

Rejoice in the Lord always

Edited by Jason Smart

Anon. (16th cent.)

Soprano

Re - joice in the Lord _____ al - ways,

Alto

Re - joice in the Lord al -

Tenor

Bass

Keyboard
(for rehearsal only)

4

and a - gain I say re - joice,

- ways, and a - gain I say re - joice, re - joice in the Lord al -

Re - joice in the Lord al - ways, and a -

Re - joice in the Lord _____ al - ways,

re - joyce in the Lord al - way, and a - gain

- way, and a - gain I say re - joyce, re - joyce in the Lord al - way, and a - gain

- gain I say re - joyce, re - joyce in the Lord al - way, and a -

and a - gain I say re - joyce, re - joyce in the Lord al - way, and a - gain

I say re - joyce, re - joyce in the Lord al - way,

I say re - joyce, re - joyce in the Lord al - way,

- gain I say re - joyce, re - joyce in the Lord al - way, al - way,

I say re - joyce, re - joyce in the Lord al - way,

and a-gain I say re-joyce, and a-gain I say re -
 and a-gain I say re-joyce and a - gain I say re -
 and a - gain, and a - gain I say re-joyce, and a - gain I say _____
 and a-gain I say re-joyce, and a-gain I say re - joyce, a - gain I _____

- joyce. Let your soft - ness be known un - to all men, let your soft -
 - joyce. Let your soft - ness be known un - to all men, let your soft -
 - re - joyce. Let your soft - ness be known un - to all men, let your soft -
 say re - joyce. Let your soft - ness be known un - to all men, let your soft -

- ness be known un - to all men: the Lord is even at hand, the Lord is

- ness be known un - to all men: the Lord is even at hand,

- ness be known un - to all men: the Lord is even at hand, the Lord is

- ness be known un - to all men: the Lord is even at hand, the

hand. Be care - ful for no -

the Lord is even at hand. Be care - ful for no -

even at hand. Be care - ful for no -

Lord is even at hand. Be care - ful for no -

- thing, but in all pray - er and sup - pli - ca - ti - on

- thing, but in all pray - er and sup - pli - ca - ti - on

- thing, but in all pray - er and sup - pli - ca - ti - on let

- thing, but in all pray - er and sup - pli - ca - ti - on let your pe -

let your pe - ti - ti - ons

let your pe - ti - ti - ons, let your pe - ti - ti - ons

your pe - ti - ti - ons, let your pe - ti - ti - ons be ma - ni - fest un - to God, be

- ti - ti - ons, let your pe - ti - ti - ons be ma - ni - fest un - to

be ma - ni - fest un - to God with gi - ving of

be ma - ni - fest un - to God with gi - ving of

ma - ni - fest un - to God, un - to God with gi - ving of

God with gi - ving of thanks, be ma - ni - fest un - to God with gi - ving of

thanks, with gi - ving of thanks. And the peace of God

thanks, with gi - ving of thanks. And the peace of God which

thanks, with gi - ving of thanks.

thanks, with gi - ving of thanks. And the

— which pass-eth all un - der - stan - ding

pass - eth all un - der - stan - ding, un - der - stan - ding

And the peace of God which pass-eth all un - der - stan - ding keep your hearts and

peace of God which — pass-eth all un - der - stan - ding keep your hearts and minds —

keep your hearts and minds through Christ Je -

keep your hearts and minds through Christ Je - su, —

minds through Christ Je - su, through — Christ Je - su, keep your

— through Christ Je - su, through Christ Je - - - su, keep your hearts and

- su, keep your hearts and minds through Christ Je - su, through

keep your hearts and minds _____ through Christ Je - su, _____ Christ _____

8 hearts and minds _____ through Christ _____ Je - su, through Christ Je - su, through

minds through Christ Je - su, through Christ Je - su, through

The musical score for page 72 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems. The first system includes a soprano line, an alto line, and a tenor line. The second system includes a bass line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "- su, keep your hearts and minds through Christ Je - su, through", "keep your hearts and minds _____ through Christ Je - su, _____ Christ _____", "8 hearts and minds _____ through Christ _____ Je - su, through Christ Je - su, through", and "minds through Christ Je - su, through Christ Je - su, through".

Christ Je - su. A - - - - men, A - - - - men.

Je - su. A - - - - men, A - - - - men.

8 Christ Je - su. A - - - - men, A - - - - men.

Christ Je - su. A - - - - men, A - - - - men.

The musical score for page 77 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems. The first system includes a soprano line, an alto line, and a tenor line. The second system includes a bass line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "Christ Je - su. A - - - - men, A - - - - men.", "Je - su. A - - - - men, A - - - - men.", "8 Christ Je - su. A - - - - men, A - - - - men.", and "Christ Je - su. A - - - - men, A - - - - men.". The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

Editorial Note

This anthem survives only as an arrangement for keyboard in the manuscript known as 'The Mulliner Book', so called after its compiler, Thomas Mulliner, who was a clerk and organ player at Corpus Christi College, Oxford, from 1563/4 to 1565 and probably the 'Mulliner' who was a clerk at Magdalen College, Oxford, in 1557–8. Mulliner gives no composer's name and no text beyond the title, but the music fits the words of the Epistle for the fourth Sunday in Advent in the first Book of Common Prayer (1549).

The vocal parts in this edition have been reconstructed from Mulliner's score, a transcription of which is provided for comparative purposes. For rehearsal purposes Mulliner's arrangement may be used as an accompaniment, but there is no reason to think that this was its original purpose. The Mulliner Book is not a liturgical manuscript, but a diverse collection of music for domestic use, comprising original keyboard music (both liturgical and secular), keyboard arrangements of a wide variety of vocal and instrumental music, some music for cittern and gittern and a short song for four voices.

In his *A General History of the Science and Practice of Music* (1776), John Hawkins published several extracts from The Mulliner Book, including a reconstruction of this anthem, which he attributed without explanation to John Redford. Perhaps it was because The Mulliner Book contains more music by Redford than by anyone else that Hawkins assumed that the anthem too was his. Nevertheless he was mistaken. When Redford died in 1547 the first experiments with vernacular church services had barely begun and it would be another two years before the first Book of Common Prayer was published. Although the text had appeared previously in the Great Bible of 1540 the passage was not one that had any significance in the Latin services and consequently there was no reason why a composer should have singled it out before it was brought to prominence in the 1549 Prayer Book. Redford's two surviving choral compositions (both to Latin texts) are in an earlier, more elaborate, less tautly imitative style than this anthem.

Critical Commentary

Source

British Library, Add. MS 30513 (early 1560s), f.69v.

Editorial Method

As mentioned above, the vocal parts have been reconstructed from the keyboard score and the text supplied from the Book of Common Prayer, 1549.

In the keyboard score, editorial accidentals are placed above or below the notes concerned and remain operative throughout the bar. Rests added editorially are printed between square brackets.

Notes on the Readings of the Source

Bar 1 between staves: *Reioyce in the Lorde allwayes* (sic) in Mulliner's hand.

Bar 16 right hand: F is G.

Bars 33–34 right hand has an extra minim rest with subsequent misalignment of notes until bar 38.

Bar 51 right hand: two extra semibreve rests.