moderato'. The score continues with the same six-staff arrangement. Measures 20-23 show more complex melodic lines with trills and slurs. At the bottom of the page, there are fingerings: 6, 5, 6, and 4/2.

24

7 6 — 4 — 2 — 7 6 — 5 6 7 7 6 # #5 7



28

# 5 6 3 4 #5 # 6 6 # 6 5 4 #3

Vc, Org [Bsn, Db]

32

Musical score for measures 32-35. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes figured bass notation for the Cello/Double Bass part. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and slurs. The figured bass notation is as follows:

Measure 32: 6 5

Measure 33: 6 7 #3

Measure 34: 6 #3 — 7 #3



36

Musical score for measures 36-39. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes figured bass notation for the Cello/Double Bass part. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), and slurs. The figured bass notation is as follows:

Measure 36: 6 7 #3

Measure 37: 6 # #5 —

Measure 38: 5 — 7 5 —

Measure 39: # —

40

7 6 — 4 6 — 6 # 5 3 4 6 — 6 # 5 3 4 6 — 6 5 #5



44

6 #5 #3 — 6 6 5 5 4 6 5 #3 5 #6 6 4 5 2

48

6 # 4 7 6 5 4 7 6 5 4

2 3 2



52

6 5 6 6 9 8 6 6

5 4 3

56

6 5 7 6 6 5 3 5 6 6 7 6 7 6



60

6 7 5 6

64

*f* *f* *f* *f*

tutti

*f*

6 5 6 5 6 #5 6 5



68

*f* *f* *f* *f*

6 5 6 5 7 6 5 6 5 6 5 6 5 4 2

8

tutti

[f]

tutti tr

tr

tr

tr

[f]

tutti

f

tutti

6 5 6 6 6 #6 # 6 6 6

4 #3



15

solo Fl

[p]

solo Fl

[p]

solo

p

solo Vc

p

# 5 6 6 5 4 #3 6 6 6 6 6 6 #



23

tutti

[f]

tutti

[f]

tutti

f

tutti

f

6 5 4 #3 f 6 6 6 6



28

[Fl, Ob]

[Vln]

[D.S. al Fine]

6 6 # 6 5 4 #3

**3 INTRODUCTION**  
**Adagio**

Trumpet 1

Trumpet 2

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Bassoon 1 & 2

Bassi

*[f]*

*[sim.]*

*[f]*

*[sim.]*

*[f]*

*[sim.]*

*[f]*

*[sim.]*

*[f]*

*[sim.]*

6 5 6 5 7

10

tr.

tr.

f

[f]

Vc, Org

[f]

6 6 7 5

14

6 7 4 2 6 6 6 5 6



18

6 5 3 6 6 5 9 6 6 5 # 6 6 5 6 6 6

23

4 6 4 6 4 6 6 7 # 6 #



27

[p] [p]

[Bsn 1 solo] p

6 — 5 — 6 6 6 7 — 4 — 6 —

[illegible]

38

Ob 1

Ob 2

Vln 1

Vln 2

Vla

S

A

T

B

Bsn 1 & 2

Bassi

[solo]

We will re- joice ———

Vc, Org

6 7 6  
5

42

42

Trill (tr) and Solo markings are present.

Lyrics: We will re-joice in Thy sal-va-tion.

[solo] We will re-

Fingerings for the bass line: 6 6 6 7 4 3, 6 6 — 6 — #, # 6 6, 6 6 7 # 6 — 6 —



46 CHORUS

Tpt 1

Tpt 2

[tutti]  
We will re-

[tutti]  
We

<sup>tr</sup>  
8  
joyce\_\_\_\_\_ in Thy sal - va - tion. [tutti]  
We will re-

[solo] <sup>tr</sup> [tutti]  
We will re - joyce\_\_\_\_\_ in Thy sal - va - tion. We will re-

tutti

6 — 5 6 6 6 4 #3 6 6 — 7 6 5 6 6 6 6 5

50

joyce\_\_\_\_\_ in Thy sal - va - tion, will re -

will re - joyce\_\_\_\_\_ in Thy sal - va - tion, will re - joyce\_\_\_\_\_ in Thy sal - va - tion.

joyce, re-joyce in Thy sal - va - tion, will re - joyce\_\_\_\_\_ in Thy sal - va - tion.

joyce\_\_\_\_\_ in Thy sal - va - tion, will re -

Vc, Org

6 — 5 — 6 6 5 — 7 — 4 — 6 — 6 6 5 3

54

joyce\_\_\_\_\_ in Thy sal-va-tion. We will re-joyce\_\_\_\_\_

We will re-joyce\_\_\_\_\_ in Thy sal-va -

We will re-joyce\_\_\_\_\_ in Thy sal - va - - -

joyce\_\_\_\_\_ in Thy sal-va-tion, in Thy sal - va - tion, in Thy sal-va -

6 # 4 5 6 # 5 3 7 6 #

[illegible]

[illegible]

66

Musical score for page 82, measures 66-68. The score is written for a piano and includes a variety of staves. Measures 66 and 67 are mostly empty staves, indicating rests. Measure 68 contains a complex melodic line in the upper right staff, a harmonic line in the middle right staff, and a bass line in the lower right staff. The bass line includes a sequence of notes with a slur and a sequence of notes with a slur. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

5 — 6 — 6 4 2 6 4 2 6 4 2+ 6 #3 4 2 6 4

69

Musical score for the hymn "We will rejoice in Thy salvation". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "We will rejoice in Thy salvation. We will rejoice, re-joice in Thy salvation, in Thy salvation, in Thy salvation." The score includes trills (tr) and tutti markings. The piano part features a prominent bass line with a trill in the final measure.

73

— in Thy sal-va-tion. We will re-joice, re-joye in Thy sal-va-tion,

— in Thy sal-va-tion, in Thy sal va-tion, in Thy sal-va-tion. We will re-

thy sal-va-tion, in Thy sal va-tion, in Thy sal-va-tion. We will re-joyce

— in Thy sal-va-tion. We will re-joyce in Thy sal-va-tion, in Thy sal-

[unis] tr

Org

7 6 6 5 6 5 4 3 4 3 2 6 6 6 5 4 2 6 6 5



77

Musical score for "The Lord's Prayer" (BWV 117) by J. S. Bach, 3-part setting. The score includes a full instrumental introduction and a repeat section. The lyrics are in Latin: "In Thy sal - va - tion, will re - joice in Thy sal - va - tion, in Thy sal - va - tion, in Thy sal - va - tion." The score features various musical notations including treble and bass clefs, key signatures (one sharp), time signatures (3/8 and 3/4), and performance instructions like "tr" (trill) and "Vc, Org" (Violoncello, Organ).

80

80

81

82

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84

name of the Lord, in the name of the Lord... We will re - jice... in Thy sal -

in the name of the Lord, the name of the Lord. We will re - jice... in Thy sal -

in the name, the name of the Lord. We will re - jice, re - jice in Thy sal -

- umph in the name of the Lord, in the name of the Lord. We will re - jice... in Thy sal -

4 5 — 7 4 2 6 4 3 6 — 6 5

88

The musical score is written for a vocal ensemble and instrumental accompaniment. It consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, trills (tr), and ornaments. The lyrics are written below the vocal staves. The guitar/bass tablature is written below the instrumental staves.

**Lyrics:**

- va - tion. We will re - joice in Thy sal va - tion and tri - umph in the

- va - tion, in Thy sal - va - tion and tri - umph, and tri - umph

- va - tion, in Thy sal - va - tion, in Thy sal va - tion and tri - umph

- va - tion, will re - joice in Thy sal - va - tion, in Thy sal - va -

**Guitar/Bass Tablature:**

[Vc, Org] [unis]

7 6 6 — 6 — 7 [Db] # 6 — 4 #3 8 7 4 #3 5 4 2 6

92

name of the Lord, of the Lord, the Lord our God, and tri-umph in the

in the name, the name of the Lord our God, and tri-umph in the

in the name of the Lord our God, and tri-umph in the

tion, and tri-umph in the name of the Lord our God, and tri-umph in the name, the

$\sharp 5$  6 —  $\delta$  —  $\sharp$  — 6 — 6 7  $\sharp 3$  6  $\delta$  7 6  $\sharp 5$  —  $\sharp 3$   $\sharp$  6 —  
 $\sharp 3$  5 —  $\sharp 3$  4 —  $\sharp 3$

96

name\_ of the Lord our God.

name\_ of the Lord\_ our\_ God.

8 name of the Lord our God.

name of the Lord our God.

6 5 6 6 6 5 5 5 5 7 6 7  
4 3 5 4 3 5 4 3 4 3

99

The musical score for page 91, measures 99-101, is written for a system of 10 staves. The key signature is one sharp (F#). Measures 99 and 100 are mostly rests. Measure 101 contains a melodic line in the 3rd staff with trills, and a bass line in the 10th staff with fingerings 5, 7, 6, 5, 4, 3.

Measure 99: All staves contain whole rests.

Measure 100: All staves contain whole rests.

Measure 101: The 3rd staff contains a melodic line with eighth notes and trills (tr). The 10th staff contains a bass line with eighth notes and fingerings 5, 7, 6, 5, 4, 3.

7

high a - bove\_ all peo-ple, and high a - bove\_ all peo - ple.

6 3 6 5 4 #3 6 6 # 6 3 6 5 4 #3

5 **Pomposo**

Violin 1

Violin 2

Viola

Bass solo

Bassoon 1

tutti Bassi  
[except bsn 1]

tutti

tasto solo



5

7—6— $\frac{6}{5}$ — $\frac{6}{4}$ — 6—6—6—7— 6 3—



9

[solo] *mp* *p* [sim.]

[solo] *mp* *p* [sim.]

[solo] *mp* *p* [sim.]

Who can ex - press the no-ble acts... of the Lord, or shew forth all

[senza Db] *mp* *p* [sim.]

tasto solo 5 — 6 — 5 — 6 —



21

[solo] *mp*

[solo] *mp*

[solo] *mp*

Who can ex - press the no-ble acts\_\_ of the Lord, or shew\_\_ forth

*p*

[senza Db]

*p*

6 5 5 — 6 *mp*

tasto solo



25

[ , ] [sim.] *p*

[ , ] [sim.] *p*

[ , ] [sim.] *p*

all\_\_ His\_ praise, His praise, or shew forth all\_\_ His praise, His praise, \_

*p*

[ , ] [sim.] *p*

29

or shew forth all His

6 ————— 6 — 6 — 5# —



32

[tutti] *f* *tr*

*f* *tutti* *tr*

*f* *tutti* *tr*

praise? Who

*f* *p*

[con Db] *f* 6 6 6 6 7 # 4 6 — 6 7 4 #3

36 [solo] [sim.] *p*

can ex- press the no - ble acts, the no - ble acts of the Lord, the

[senza Db] *p* 6 — 6 — 7 — 6 —



40 *mp* *tr.*

no - - - ble acts of the Lord, or shew forth all His praise, or

*mp* *tr.*

*mp* *tr.*

6 — *mp* *tr.*

tasto solo

43

shew forth all His praise? Who can ex - press the no - ble acts of the Lord, or shew forth all



47

Adagio

[A tempo]

[tutti]

*f*

[tutti]

*f*

[tutti]

*f*

His praise, or shew forth all his praise?

*p*

6 6 5  
4 4 3

*f*

[con Db]

tasto solo

51



55

7—6—6—6—5—4    6—6—6—7—6—3    6 6 6 6 6 5 4    5—3

**6 Adagio**

[Alto] Solo

The Lord is high and to be fea- red; He is the great king up-on all the earth.

Vc, Org

[Bassi]

*p*

$\sharp 7$   
4  
2

7

6

7

$\flat$

$\sharp$

**7 Spiritoso**

Trumpet [1 & 2]

*[f]*

Violin 1

Oboe 1

*[f]*

Violin 2

Oboe 2

*[f]*

Viola

*[f]*

Alto [Solo]

*[f]*

God is gone

tutti

tutti Bassi

*[f]*

4  
2

6

6

6  
5

**6 [Tpt 1 solo]**

Tpts

A Solo

up with a mer - ry noise, \_\_\_\_\_ and \_\_\_\_\_ the \_\_\_\_\_

Vc, Org

Bassi

*p*

6

6

6

6

6

6

6

[6]

**12**

Lord with the sound, with the sound, the sound of the trum - pet,

6

6

$\flat$

$\sharp$

7

6

5

6



18

the sound of the

6 6 6 6 6 6 6 6

24

trum - pet, the sound of the

6 6 6 6 6 6 6 6

29

trum - pet. God is gone

6 6 6 6 6 6 6 7

34

up with a merry noise, and the Lord with the

6 5 7 6 6 6 6 6

39

sound, the sound of the trum - pet, with the

4 3 6 6 6 6

44

sound — of the trum - pet. God is gone up with a

Fingerings: 6, 6, 6, 4 6 6 6, 6, 6

50

mer - ry — noise, —

Fingerings: 6, 6 5, 5 3, 5 4 2, 6, 6, 7

55

and the — Lord with the sound, the — sound of the trum -

Fingerings: 5, 6, 5, #5 #3, 4 2, 6, 5, #5 #3, #5 #3, 5, #5 4 #3

61

- pet. God is gone up with a mer - ry —

Fingerings: 6 #3, #5 #3, 5, #5 4 #3, 6, 6 #3, 6 #, 6 5 #3

67

noise, and the Lord, the Lord with the sound of the trum - pet,

Fingerings: 5, 6, 6, 6 5, 6, 6 5, 6 4 3, 6 5

73

Tpt *tr*

Vln 1 *p* [solo vln] *tr*

Ob 1 *p*

Vln 2 *p* [solo vln]

Ob 2 *p*

Vla *p* [solo]

A Solo

tutti Bassi *mp*

the sound of the trum - - - - pet,

6 5 6  
4 3

78 **Adagio**

*tr*

*tr* *ad lib.*

with the sound, the sound of the trum - pet, of the

6 *p* 6 6 5 3

83 **[A tempo]**

[tutti] *f*

tutti *f*

tutti *f*

tutti *f*

tutti *f*

trum - pet.

tutti *f*

6 6 6 5 6 6 9 8 6 5 6

89

7



93

6

\* Originally scored for soprano and tenor (see Editorial Method, p. 25).  
Note in manuscript score: "This Duet would have a better effect, if it was sung by two Trebles."



4

[.]

tr

[b]

tr

tr

tr

tr

tr

[f]

tutti

f

tutti

f

7

6 5  
4 #3

7

Be Thou ex-al - ted Lord in thine own strength, Be Thou ex-al - ted

solo Vc, Org tutti solo Vc, Org

*p* 6— 6 6 6 7 6 # — *f* 6— 6 3 7 # *p* 6 6 6 6 6

==

11

ex - al - ted, ex - al - ted, ex-al-ted, be Lord in thine own strength, ex - al - ted, ex-al-ted, ex-al-ted,

6 6 6 6 # 4 3 6 — 5 6 # 6 6 5 6 5 6 6 5



23

will we sing \_\_\_\_\_ and praise, \_\_\_\_\_ and praise Thy power, and praise \_\_\_\_\_ Thy

sing \_\_\_\_\_ and praisie \_\_\_\_\_ Thy power, \_\_\_\_\_ so will \_\_\_\_\_ we sing \_\_\_\_\_ and praise, and praise \_\_\_\_\_ Thy

# 6 — 9 8 9 8 6 6 — # # 6 6 # 6 — 7 #5 #3 6 3 7 6 6 #5 #3



27

*f* *p*

[tutti] *f* *p*

[tutti] *f* *p*

power.

power.

Be Thou \_\_\_\_\_

tutti solo Vc, Org

*f* 6 — #5 #3 6 6 #5 #3 *p* 6 # 6



30

Be Thou \_\_\_\_\_ ex-al - ted, ex - al - ted. Be Thou \_\_\_\_\_

\_\_\_\_\_ ex-al - ted, ex - al - ted. Be Thou \_\_\_\_\_ ex - al - ted, ex -

#3 5 #5 6 # 6 6 # 6 6 #

#3 6 3 4 3



33

\_\_\_\_\_ ex-al - ted, ex - al - ted in thine own \_\_\_\_\_ strength, \_\_\_\_\_ ex - al -

- al - ted. Be Thou \_\_\_\_\_ ex - al - ted in thine own strength, ex - al -

6 6 6 6 6 9 3 6 6

6 4 3 5

36

*f*

*tutti*

*f*

[*f*]

*tr*

*tr*

*tr*

*tr*

*tr*

*tutti*

*solo Vc, Org*

ted\_ in thine own\_ strength. So will we\_

ted\_ in thine own\_ strength.

6 4 5 3 *f* 6 6 6 6 5 *p* 6



39

*p*

*solo*

*p*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

*tr*

sing\_ and praise\_ Thy power, and praise, and praise Thy power, so will we\_ sing\_ and praise\_ Thy\_ power,

# b 7 # 7 6 5 6 5 6 6 4 5 3 6

42 *tr* <sup>[1]</sup>

so will we sing and praise Thy power and praise, \_\_\_\_\_ and praise Thy power, so

so will we sing and praise Thy power, and praise \_\_\_\_\_ Thy power, so

6 9 6 6 6 9 8 # 6 6 6 6 — 9 8 5 6 — 6 7 6 5 6 6 7



46 **Adagio** **[A tempo]** *tr* <sup>[1]</sup>

*f*

tutti *tr* <sup>[1]</sup>

*f*

*tr*

will we sing and praise Thy power.

*tr*

will we sing and praise Thy power.

tutti *tr*

6 6 # 6 5 4 #3 *f* 6 — 6 6 6 6

[illegible]

Horn [in F] 1  
 Horn [in F] 2  
 Oboe 1  
 Oboe 2  
 Bassoon 1 & 2  
 Violin 1  
 Violin 2  
 Viola  
 Alto 1 [Solo]  
 Alto 2 [Solo]  
 Bass [Solo]  
 Bassi

[illegible]

14

The musical score for page 115, measures 14 through 19, is presented in five systems. The first system (measures 14-15) features two staves with intricate melodic patterns and trills. The second system (measures 16-17) consists of three empty staves. The third system (measures 18-19) also consists of three empty staves. The fourth system (measures 20-21) consists of three empty staves. The fifth system (measures 22-23) features a single staff with a few notes and a trill in the fourth measure.

20

Musical score for page 116, measures 20-26. The score is in 3/4 time with a key signature of one flat (B-flat). It features multiple staves with various musical notations including trills (*tr*), forte dynamics (*f*), and tutti markings. The bottom staff includes fingerings and a *tutti* marking.

Measures 20-26:

- Measure 20: *tr* (trill) on the first staff.
- Measure 21: *f* (forte) dynamic on the first staff.
- Measure 22: *f* (forte) dynamic on the first staff.
- Measure 23: *f* (forte) dynamic on the first staff.
- Measure 24: *f* (forte) dynamic on the first staff.
- Measure 25: *f* (forte) dynamic on the first staff.
- Measure 26: *f* (forte) dynamic on the first staff.

Fingerings and *tutti* marking on the bottom staff:

- Measure 20: *f* (forte) dynamic.
- Measure 21: *f* (forte) dynamic.
- Measure 22: *f* (forte) dynamic.
- Measure 23: *f* (forte) dynamic.
- Measure 24: *f* (forte) dynamic.
- Measure 25: *f* (forte) dynamic.
- Measure 26: *f* (forte) dynamic.



27

O sing prai ses, sing prai- ses un to our God, O sing prai - ses, sing

O sing prai- ses, sing prai - ses un to our God, O sing prai - ses, sing

O sing prai- ses, sing prai - ses un to our

Vc, Org

*p* 6 — 6 — 5 6 6 6 6 6 — 6 —

34

*ff*

prai - ses un - to our King.

prai - ses un - to our King.

God, O sing prai-ses un - to our King. tutti

6 5 *f* 6 — 5/3 6 — 7

41

*tr*

*tr*

*f*

*tr*

[solo]

[solo]

[solo]

O sing \_\_\_\_\_

Vc, Db, Org

*p*

6 6 6 6 5 4 3

48

prai- ses, sing prai- ses un - to our God, O sing prai - ses, sing prai -

O sing prai - ses, sing prai - ses un - to our God, O sing prai - ses, sing prai -

O sing prai - ses, sing prai - ses un - to our God, O sing

6 — 5 6 6 6 6 6 — 6 6 —

55

*tr*

*tr*

*tr*

*tr*

*tr*

- ses un - to our King.

*tr*

-ses un - to our King.

prai-ses un - to our King.

senza Org, Db

*pp*

62

*tr*

(solo)

*pp* (solo)

*pp* (solo)

*tr*

*tr*

*tr*

O sing prai - ses, sing prai - ses un - to our God, O sing prai - ses un -

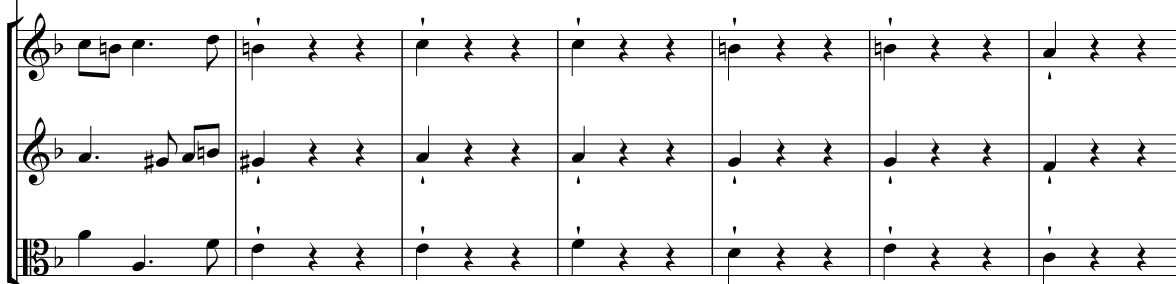
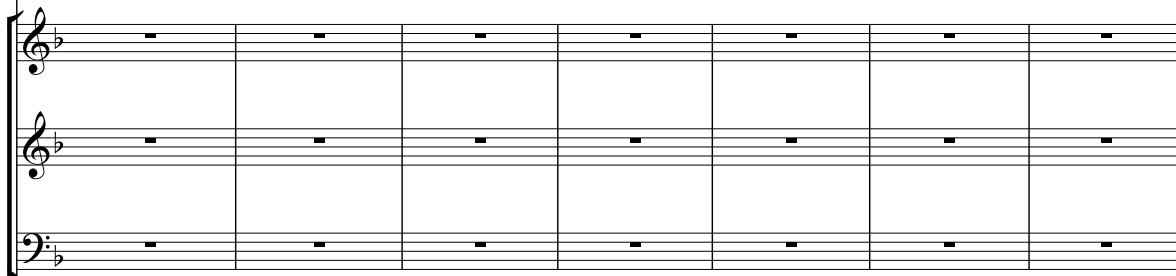
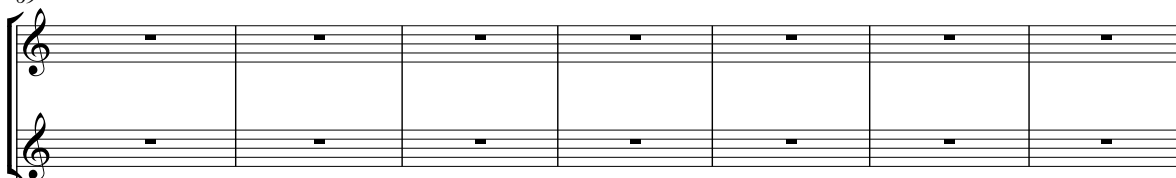
O sing prai - ses, sing prai - ses un - to our God, O sing prai - ses un -

O sing prai - ses, sing prai - ses un - to our God, O sing prai - ses, sing

con Org, Db

*p* 6 — 4 — 3 — 6 7 9 — 8 — # 6 5 # 6 6 — 4 — 3 — 7 5 #3

69



- to \_\_\_\_\_ our King, \_\_\_\_\_ sing prai - - ses, sing prai - - ses, sing  
 - to \_\_\_\_\_ our King, sing prai - ses, sing prai - ses, sing prai - ses, sing  
 prai - ses, sing prai - ses un -

5 — # 5 ♯6 <sup>b5</sup> 3 — 5 — 7 — 6 — ♯ — ♯7 — 6 — 5 — 7 — <sup>5</sup> 2 —

76

prai - ses, sing prai - ses un - to our King.

prai - ses un - to our King, un - to our King.

-to our King. O sing prai - ses, sing prai - ses un - to our King.

senza Db tutti

7 — 6 — 6 — 5# — Db 6 5 6 5 6 5# 4 5# 5#



83

[illegible]

89

prai - ses, sing prai - ses un - to our King. For God is the King of \_\_\_ all the

prai - ses un - to our King. For God is the

- to our King. For God is the King of \_\_\_ all the earth, all the

7 6 4 6 8 7 8 — 7  
#3 2 2 b6 b6 5 #3

96

earth, all the earth. Sing ye prai - ses with un - der - stand - ing, King of all the earth, all the earth. Sing ye prai ses with un - der - earth, is the King of all the earth. Sing ye

6 5 8 7 5 6 # 7 4 7 #  
4 #3 6 5 5 #3 #2 #3 #

103

with un - der - stand - ing, with un - der - stand - ing, sing — ye — prai - - -

- stand - ing, with un - der - stand - ing, sing — ye — prai - - -

prai - ses — with un - der - stand - ing, sing prai - ses, sing prai - ses with un - der -

7 #3 6 4 7 #3

110

*pp*

*pp*

*tr*

*tr*

ses\_ with un - - - der - stand -

ses\_ with un - - - der - stand -

stand- ing, ——— sing ye prai - ses with un - - - der - stand -

117

*f* *tr* *f* *tr*

- ing. Sing ye prai-ses with un - der- *tr*

- ing. Sing ye prai-ses with un - der- *tr*

- ing. Sing ye prai-ses with un -

senza Org, Db *tr* con Org

6 6  
5

124 **Largo** **[A tempo]**

*[f]*

*[f]*

*f*

*f*

*f* *ff*

*[tutti]*

*[f]* *[tutti]*

*[f]* *[tutti]*

*[f]*

*tr*

-stand-ing, with un - der - stand - ing.

*tr*

-stand-ing, with un - der - stand - ing.

- der-stand-ing, with un - der-stand - ing.

*tutti*

*f* 6 — 5 4 3 — 6 — 5 3

131

*f*

6 — 7      6      6      5 — 6



137

5 5 5/3 4/2 5 7 6 6/4 5/3

**10 Moderato**

Violin 1 *[f]* *p* *f*

Violin 2 *[f]* *p* *f*

Viola *[f]*

Tenor [Solo]

[Bassi] senza Bassoons *[f]* *tasto solo* 5 6 5



7

*p* *f* *p* *f*

*p* *p* *p*

8

God reign - eth\_ o - ver\_ the\_ hea - then.

Vc, Org *p* *tr* [5]

6 5 # *tasto solo* # *p* 6 #



14

*p* *f* *p* *f* *p*

*p* *f* *p*

*f* *p*

8

God reign - eth\_ o - ver\_ the\_ hea - then, God sit - teth\_ u -

tutti *p* Vc, Org *tr*

*tasto solo* *f* 6 # 5 5 6

21

*f* *tr* *mp* *solo* *tr*

pon—His ho - ly seat. God reign - eth o - ver the hea - then, God

*f* *tr* *mp* *solo* *tr*

*f* *tr* *mp* *solo* *tr*

tutti Vc, Org.

4 3 6̣ 6 6 5 4 3 5 4 3 5 6 4 5 6 5 6 4 5 7 6 4 #

29

*f* *tr* *mp* *solo* *tr*

sit - - teth u - pon His ho - ly seat, God sit - - teth u -

*f* *tr* *mp* *solo* *tr*

6 6 5 4 3 5 6 4 5 6 5 6 4 5 7 6 4 #

tasto solo

36

*f* *tr* *mp* *solo* *tr*

pon His ho - ly seat, God sit - - teth u - pon His ho - ly seat, His—

*f* *tr* *mp* *solo* *tr*

5 6 6 5 4 3 5 6 4 5 6 5 6 4 5 7 6 4 #

tasto solo

44

ho - ly seat. God reign - eth\_ o - ver\_ the\_ hea - then, God sit - teth u - pon His

8 6 7 5 4 #3 — 6 — 6 # 5 6 # 6 5

51

Adagio [A tempo]

ho - ly seat, His\_ ho - ly seat.

6 5 6 5 4 #3 — *f* *tasto solo* 5

59

ho - ly seat, His\_ ho - ly seat.

6 5 6 5 5 # *tasto solo* # # 7 6 6 5 #3

**11** **Largo, tenuto**

Trumpet 1 & 2 *[f]*

Trumpet 3 *[f]*

Timpani *[f]*

Oboe 1 & 2 *[f]*

Bassoons & Violoncello 1 & 2 *[f]*

Violin 1 *[f]*

Violin 2 *[f]*

Violin 3 *[f]*

Viola *[f]*

Soprano 1  
Give the Lord the ho - nour due un - to His name,

Soprano 2  
Give the Lord the ho - nour due un - to His name,

Alto 1  
Give the Lord the ho - nour due un - to His name,

Alto 2  
Give the Lord the ho - nour due un - to His name,

Tenor 1  
Give the Lord the ho - nour due un - to His name, wor - ship,

Tenor 2  
Give the Lord the ho - nour due un - to His name, wor - ship,

Bass 1  
Give the Lord the ho - nour due un - to His name, wor - ship,

Bass 2  
Give the Lord the ho - nour due un - to His name, wor - ship,

[Bassi]:  
Organ & Double Bass *[f]*

6 6 5

6

Tpt. 1 & 2

Tpt. 3

Timp.

Ob. 1 & 2

Bsn. & Vc. 1 & 2

Vln. 1

Vln. 2

Vln. 3

Vla.

S. wor - ship, wor - ship the Lord with ho - ly wor - ship.

S. wor - ship, wor - ship the Lord with ho - ly wor - ship.

A. wor - ship, wor - ship the Lord with ho - ly wor - ship.

A. wor - ship, wor - ship the Lord with ho - ly wor - ship.

T. wor - ship the Lord with ho - ly wor - ship.

T. wor - ship the Lord with ho - ly wor - ship.

B. wor - ship the Lord with ho - ly wor - ship.

B. wor - ship the Lord with ho - ly wor - ship.

[Bassi] wor - ship the Lord with ho - ly wor - ship.

5 6 6 7 8  
3 4 3

## Con spirito

This musical score is for a piece titled "The Rose Tree". It is written for a large ensemble, including a full orchestra and a vocal ensemble. The score is in common time (C) and the key signature has two sharps (F# and C#).

The instruments and voices are arranged in the following order from top to bottom:

- Trumpet 1 & 2
- Timpani
- Oboe 1
- Oboe 2
- Bassoon 1 & 2
- Violin 1
- Violin 2
- Viola
- Soprano 1
- Alto 1
- Tenor 1
- Bass 1
- Soprano 2
- Alto 2
- Tenor 2
- Bass 2
- Bassi

The score consists of three measures. The first measure features a strong dynamic marking of *[f]* (forte) for the Oboe 1, Oboe 2, Bassoon 1 & 2, Violin 1, Violin 2, and Viola. The second measure features a trill (tr) for the Oboe 1, Violin 1, and Viola. The third measure features a strong dynamic marking of *[f]* (forte) for the Bassi.

Note from manuscript score:

"N.B. In this movement the Trebles, Contra-Tenors, Tenors, and Basses, should be equally divided. —

The 2nd Trebles, 2nd Contra-Tenors, 2nd Tenors, and 2nd Basses, are design'd as an Echo to the other voices."

tasto solo



20

Tpt. 1 & 2

Timp.

Ob. 1

Ob. 2

Bsn. 1 & 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

S.

A.

T.

B.

Bassi

e - ven the God of whom com - eth sal - va - tion:

e - ven the God of whom com - eth sal - va - tion:

e - ven the God of whom com - eth sal - va - tion:

e - ven the God of whom com - eth sal - va - tion:

e - ven the God of whom

e - ven the God of whom

e - ven the God of whom

e - ven the God of whom

6 6 6

5

## Andante larghetto

27

Tpt. 1 & 2

Timp.

Ob. 1

Ob. 2

Bsn. 1 & 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

S.

A.

T.

B.

Bassi

God is the Lord, God is the

God is the Lord, God is the

God is the Lord, God is the

God is the Lord, God is the

com - eth sal - va - tion: God is the Lord, God is the

com - eth sal - va - tion: God is the Lord, God is the

com - eth sal - va - tion: God is the Lord, God is the

com - eth sal - va - tion: God is the Lord, God is the

6 4 6 6  
2 4 4 3

[sim.]

[sim.]

[tr]

[tr]

[tr]

[tr]

[tr]

[tr]

[tr]

[sim.]

33

Tpt. 1 & 2

Timp.

Ob. 1

Ob. 2

Bsn. 1 & 2

Vln. 1

Vln. 2

Vla.

S.  
Lord, God is the Lord by whom we es - cape, we es - cape death.

A.  
Lord, God is the Lord by whom we es - cape, we es - cape death.

T.  
8 Lord, God is the Lord by whom we es - cape, we es - cape death.

B.  
Lord, God is the Lord by whom we es - cape, we es - cape death.

S.  
Lord, God is the Lord by whom we es - cape, we es - cape death.

A.  
Lord, God is the Lord by whom we es - cape, we es - cape death.

T.  
8 Lord, God is the Lord by whom we es - cape, we es - cape death.

B.  
Lord, God is the Lord by whom we es - cape, we es - cape death.

Bassi  
7 #3 7 6 — 6 6 6 — 7 #3 #7 4 3  
#3 4 5 3



5

Ob 1

Ob 2

Vln 1

Vln 2

Vla

S

A

T

B

Bassi

bles - sed be the name of the Lord from this time forth for e - ver -

bles - sed be the name of the Lord from this time forth for e - ver -

e - ver - more, from this time forth for e - ver - more, for e - ver -

more, for e - ver - more, bles - sed

solo Vc, Bsns, Org

unis

6 3 5 6 6 7 6 5 6

Vc, Db 3 4 3 4 3 3

[illegible]

13

tr tr

tr tr

[p]

[p]

[p]

tr tr

Lord from this time forth for e - ver more:

forth for e - ver - more, for e - ver - more:

tr tr

Lord from this time forth for e - ver - more:

for e - ver - more:

solo Vc, Bsns, Org tutti Vc, Org

6 6 7 # 6 # [p] 6 —

5

18

The musical score consists of the following parts:

- Piano Introduction (Measures 18-21):** Features trills (*tr.*) and forte dynamics (*[f]*) in the upper staves.
- Vocal Entries (Measures 18-21):** Soprano, Alto, Tenor, and Bass parts enter with the lyrics "and let all the peo-ple say A -".
- Basso Continuo (Measure 21):** Includes figured bass notation: 6 # 6 6 # 4 6 6 5 4 6 6 5 6 6 5 6 5 6 #.
- Organ (Measure 21):** Marked *tutti* and *[f]*, with figured bass notation: Org 4 2 6 7 3.



22

men, let all the peo - ple say A - men, A -

men, let all the peo - ple say A - men, A -

men, let all the peo - ple say A - men, A -

men, let all the peo - ple say A - men, A -

[unis] [unis]

Org  $\sharp$  6 4 5  $\sharp$ 3 — 6  $\sharp$ 5 — 9  $\sharp$ 4 8 3  $\sharp$ 7

25

- men, let all the peo - ple say A - men,  
 - men, let all the peo - ple say A - men, A - - -  
 - men, let all the peo - ple say A - men, A - - -  
 - men, let all the peo - ple say A - men,  
 # 7 5 6 7 6 # Org solo  
 [+Vc]

[illegible]

33

men, A - - - - - men, A -

men, A - - - - - men, A - -

A - - - - - men,

men, A - -

Org solo tutti

7 5 5 4 — 6 5 9 6 —  
3 3 2 7 3 4

[+Vc]

5 4 — 6 —  
3 2

[illegible]

43

tr

[p]

tr

[p]

tr

men,

A - men,

men,

men,

[Bsn1, 2], Org

[p] 7 6 7 5 — 6 4 — 6 —

6 — 4 3

48

Musical score for a piano and voice ensemble, page 155. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes complex textures with trills, tremolos, and dynamic markings like *[f]* and *tutti*. The vocal line includes lyrics "A - - - men," and "A - - - -". The bottom of the page contains a detailed fingering guide for the left hand.

Fingering guide (bottom):  
 7 6 5/3 6 4 5/3 — 6 7/3 *[f]* 5 6 4/2 — 6 6 5 7 5/3

53

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

A - - - - - men, A -

men, A - - - - - men, A -

men, A - - - - - men, A -

men, A - - - - - men, A -

men, A - - - - - men, A -

men, A - - - - - men, A -

4 6 5 6 4 6 5 6 5 7 5 4 6 5 6 4 6 5 6 4 6

2 2 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



57

men, A - men.

men, A - men.

A men, A - men.

men, A - men.

7 6 5 6 5 6 4 6 6 3 6

13 **Adagio** **Allegro**

Trumpet 1 *[f]*

Trumpet 2 *[f]*

Timpani *[f]*

Oboe 1 *[f]*

Oboe 2 *[f]*

Bassoon 1 & 2  
Violoncello *[f]*

Violin 1 *[f]* *ff* *[sim.]*

Violin 2 *[f]* *ff* *[sim.]* *tr*

Viola *[f]*

Soprano  
Glo - ry,

Alto  
Glo - ry,

Tenor  
Glo - ry,

Bass  
Glo - ry,

Bassi *[f]*

5 **Adagio** **Allegro**

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.  
Glo - ry,

A.  
Glo - ry,

T.  
Glo - ry,

B.  
Glo - ry,

Bassi

9 **Adagio sostenuto** **Spiritoso**

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.  
Glo - ry be to the Fa-ther and to the Son and to the Ho - ly Ghost,

A.  
Glo - ry be to the Fa-ther and to the Son and to the Ho - ly Ghost, as it

T.  
8 Glo - ry be to the Fa-ther and to the Son and to the Ho - ly Ghost, as it was in the be -

B.  
Glo - ry be to the Fa-ther and to the Son and to the Ho - ly Ghost,

Bassi

solo Org

# — 7 6 3 6 7 6 —  
#3 5 5

This musical score is for "The Creation of Adam" by Franz Liszt, specifically the section from measures 15 to 20. The score is written for a full orchestra and four vocal soloists (Soprano, Alto, Tenor, Bass). The key signature has two sharps (F# and C#), and the time signature is common time (C).

The orchestration includes:

- Tpt. 1 & Tpt. 2:** Trumpets 1 and 2, both in F#.
- Timp.**: Timpani.
- Ob. 1 & Ob. 2:** Oboes 1 and 2, both in F#.
- Bsn. Vc.**: Bassoon and Violoncello, both in F#.
- Vln. 1 & Vln. 2:** Violins 1 and 2, both in F#.
- Vla.**: Viola, in F#.

The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in English and Latin. The score features several trills (tr) and fermatas. The bottom staff shows fingerings for the Bass part.

**Lyrics:**

S.: as it was in\_ the\_ be gin-ning is now, is now and e - ver\_  
A.: was in\_ the\_ be - gin-ning is now, is now and e - ver\_ shall\_\_\_\_ be, is  
T.: gin-ning is now, is now and e - ver\_ shall be, and e-ver shall be,\_\_\_\_  
B.: as it was in\_ the\_ be - gin-ning is now, is

**Fingerings (Bottom Staff):** 6 6 6 5 — 6 3 5 6 4 2 — 6 — 6 — 6 # 5

21

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.  
shall be, shall be, \_\_\_\_\_ is now and e - ver shall be, e - ver shall \_\_\_\_\_

A.  
now and e - ver shall \_\_\_\_\_ be, e - ver shall \_\_\_\_\_ be, shall be, is now and e - ver shall

T.  
8 \_\_\_\_\_ world with out\_ end, as it was in the be - gin - ning, in the be - gin - ning is

B.  
now and e - ver\_ shall be, is now and e - ver shall be, e - ver shall be, as it

Bassi

6 3 6 — 4 6 6 5 4 3 6 5 6 8 7 5  
5 2 3 4 3 3 — 6 6 5



34

(tr)

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Bassi

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

- - - ver shall be, and e - ver shall be, world with - out end, and

8 now and e - ver shall be, shall be, world with - out end, world with - out end, A -

now and e - ver shall be, shall be, world with - out end, is now and e - ver shall be, world

6 6 6 6 — 6 — 7 6 6 7 #3



40

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Bassi

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

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

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

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

6 # 6 — 7—6— 6 — 7—6— 6 — 6 7 6

46

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Bassi

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

A - men, A - men, A - men, world with- out\_ end, with - out end, \_\_\_\_\_

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

A - men, A - men, A - men, world with-out end, A - - men, as it

6 # # 6 6 5 6 7 6 7 #3 6 5

52

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.  
men, as it was in the be - gin-ning is now, is

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

T.  
men, A - men, A - men, as it was in the be

B.  
was in the be - gin-ning, the be - gin-ning is now and e - ver shall

Bassi

5 6 6 6 6 6 # 6 7 #5 #3 5 4 #3

4

2

4 3

4

3

58

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Bassi

now and e - ver shall be, is now and e - ver shall be, shall be world-with-out

men, as it was in the be - gin - ning is now, is now and ev - ver

gin - ning, the be - gin - - - - - ning is now and e - ver shall be, and e -

be, and e - ver shall be, is now and e - ver shall be, shall be world-with-out

# 6 5 # — 6 # 6 # 6 # 6 #

64

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Bassi

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

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

ver shall be \_\_\_\_\_ world with - out end, A - - - - men,

end, A - - - - - men, A - - - - men, world

6 — 6 — 7 — 6 — 6 — 7 5

70

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Bassi

world with - out end, A - men, world

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

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

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

5 6 7 6 7 6 7 6 7 6 7 6 7 6  
3 4 8 4 3 4 3 4 3 4 3 4 3 4

77

**Adagio** **Allegro**

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.  
Vc.

Vln. 1

Vln. 2

Vla.

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

A.  
end, A - men, A - men.

T.  
A - - - men, A - men.

B.  
A - men, A - men.

Bassi

7 6 5 3 5 6  
3 4 4 3 3 4

## CRITICAL NOTES

These notes refer to the manuscript scores described under ‘Sources’ (pp. 9-14). The notes that refer to secondary sources (manuscript parts) use abbreviations also found under ‘Sources’. Note numbers do not include rests but do include tied notes and grace notes. Pitches are described using the so-called Helmholtz pitch names. Staves are numbered vertically from the top of each system.

The following format is used: bar, stave, note number: comment.

### **Funeral Anthem: The ways of Zion do mourn**

**1**

IV: “tutti Bassi, e Bassoons.”

1-5, IV: Bsn 1 part shares Vla stave. ‘col basso’ at bar 5, note 2

5, IV, 1-2: Bsn 1 semibreve (bsn1 part)

19, II, 3: no trill (vln2/ob2 parts)

56, IV: bass clef after note 2

67, IV, 1-2: figures extension line includes beat 3 (correct in org part)

88, IV, 1: double-stemmed, followed by minim rest for tutti bassi

93, I, 2: no trill (vln1p part)

106, IV, 4: ♭ in vcp part, not in score

107, IV, 3: ♭ in vcp/vcr/bsn1/bsn2/br/org parts, not in score

126, IV: figures extension line includes note 4

128, IV, 2-4: figured 5 followed by extension line (org part)

129, I, 1: no trill (vln1p part)

136, I, 1-3: slur (vln1p/ob1 parts)

143, I, 1: no trill (vln3 part)

151, II and III, 1: double-stemmed minim followed by minim rest for ripieni

163, IV, 1-3: figures extension line stops at note 2

167, I, 1: upper note ♯ in vln1p part, not in score

170, I, 2: ♭ (ob1 part)

172-175, IV: figures in org part, not in score

176, IV, 4: ♯ in vcp/vcr/bsn1/bsn2/br/org parts, not in score



180-184, I-IV: all tied semibreves appear as breves

2 'The ways of Zion do mourn

Tempo marking 'Largo, e piano, con Sordini's'

1, V, 2-3: figures in org part, not in score

6, IV, 4-5: dotted quaver, semiquaver (CT/org parts)

6, V: **p** (org part)

9, I, 1-3: no wedge markings (ob1 part)

9, II, 2: wedge marking in ob2 part, not in score

10, V: **p** (org part)

14, I, 3: trill in vln1p part, not in score

16, I, 3-4: no wedge marking (vln1ri part)

3 'He put on righteousness'

42, II, 1-2: figures extension line includes note 2 (correct in org part)

4 'When the ear heard him'

2, I, 3: no trill (vln1p/vln1ri/vln1rii/ob1 parts)

8, II, 3: minim present in score and ob2 part, not in vln parts

18, V, 2: trill in org part, not in score

30, V, 2-3: slur (not in vcp/org parts)

38, III, 3: quaver, leaving bar a quaver short (correct in ct part)

48, V, 1-2: semibreve (vcp part)

5 'The righteous shall be had'

Tempo indication 'Vivace' (tpt part)

2, V, 1: no figure (6 in org part)

16, V, 1-2: minims in bsn1/bsn2/vcr parts, not in score

26, II, 1-3: no slur (vln2r/ob2 parts)

34, II, 1: no trill (vln1p part)

39, V, 1-3: no wedge markings (bsn1 part)

50, V, 1-3: semibreve and minim rest (bsn1/bsn2/vcr parts)

56, II, 2-3: no slur (vln2r part)

6 'Their bodies are buried in peace'

At start of movement, after 'Grave': 'N.B. All the Pause notes must be softened by Degrees'. This is represented by diminuendo markings in the edition.

2, V, 3: no wedge marking (present in ct part)

7-12, VIII: no bassi stave, but figures placed above or below notes on vocal bass stave

7, VII, 1: *f* (vcp part)

10, VII, 1: figures 6 / 5 in org part

11, VII, 4-5: crotchet d, crotchet D in org part

12: ends with double bar line in score

15, VIII, 4-5: quavers in org part

17, I-VI: no trills in manuscript parts, apart from ob1/ob2

17, IV-VI, 1-2: alignment poor in score, owing to four deletions

18, I, 1: no grace note (vln1p/vln1ri/vln1rii parts)

7 'They shall receive a glorious kingdom'

4, II: bar rest in score, but correct in vln2p/vln2r/vln3/ob2 parts

5, II, 4: no trill (vln3/ob2 parts)

21, V, 2-3: figure extension line in org part, not in score

25, III, 4: #

26, V, 1: figure 6 (org part)

26, V, 5: figures 6 / 4 in org part, not in score

39, V, 1: figures 7 /  $\flat 5$  / #3 in org part, 7 / #3 in score

63, I, 1: double-stemmed minim, followed by minim rest, for oboe

8 'Hallelujah'

1-12, VI: not present in the score, but found in vln3 part

16-20: bsn 1 shares stave with tenor (16, VI: '1<sup>st</sup> Bassoon unison', 20, VI: 'col Basso')

20, VIII, 4:  $\flat$  missing (vcp part)

26, VII, 4: syllable 'le' missing

30, VII, 1: undotted semibreve; dot in B part

34-36: bsns and vc share stave with vocal bass

37, I, 1: fermata in vln1p/ob1 parts, not in score

51-54: bsn 1 shares stave with tenor

72-73, I-VIII: tied semibreves are dotted breves, and semibreves are breves

**Anthem: We will rejoice in Thy salvation**

**1** Sinfonia

3, VIII, 1: no trill (bsn1/bsn2/vc/br parts)

8, VII, 8: e' corrected to d' and 'd' written above

13-14, IV, 4: crotchet (ob2 part)

15-74: dotted minim rests in edition are minim rests in score

19, IV, 2-4: no staccato marks (ob2 part)

31, I-IV, rest: no dots

31, V, 1: double stemmed

31, VI, 2: double stemmed

33, VII, 4: no trill (vla part)

33, VIII, rest: no dot

37, II-IV, rest 1: no dots

44, II, rest: no dot

47, VI, 1: no trill (vln2 part)

48, I, rest: no dot

56, III and V, 1: crotchet tied to quaver in score

65, VIII, 2: no trill (bsn1/bsn2/vc/br parts)

68, I, 4: no trill (tpt1 part)

72, IV, 1: no trill (ob2 part)

74, VIII, 1: no fermata (bsn1/bsn2 parts)

**2** Affettuoso

IV: "Basso"

14, I, 3: no turn missing (vln1 part)

20, III, 1-2: minim (leaving bar a quaver short)

32: after double barline: "Repeat the Allegro Moderato"

**3** Introduction – 'We will rejoice in Thy salvation'

5, VI, 2 to 6, VI, 1: notes in bsn1/bsn2 parts, not in score

30, VI, 10: 'solo' marked in bsn1 part in pencil  
 40, III, 1: no trill (vln1 part)  
 41: "Chorus" at top of page  
 41, VII, 1: "solo" (ap part)  
 43, IV, 2: no trill (vln2 part)  
 43, IV, 4: no wedge marking (vln2 part)  
 43, VII, 1: wedge marking  
 45, VIII, 1: "solo" (tp part)  
 50, XI, 1: no trill (B1/B2 parts)  
 58, X, 5: no trill (T part)  
 59, XI, 1: no trill (B1 part)  
 61, IX, 4: no trill (A2 part)  
 62, XI, 1: no trill (B1/B2 parts)  
 63, IX, 3: no trill (A2 part)  
 71, XI, 1: no trill (B1/B2 parts)  
 73, VIII, 7: no trill (S1/S2 parts)  
 73, IX, 8: no trill (A1/A2 parts)  
 74, XI, 4: no trill (B1/B2 parts)  
 80, XII, 1: 'solo' marked in bsn1 part in pencil  
 80, XII, 1 to 82, XII, 2: written in tenor clef  
 86, XI, 1: fermata above note (B1/B2 parts)  
 87, XI, 1: no trill (B1/B2 parts)  
 92, VIII, 4: no trill (S1 part)  
 96, IX, 6: no trill (A2 part)  
 101, V and VI, 1: double stemmed

**5** 'Who can express the noble acts'

V: no separate bsn 1 stave. Bsn 1 in unison with voice ("Bassoon unison") throughout, in unison with bassi ("Bassoons colla Basso") when voice rests

33, III, 5: no trill (vla part)  
 42, V, 5: no trill (bsn2 part)  
 47, V, 9: quaver (bsn1/bsn2 parts)

**7** ‘God is gone up’

- 7, III, 3: no trill (vc part)
- 8, I, 1: ‘solo’ marked in pencil (tpt1 part)
- 34, II, 5: no trill (ap part)
- 56, III, 1: originally e, then corrected
- 60, II, 3: no trill (ap part)
- 73, IV: preceding bar (omitted from edition) lacks rest
- 73, II-III, 1: “senza oboe” (however, ripieno parts are resting)
- 80, VI, 1: G (vc part)

**8** ‘Be thou exalted’

- 1, II, 6-8: slur over notes 6-7, no slur in vln1 part
- 1, II, 8: no wedge marking
- 4, I, 1-3: no slur (fl1 part)
- 4, I, 3: no wedge marking
- 4, II, 3: a' (vln1 part)
- 9, I, 5-7: slur over notes 5-6 only (fl1 part)
- 10, V, 4: trill here, not note 3 (tp part)
- 12, V, 2: no trill (tp part)
- 13, V, 1: no trill (tp part)
- 20, IV, 1: no trill (tp part)
- 27, I, 5-7: slur over notes 5-6 only (fl1 part)
- 27, II, 6-8: slur over notes 6-7 only (vln1 part)
- 28, VI, 4: no trill (vc/br parts)
- 41, V, 6: no trill (tp part)
- 42, I, 3: no wedge marking
- 47, I, 7: no wedge marking
- 47, II, 8: no wedge marking

**9** Trio – ‘O sing praises’

- 23, VI, 1: *f* in vln1 part, not in score
- 43, III, 5: e'' corrected to d'' and ‘d’ written above
- 47, XII, 1: double stemmed

52-55, IX: alternative underlay in ap part, where the syllables in bars 53-54 are omitted  
 57, XII, 1: double stemmed  
 89, XII, 1: slurred to next note (vc part)  
 118, XII, 1: double stemmed  
 127, XII, 2-3: no slur (br part)  
 128, VI: *f* in vln1 part, not in score  
 133, II, 2: followed by redundant crotchet rest

**10** 'God reigneth over the heathen'

11, V, 1: crotchet followed by crotchet rest (br part)  
 12, V, 2: horizontal line in figures  
 25, V, 1: crotchet followed by crotchet rest (br part)  
 32-52, II: empty in score: an initial wavy line and rests in bars 46-48 indicate that vln 2 doubles vln 1  
 44, V: figures in score are inverted: 6 above 8, 5 above 7  
 58, V, 1: no staccato marking (vc/br parts)

**11** 'Give the Lord the honour'

11-15, V: bsns written on bassi stave, labelled "tutti bassi"  
 7, XVIII, 1: c# (vc/br parts)  
 15, VII, 14: c#" (vln2 part)  
 20-29, V: written in tenor clef  
 25, I and X, 2: trills in tpt2 and ap/A1 parts, not in score  
 28, XVI, 2: trill missing in score, present in B2 part  
 31, XVII, 1: no staccato marking (vc/br parts)  
 32, IV, 1: staccato (ob2 part)  
 34-35, IV: no staccato markings (ob2 part)  
 36, IV, 1: staccato (ob2 part)  
 37, IV, 1: no staccato marking (ob2 part)

**12** 'Blessed be the name of the Lord'

5, III, 1: a' and a" (only a" in vln1 part)  
 10, IX, 1: g♯ (B2 part)

- 16, X, 1: *p* in vc part, not in score  
 20, X, 6: *f* in vc part, not in score  
 23, X, 3-4: dotted quaver and semiquaver in bsn1/bsn2 parts  
 27, X, 2 to 29, X, 9: written in soprano clef in score  
 28, VII, 6: no trill (A2 part)  
 30, VI, 3: trill in vln2 part, not in score  
 46, XII, 1: *p* in bsn1 part, not in score  
 46, XII, 1: bsn1 part marked 'solo' in pencil  
 51, XII, 1: *f* in bsn1 part, not in score  
 57, V and VIII, 6: no trill (vln1 and S1 parts)

**13** 'Glory be to the Father'

- 9, XIII, 4-5: dotted quaver and semiquaver (B1 part)  
 18, X, 3: no trill (S1/S2 parts)  
 26, VI and XIV, 2: no trill (bsn1/bsn2/vc/br parts)  
 26, XIII, 3: no trill (B1 part)  
 30, IX, 2: two crotchets (vla part)  
 32, X, 1: no trill (S2 part)  
 36, VIII, 2: trill here, not note 3 (vln2 part)  
 39, XI, 1: no trill (ap/A2 parts)  
 44, VII, 3: no trill (vln1 part)  
 44, XI, 4: no trill (A2 part)  
 50-51, X: no tie (S1 part)  
 54, XI, 2: no trill (A2 part)  
 59, X, 3: no trill (S2 part)  
 64, III, 1: staccato  
 64, IX, 2 to 65, IX, 2: no wedge markings  
 66, IX, 1: no wedge marking (vla part)  
 66, IX, 2 to 67, IX, 1: staccato  
 78, X, 2: no trill (S2 part)  
 78, XII, 1: no trill (tp part)  
 81-82, XI and XIV: no tie (ap and vc/br parts)

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