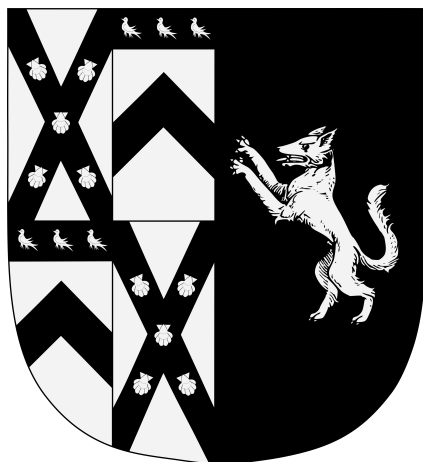

John Connould



Give the King
thy judgements

Typeset and reconstructed 2021 by Hugo Janacek from
partbooks held at the Rowe Music Library.

Give the King thy judgements

Psalm 72 v.1-3,6-11,15 and Hallelujahs.

John Connould (1645 - 1708)

Musical score for the first system, featuring five vocal parts (Treble, Alto, Tenor, Bass) and two Organ parts. The key signature is D major (two sharps) and the time signature is common time (C). The vocal parts are mostly silent, indicated by horizontal lines. The Organ parts provide the harmonic accompaniment. The word "Verse" is written above the first Organ staff.

Musical score for the second system, featuring five vocal parts (Soprano, Alto, Tenor, Bass) and two Organ parts. The key signature is D major and the time signature is common time. The vocal parts enter with the lyrics: Soprano: "Give the King thy"; Alto: "Give the King thy judge-ments,"; Bass: "Give the King thy judge-ments,". The Organ parts continue the accompaniment. The word "Verse" is written above the Soprano and Alto staves.

11

S
judgements, give the King thy judge-ments, O Lord: and thy righ - teous-ness,

A
-

A
give the King thy judge-ments, O Lord: and thy righ - teous-

T
-

B
give the King thy judge-ments, O Lord: and thy

16

S
and thy righ - teous-ness un-to the King's son, and thy righ-teous-ness un -

A
-

A
ness un - to the King's son, and thy righ-teous-ness un -

T
-

B
righ - teous-ness un - to the King's son, and thy righ-teous-

21

S to the King's son. Then shall he judge the peo-ple ac-cor-ding un - to right,

A

A to the King's_ son. Then shall he judge the_ peo-ple ac-cor-ding un - to right, ac-

T

B ness un-to the King's son. Then shall he judge the peo-ple ac-cor-ding un - to right,

26

S ac - cor-ding un-to right:___ and de - fend the poor.

A

A cor-ding un-to right: and de - fend, de - fend the___ poor.

T

B ac - cor-ding un-to right: and___ de - fend,___ de-fend the poor.

31

S
The moun-tains al - so shall bring peace: and the lit - tle hills righ-teous-ness

A
The moun-tains al - so shall bring peace: and the lit - tle hills righ-teous-ness

T
The moun-tains al - so shall bring peace: and the lit - tle hills righ-teous-ness

B
The moun-tains al - so shall bring peace: and the lit - tle hills righ-teous-ness

38

S
un - to the peo-ple, and the lit - tle hills righ-teousness,

A
un - to the peo-ple, and the *lit - tle hills righ-teousness*, and the *lit - tle hills righ-teous-ness*,

T
un - to the peo-ple, and the *lit - tle hills righ-teousness*, and the

B
un - to the peo-ple, and the *lit - tle hills righ-teousness*, and the

46

S
the lit - tle hills righ-teous-ness un - to the peo - ple.

A
the lit - tle hills righ - teous-ness un - to the peo - ple.

T
lit - tle hills righ-teous-ness, the lit - tle hills righ-teous-ness un - to the peo - ple.

B
lit - tle hills righ-teous-ness, the lit - tle hills righ-teous-ness un - to the peo - ple.

53

S
Chorus
The moun-tains al - so shall bring peace, the *moun-tains* al - so shall bring peace:

A
Chorus
The moun-tains al - so shall bring peace, the moun-tains al - so shall bring peace:

A
Chorus
The moun-tains al - so shall bring peace, the moun-tains al - so shall bring peace:

T
Chorus
The moun-tains al - so shall bring peace, the *moun-tains* al - so shall bring peace:

B
Chorus
The moun-tains al - so shall bring peace, the *moun-tains* al - so shall bring peace:

Chorus

61

S
and the lit - tle hills righ - teous-ness, and the

A
and the lit - tle hills righ - teous-ness, righ-teous - ness un - to the

A
and the lit - tle hills righ - teous-ness, righ - teous-ness un - to the

T
and the lit - tle hills, and the lit - tle hills

B
and the lit - tle hills

67

S
lit - tle hills righ-teousness, the *lit - tle hills righ-teous-ness* un - to the peo-ple.

A
peo-ple, and the *lit - tle hills righ - teous-ness*, righ-teousness un - to the peo-ple.

A
peo-ple, and the lit - tle hills righ - teousness, righ-teousness un - to the peo-ple.

T
righ - teousness, and the lit - tle hills righ-teousness un - to the peo-ple.

B
righ - teousness, the lit - tle hills righ-teousness un - to the peo-ple.

74

S

A

A

T

B

Verse

80

S

A

A

T

B

Verse

He shall come down like rain in - to the fleece of wool: ev'n as the drops that

85

S

A

A

T

B

water the earth. In his time shall the righ - teous flourish: and a-bun-dance of peace, so long

90

S

A

A

T

B

Verse

His do-mi-nion shall be al-so from one sea

as the moon en - du - reth. His do-mi-nion shall be al-so from one sea

Verse

His do-mi-nion shall be al-so from one sea

95

S to the o-ther: and from the flood, and from the flood to the world's end.

A

A to the o-ther: and from the flood un - to the world's end.

T

B to the o-ther: and from the flood un - to the world's end.

100

S Verse
They that dwell in the wil - der-ness shall kneel, shall kneel be-

A

A

T

B

106

S fore him: his e-ne-mies shall lick the dust.

A

A

T

B The kings of Tar-shish and of the

111

S

A

A

T

B Isles shall bring presents: the kings of A - ra-bi-a and Sa-ba shall bring gifts.

116

S

A

A

T

B

All kings shall fall down be - fore

122

S

A

A

T

B

him: all na-tions shall_ do him ser-vice, all na-tions shall do him

128

S
He shall live, and un - to *him* shall be giv'n of the

A
He shall live, and un-to him shall be gi-ven of the gold, of the

T
ser-vice. He shall live, and un-to him shall be giv'n

B
ser-vice. He shall live, and un-to him shall be giv'n

133

S
gold of A - ra - bi-a: pra - yer shall be made e -

A
gold of A - ra - bi-a: pra-yer shall be made e - ver un-to him, pra-

T
of the gold of A - ra - bi-a: pra-yer shall be made e - ver un-to him,

B
of the gold of A - ra - bi-a: pra-yer shall be made e - ver un-to him,

138

S
- ver un - to him, e - ver un - to him, pra - yer shall be made e - ver un - to

A
- yer shall be made e - ver un-to him, pra - yer shall be made e -

T
pra - yer shall be made e - ver un - to him,

B
pra - yer shall be made e - ver un - to him,

142

S
him, un - to him, and dai - ly shall he be prai - sed,

A
- ver un - to him, and dai - ly shall he be

T
- un-to him, and dai - ly shall he be prai - sed,

B
- un-to him, and dai - ly shall he be prai - sed,

149

S
and dai - ly shall he be prai - sed, and

A
prai - sed, and dai - ly shall he be prai - sed, and

T
and dai - ly, dai - ly shall he be prai - sed,

B
and dai - ly, dai - ly shall he be prai - sed,

156

S
dai - ly shall he be prai - sed. *Chorus* Dai - ly shall, shall he be prai - sed.

A
Chorus Dai - ly shall he be prai - sed.

A
dai - ly shall he be prai - sed. *Chorus* Dai - ly shall he be prai - sed.

T
Chorus Dai - ly shall he be prai - sed.

B
dai - ly shall be he prai - sed. *Chorus* Dai - ly shall he be prai - sed.

164

Verse

S Halle-lujah, hallelujah, halle-lu - jah, halle-lujah,

A

Verse

A Halle-lujah, halle-lujah, halle-lu - jah, halle-lujah,

T

Verse

B Halle-lujah, halle-lujah, hal-le - lu - jah, halle-lujah,

170

S halle-lujah, halle-lujah, hallelujah, halle-lujah, halle-lujah, halle-lujah, halle-

A

A halle-lujah, hallelujah, halle-lujah, halle-lujah, halle-lujah, halle-lujah, halle-

T

B halle-lujah, halle-lujah, halle-lujah, halle-lujah, halle-lujah, halle-lujah, halle-

175

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

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

T

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

180

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

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

T

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

184

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

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

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

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

189

S
Chorus
Hal - le-lu - jah, hal - le-lu - jah, hal - le-lu - jah, hal - le-lu-jah, hal-le-lu - jah,

A
Chorus
Hal - le-lu - jah, hal - le-lu - jah, hal - le-lu - jah, hal - le-lu-jah, hal - le-lu - jah,

A
Chorus
Hal - le-lu - jah, hal - le-lu - jah, hal - le-lu - jah, hal - le-lu-jah, hal-le -

T
Chorus
Hal - le-lu - jah, hal - le-lu - jah, hal - le-lu - jah, hal - le-lu-jah,

B
Chorus
Hal - le-lu - jah, hal - le-lu - jah, hal - le-lu - jah, hal - le-lu-jah, hal - le-lu - jah,

Chorus

194

S *hal - le - lu - jah, hal-le - lu-jah, hal-le-lu-jah, hal - le-lu - jah,*

A *hal-le-lu - jah, hal - le - lu - jah, hal-le - lu-jah, hal-le-lu-jah, hal-le -*

A *lu - jah, hal - le-lu - jah, hal - le-lu - jah, hal-le -*

T *hal - le-lu - jah, hal-le-lu - jah, hal - le-lu - jah, hal - le-lu - jah,*

B *hal-le - lu - jah, hal - le-lu - jah, hal-le-lu-jah, hal-le -*

198

S *hal-le-lu-jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu - jah.*

A *lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu - jah.*

A *lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu - jah.*

T *hal-le-lu-jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu - jah.*

B *lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu-jah, hal-le - lu-jah, hal-le-lu - jah.*

Text:

Give the King thy judgements, O Lord:
and thy righteousness unto the King's son.
Then shall he judge the people according unto right:
and defend the poor.

The mountains also shall bring peace:
and the little hills righteousness unto the people.

He shall come down like rain into the fleece of wool:
ev'n as the drops that water the earth.
In his time shall the righteous flourish:
and abundance of peace, so long as the moon endureth.

His dominion shall be also from one sea to the other:
and from the flood unto the world's end.

They that dwell in the wilderness shall kneel before him:
his enemies shall lick the dust.

The kings of Tarshish and of the Isles shall bring presents:
the kings of Arabia and Saba shall bring gifts.
All kings shall fall down before him:
all nations shall do him service.

He shall live, and unto him shall be giv'n of the gold of Arabia:
prayer shall be made ever unto him, and daily shall he be praised.

Hallelujah.

Notes:

Bar lengths have been standardised.
Note values have not been halved.
All accidentals and markings in brackets are editorial.
Spelling and grammar has been modernised, but the original text setting has not been changed.

The organ book associated with this anthem is currently missing. At the time of writing, no sources containing Connould's organ writings are known to survive. The editor has reconstructed the organ part, using accompaniments by contemporary local composers as a guide. Particular reference was made to works by Richard Ayleward and John Jackson, prominent composers at Norwich Cathedral where Connould was Precentor. Connould was likely very familiar with the music of both composers, and there is even some suggestion that the three composers collaborated to some degree.

The harmony of the trio sections is largely complete. As a result, the editor has assumed that the accompaniment would only play in at most three parts in these sections. The editor has only filled out the harmony in these sections when it seems absolutely necessary. This is in order to preserve the interplay between the three voices.

In the passages for single voice, and where the organ plays alone, the editor has written the accompaniment in four parts. The accompaniment in the choruses is written in five parts, doubling the vocal parts. This is in keeping with several contemporary local accompaniments which have passages that are written out in detail.

The accompanist should feel free to play the accompaniment provided, or to improvise one of their own upon the bass, as may have been the custom of accompanists using the original organ book.

At the time Connould was writing, notation styles at Norwich were going through a transitional phase. Composers were moving away from using mensural notation, moving towards a more modern style. Connould appears to be on the progressive end of this trend. His use of short note values implies a shift away from the beat structures associated with mensural notation. This presents an interpretation problem for modern performance, since there is some ambiguity about the tempi and tacti of works written at Norwich during this period. Based on analysing this work and others written by local contemporaries, the editor has some suggestions for modern performers. The editor suggests that the tactus of the duple time sections is a slow minim, or fast crotchet. By contrast, the tactus of the triple time sections is suggested to be a slow dotted semibreve, or fast minim. The standard tempo changes between duple and triple time sections for works written in the mensural style do not appear to function effectively for this work, resulting in some material that is very fast, or very slow. The editor suggests that the duration of the crotchet in duple time sections is the same as the minim in triple time sections. In other words, a transition from duple to triple time employs $\downarrow = \downarrow$, and the reverse from triple to duple time.

The arms on the cover of this edition are those of the composer, taken from a memorial tablet to John Connould in St. Steven's, Norwich, where he was vicar. The elements of the arms were taken from public-domain sources where necessary. The arms is described in detail in 'The Church Heraldry of Norfolk' (Rev. Edmund Farrer, published by Agas H. Goose, Norwich, 1893).

This edition is thankfully dedicated to M.E.F.B..

This edition may be freely used for sacred and secular performances, and on recordings and broadcasts. However, no part of this edition, including the reconstructed organ part, may be reproduced in any other edition or publication without the express consent of this editor. That includes both commercial editions, and editions that are freely distributed. However, the editor welcomes communication from people interesting in using portions of this work in other printed material.

This work was produced as part of a project researching the sacred music sung in East Anglia during the Restoration period. Feel free to contact the editor if you would like more information about this work, or to request a different transposition. You are also welcome to contact the editor for more editions of music produced from this project. Editions are available for services, masses, anthems, introits, psalms, and other sacred and secular music, for a variety of voice distributions, accompaniments, and difficulties. The editor can be reached at the following address:

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The editor would like to thank King's College, Cambridge, for allowing the transcription of this work. The editor also wishes to thank Judith Cunnold, for helping to inspire the detailed work on this composer's material.

Source:

The Norwich Partbooks, The Rowe Music Library, King's College, Cambridge, MSS 9-17.