

A [*tempo primo*]

mf G♯

19

22 Ped. (to G♯)

25

28

31 *cresc.*

B

34 *f*

mf

37

40 *cresc.* *f* [tr]

BASS I \dagger C SOLO *mf*

0 sing un-to the Lord, sing un-to the Lord, sing un-to the

continuo *mf*

44 Man.

Lord a new song, sing, sing un - to the Lord a new

48 7 (6)

D \dagger [d.=56] CHORUS *f*

Al-le - lu - ja, al - le - lu - ja,

CHORUS *f*

Al-le - lu - ja, al - le - lu - ja, al-le-

[d.=56] CHORUS *f*

Al-le - lu - ja, al-le-lu - ja, al-le - lu - ja, al-le-lu-

CHORUS *f*

song. Al-le - lu - ja, al - le - lu - ja, al - le - lu - ja, al-le - lu - ja,

D [d.=56] Organ score and continuo *f* VI. I

51 Ped. VI. a.

7 4 3 b3

\dagger C and D begin at this point, with the time-signature ϕ

* Originally with notes twice the present face value, and with time-signature $\frac{3}{2}$ in A and D, C 3i in C. [B presumably had $\frac{3}{2}$.]

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

ja, al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

VI. II

59 5 6 5 [sic] 6 6 5

E [♩ = 120]

BASS I SOLO

mf

2) 3)

Sing un-to the Lord, all, all the whole

Continuo

mf

65 Man.

earth, sing un-to the Lord, all the whole.

69

2) and 3) Bars 66-67. Both notes dotted minims in D (Bassus book).

F [♩. = 56]

CHORUS

Al-le - lu - ja, al-le - lu - ja, al-le - lu - ja, al-le -

Al-le - lu - ja, al-le - lu - ja, al-le - lu - ja, al-le -

Al-le - lu - ja, al-le - lu - ja, al-le - lu - ja, al-le -

earth. Al-le - lu - ja, al-le - lu - ja, al-le - lu - ja, al-le -

F [♩. = 56]

Organ score and continuo

72 Ped.

lu - ja, al-le - lu - ja, al-le - lu - ja, al-le - lu - ja. 4)

lu - ja, al-le - lu - ja, al-le - lu - ja, al-le - lu - ja.

lu - ja, al-le - lu - ja, al-le - lu - ja, al-le - lu - ja.

lu - ja, al-le - lu - ja, al-le - lu - ja, al-le - lu - ja.

79 43 63 65

Organ score

86

92

4) Bar 84, Alto. Dotted crotchet, quaver in A and D.

98

104

H $\text{♩} = 80$
* *mp* *SOLO*

Sing un - to the Lord, sing

SOLO mp 5)

$\text{♩} = 80$ Sing un - to the Lord, sing

H $\text{♩} = 80$
Continuo
mp

111 Man.

un - to the Lord, and praise his

un - to the Lord, un -

SOLO mp Sing un - to the Lord, sing

113

* Time-signature in C and D, ϕ ; doubtful in A.

5) Bar 112, alto. *e* in D.

Name, and praise, and praise his Name,
to the Lord, sing un - to the
un - to the
BASS II mp SOLO
Sing un - to the Lord, sing

115 2 4 3 15

sing un - to the Lord, sing
Lord, sing un - to the Lord, and praise his
Lord, and praise his Name, and praise his Name, and praise his Name, praise
un - to the Lord, and praise his Name, and praise

117 2

and praise his Name, and praise his Name: *mf*
Name, and praise his Name: be
his Name:
his Name:
his Name: *mf*

119 2

121

from day to day, from day to day, tell-ing of his sal - va - tion from day to day, be tell-ing of his sal - va - tion

6)

123

day, from day to day, from day to day, be day, be tell-ing of his sal - va - tion from day to va - tion from day to day, from day to day, from day to tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion

125

tell-ing of his sal - va - tion from day to day, from day to day, from day to day, from day to day, be day, be tell-ing of his sal - va - tion from day to day, from day to day, be

6) Bar 122, organ. C and D (organ book) give a root-position chord in short score, without the suspension.

day, be tell-ing of his sal - va - tion

tell-ing of his sal - va - tion from day to day, from day to

tion, be tell-ing of his sal - va - tion

tell-ing of his sal - va - tion from day to day, from day to

127

from day to day, from day to day, from — day — to day.

day, be tell-ing of his sal - va-tion from day — to day.

from day to day, from day to day, from — day — to day.

day, from day to day.

ad lib. ⁸⁾

f Organ score and continuo

Ped.

BASS I *f* *SOLO*

De-clare his hon - our, de-clare his hon - our, his hon - our un-

8 *ad lib.*

132

7) Bar 128, alto, C and D (organ book) give be' in short score; D (contra-tenor book) agrees with A in giving be'.

8) Bar 131, organ. These chords give the pitch of the string parts in the full score. They are placed an octave higher in C and D (organ book). See also bars 132-3, 135-6, and 137.

to — the hea - then, de-clare his hon - our, — de-clare his

g ad lib. *g ad lib.*

135

hon - our un-to — the hea - then, and his won -

138

ders, his won - ders un-to all — peo - ple.

141

K *CHORUS*
f Glo - ry and wor - ship are be-fore him,

CHORUS
f Glo - ry and wor - ship are be-fore him,

CHORUS
f Glo - ry and wor - ship are be-fore him,

CHORUS
f Glo - ry and wor - ship are be-fore him,

K
f *mp* *tr*

144

Glo - ry and wor - ship are be - fore him,

Glo - ry and wor - ship are be - fore him,

Glo - ry and wor - ship are be - fore him,

Glo - ry and wor - ship are — be - fore him,

148 4 #3 7 6

pow'r and hon - our, pow'r and hon - our — are in his sanc - tu - a - ry.

pow'r and hon - our, pow'r and hon - our are in — his — sanc - tu - a - ry.

pow'r and hon - our, pow'r and hon - our are in his — sanc - tu - a - ry.

pow'r and hon - our, pow'r and hon - our are in his sanc - tu - a - ry.

152 #3 b3 5 6

L * [♩ = 120] ALTO *mf* SOLO 10)

The Lord is great, — is —

Continuo

mf

157 Man. 6 5 4 3 4 3

* Time-signature in A, C and D, $\frac{3}{2}$ with notes twice the present face-value. In shewing 3i, the Purcell Society Edition is presumably following B.

10) Bar 161 (alto). Two quavers in D (contra-tenor book) but not in D (organ book).

TREBLE *mf* SOLO

The Lord is great, the Lord is great, and can-not wor-thi-ly be.

great, the Lord is great, great, and can-not wor-thi-ly be.

162 6

prais - ed, the Lord is great: he is more to be fear - ed, be

prais - ed: he is more to be fear - ed, be

167 6

fear - ed, is more to be fear-ed, be fear - ed than all, —

fear - ed, is more to be fear-ed, be fear - ed than all, —

172 6

11) Bar 164, alto. In D (contra-tenor book) the rhythm is equivalent to two quavers, crotchet in this notation.

12) Bar 167, organ. C has *f*' crotchet *e*' minim as the alto part of the organ short score.

than all — gods. As for all the

than all — gods. As for all the gods, the

177 6 4 3

gods of the hea-then, they are, they are_ but i - dols:

gods of the hea-then, they are, they are_ but i - dols:

182

but it is_ the_ Lord that made the_ heav'ns, it is_

but it is_ the_ Lord that made the_ heav'ns, it is_

187 6

192

soft

the Lord that made the heav'ns, that made the

the Lord that made the heav'ns.

198

M

heav'ns.

M *mf* *G[♯]* Organ score and continuo

Ped.

205

211

soft

[*soft*]

216

loud

[*loud*]

13) Bar 197, alto. Dotted minim in A, (presumably also B).

221

225

229

N [♩ = 66]

SOLO
p

O wor - ship the Lord, wor - ship the

SOLO
p

O wor - ship the Lord, wor - ship the

[♩ = 66]

I *p SOLO*

O wor - ship the Lord, O, O wor - ship the

II *p SOLO*

O wor - ship the Lord, O, O wor - ship the

N [♩ = 66]
Continuo

p

235 Man.

6
2

* Time-signature C in A, ♢ in C and D. Key-signature of three flats, D's being flattened as required in the sources.

Lord in the beau - ty of ho - li-ness, O wor - ship the Lord,

Lord in the beau - ty of ho - li-ness, O wor - ship the Lord,

Lord in the beau - ty of ho - li-ness, O wor - ship the Lord,

Lord in the beau - ty of ho - li-ness, O wor - ship the Lord,

Lord in the beau - ty of ho - li-ness, O wor - ship the Lord,

238 240 243

O, O wor - ship the Lord in the beau - ty of ho - li-ness:

O, O wor - ship the Lord in the beau - ty of ho - li-ness:

O, O wor - ship the Lord in the beau - ty of ho - li-ness:

O, O wor - ship the Lord in the beau - ty of ho - li-ness:

241 243 246

14) Bar 238, bass I. 3rd beat in A.

15) Bar 238, bass I. 4th beat, no flat to *d'* in A, B or D (bass book); final quaver, *d'* in D (bass book).

16) Bar 242, treble. No natural in A, nor, apparently, in Bartleman's copy used by Vincent Novello. It is quite clear in C, D (medius book) and D (organ book). According to the Purcell Society Edition, the natural is found in B.

Let the whole earth stand in awe of him,

Let the whole earth stand in awe, let the

Let the whole earth stand in awe, let the

Let the whole earth stand in awe, let the whole earth

244

let the whole earth stand in awe of him,

whole earth stand in awe of him,

whole earth stand in awe of him, let the whole earth

stand in awe of him, let the whole earth

247 #3 6 4 4 #3

17) Bar 244, organ. Rest in C and D (organ book).

18)

let the whole earth stand, let the whole earth stand

let the whole earth stand in awe of him, let the whole earth

stand in awe, let the whole earth stand in awe of

stand in awe, let the whole earth stand in

250 Ped. ad lib.

O [♩=80]

in awe of him.

stand in awe of him.

him, in awe of him.

awe of him. Tell it out among the

253

BASS I SOLO

Man.

* No fresh time-signature in A and D; C gives C.

18) Bar 251, treble. No flat to d' in D (medius book).

CHORUS
The Lord is King, the Lord is King, is

CHORUS
The Lord is King, the Lord is King, is

CHORUS
The Lord is King, the Lord is King, is

CHORUS
heath-en that the Lord is King, the Lord is King, the Lord is King, is

256 Ped. Man. Ped.

King, the Lord is King.

King, the Lord is King.

King, the Lord is King.

SOLO
King, the Lord is King; and that it is he who hath made the round

259 Man. Ped. Man. (6)

'Tis he, 'tis
 'Tis he, 'tis
 'Tis he, 'tis
 CHORUS
 world so fast† that it can - not be mov-ed; 'tis he, 'tis
 262 Ped.

he, 'tis he who hath made the round world so

he who hath made the round world so fast

he who hath made the round world so fast that it

he, 'tis he who hath made the round world so

265

+ Purcell has 'sure' for 'fast' throughout.

fast — that it can - not be mov - ed.

— that it can - not be mov - ed.

can - not be mov - ed.

SOLO

fast — that it can - not be mov - ed; And how that he shall

268 Man.

judge the peo-ple righteously, and how that he shall judge, shall judge the people right-eous-

270

CHORUS

He shall judge the peo - ple right - eous-ly, shall judge the peo - ple

CHORUS

He shall judge the peo - ple right - eous-ly, shall judge the peo - ple

CHORUS

He shall judge the peo - ple right - eous-ly, shall judge the peo - ple

CHORUS

ly, he shall judge the peo - ple right - eous-ly, shall judge the peo - ple

273

Ped.

right-eous-ly, shall judge the peo - ple— right - eous-ly.

right-eous-ly, shall judge the peo - ple right - eous-ly.

right-eous-ly, shall judge the— peo - ple— right - eous-ly.

right-eous-ly, shall judge the peo - ple— right - eous - ly.

275

4

3

Q
* [♩. = 56]

f SOLO
Al - le - lu -

[♩. = 56]

I *f SOLO*
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

II *f SOLO*
Al - le - lu - ja, al - le - lu -

Q
[♩. = 56]
Continuo
f

278 Man.

CHORUS
ja, al - le - lu - ja, al - le - lu - ja. Al - le -

f SOLO *CHORUS*
Al - le - lu - ja, al - le - lu - ja. Al - le - lu -

al - le - lu - ja, al - le - lu - ja.

ja, al - le - lu - ja, al - le - lu - ja.

284

* Time signature $\frac{3}{2}$ in A, C, and D with notes twice the face value.

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the experimental group (EG). The EG was divided into two subgroups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the experimental group (EG). The EG was divided into two subgroups: the control group (CG) and the experimental group (EG).

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Al-le -

303

Ped.

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

Al-le - lu - ja, al-le - lu - ja,

Al-le - lu - ja, al-le - lu -

Al-le - lu - ja, al-le - lu - ja,

309

6
5

lu - ja, al-le - lu - ja, al - le-lu - ja, al-le -
al-le - lu - ja,
ja, al-le - lu - ja, al-le -
al-le - lu - ja, al-le -
al-le - lu -

lu - ja, al - le - lu - ja. A - men.

al - le - lu - ja, al - le - lu - ja. A - men.

lu - ja, al - le - lu - ja. A - men.

ja, al - le - lu - ja, al - le - lu - ja. A - men.

321

Navello

SOURCES

A A manuscript score belonging to H. M. The Queen (R.M. 20 h. 8). This was Purcell's own album, into which this anthem was copied during the composer's lifetime by a helper who does not appear to have been a particularly musically copyist. The Purcell Society edition, vol. XVII, p.vii, states that this copy has a note at the end, 'Composed by Mr Purcell 1688', but the present editor cannot see it. (See **B** below.)

THIS MS SCORE HAS BEEN USED AS THE BASIS OF THIS PRESENT EDITION BY GRACIOUS PERMISSION OF H. M. QUEEN ELIZABETH II.

B A manuscript score which, when Mr G. E. P. Arkwright consulted it for the Purcell Society edition in 1907, belonged to Mr W. Kennedy Gostling, descendant of the Rev. John Gostling, Gentleman of the Chapel Royal in Purcell's day. This MS. was afterwards sold through Messrs Sotheby, and the present owner refuses to allow his name to be divulged and to permit access to the MS. Our only knowledge of its text is derived from the Purcell Society edition, vol. XVII. It may well be that the note about the date of this anthem mentioned under **A** above refers to **B**. (See Gerald Cooper, 'The Chronology of Purcell's Works' in the *Musical Times*, August 1942, p.237.)

C A manuscript outline short score for organ in the handwriting of John Blow, in the Henry Watson Music Library, Manchester. The lettering on the binding of this volume, ascribing the writing to Purcell himself, is now recognized to be at fault.

D Tenbury MSS 1176-82. Decani Medius, Cantoris Contratenor, Cantoris Tenor and Cantoris Bass part-books, with an outline short score for organ, from the library of John Gostling.

Neither **C** nor **D** provides any text for the symphonies (bars 1-44, 86-110, 198-234); nor do they hint at the string parts of the vocal movements, save in bars 131-7, 146-7, and 150-151.

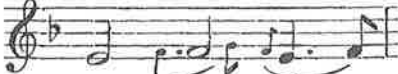

The MS score belonging successively to James Bartleman (1769-1821) and Vincent Novello, which formed the basis of Novello's edition in 'Purcell's Sacred Music', 1826-32, cannot now be traced. It seems not to have included any string parts.





EDITORIAL PRACTICE

All indications of style and speed are editorial, except (a) 'soft' from **A** and **D** in bar 196; (b) 'loud' and 'soft' from **A** in bars 214-232; (c) the directions *f* and *mp* at bars 146-156, which in the organ scores **C** and **D** are marked 'ecco organ' [R.H.] and 'soft organ' [L.H.] in bars 146-7 and 150-51, with the direction 'loud' against the *basso continuo* in bars 148 and 152. Surprisingly, the string chords in bar 131 are marked 'soft' in **A**.

In certain passages the note-values have been reduced, as described in footnotes. The occasional irregularity of barring in the triple-time movements is editorial, to reveal the altered grouping of the accents.

The shakes at bar 189 are found in **A** and **D**. Those in the organ part at bars 147 and 151 are found in **C** and **D**. Other shakes are editorial. Certain suggested *appoggiature* and graces have been introduced into the voice parts by the editor, and these are shewn in small notes. An *appoggiatura* takes the value of the note used from the capital note to which it is slurred. The graces, on the other hand, are intended to be substituted for the normal-size notes of the basic text.

Thus bar 63  may be sung 

Wherever the patterns  and  occur, the sources have  and  respectively (allowing for any reduction in note-values). The only exceptions are in bars 132-3 and 136-7.

The composite figuring of the sources has been reproduced. **A** contributes two figurings only, neither of which is found in **C** or **D** (bars 48 and 56); all other figures are found in both **C** and **D**, except those in *italic*, which are from **C** only, and those in brackets, which are from **D** only.

Although this is a practical and not a critical edition, the more important variants are mentioned in footnotes, while obvious errors are silently corrected. The following requires fuller explanation. In **A**—and presumably **B**—the violin parts at bars 134 and 137 stand thus:



In our text, in which the accompaniment is designed for the organ, a hint has been taken from the organ books **C** and **D**, which read:



THE ORGAN PART

In passages marked 'organ continuo' the editor has provided a simple realization of the *basso continuo* in small notes. Following the practice of the period, he has used his discretion here and there as to whether a note should be sustained or revived and as to the octave in which the bass is taken. In passages marked 'organ score' the editor has arranged the string parts. Very occasionally, where the texture does not transfer well to the keyboard, the parts have been redistributed without alteration to the harmony. Small notes in the 'organ score' sections supply, in a limited way, the filling-out of the *basso continuo*.

1956

H.W.S.