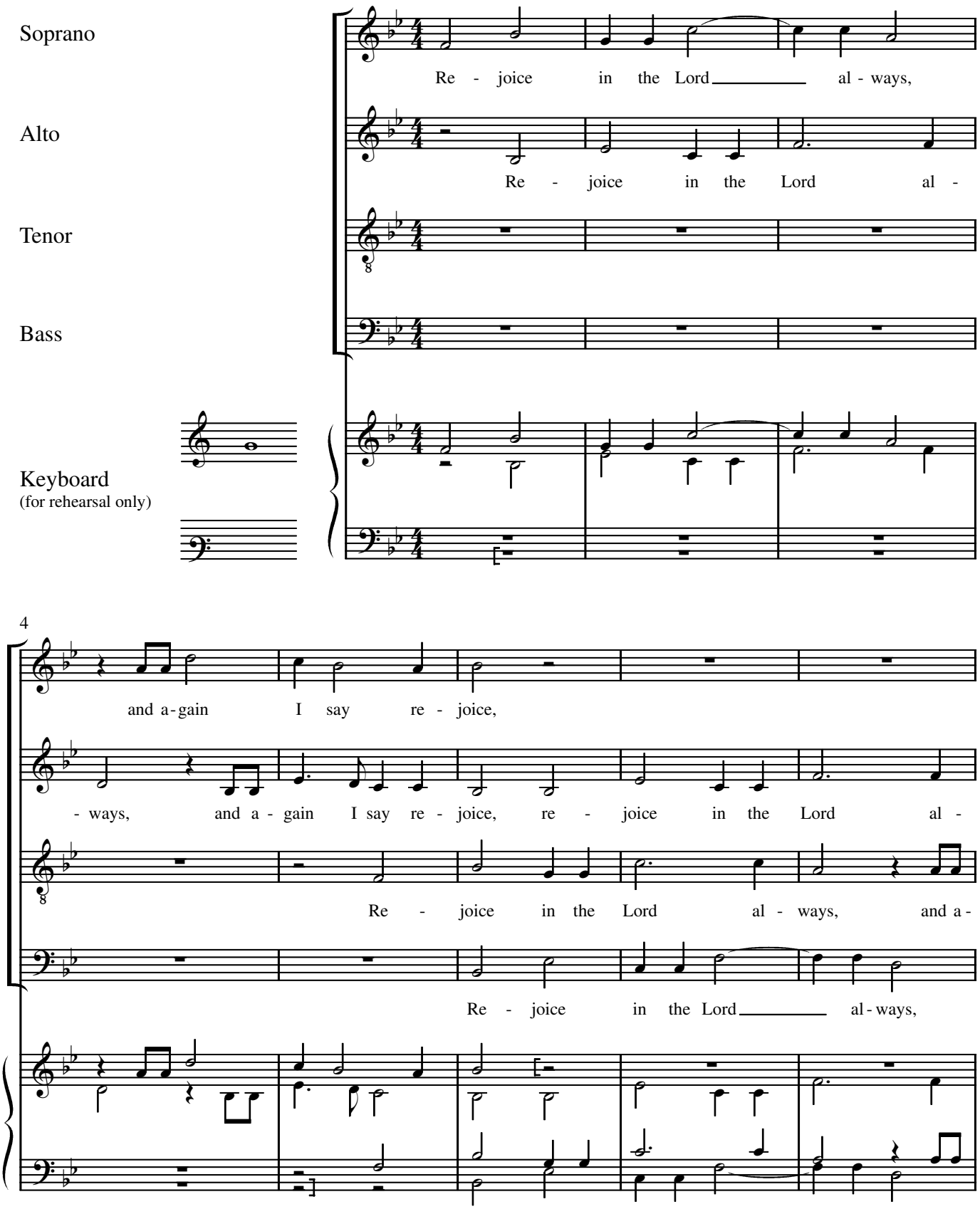
Rejoice in the Lord always

Edited by Jason Smart

Anon. (16th cent.)



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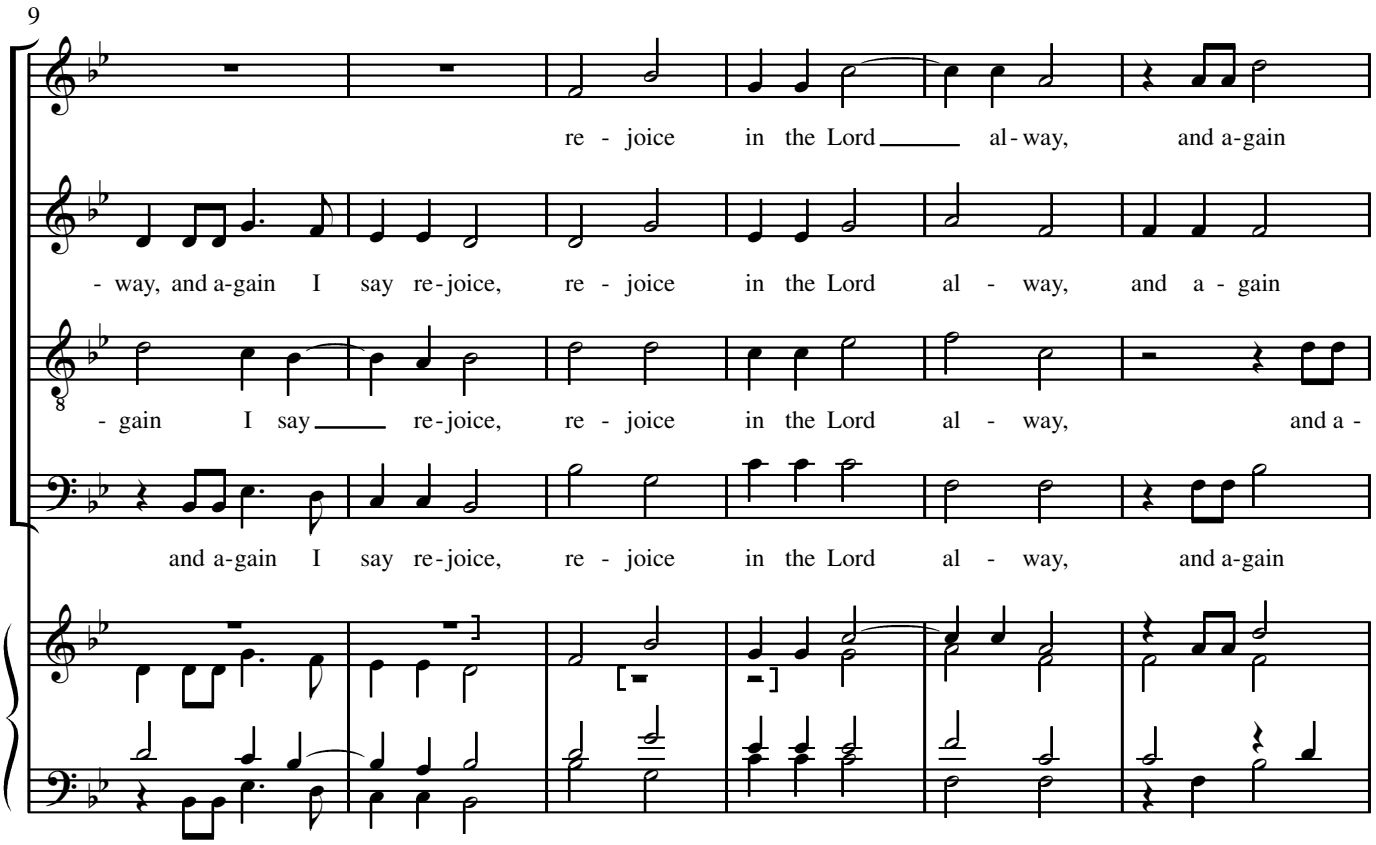
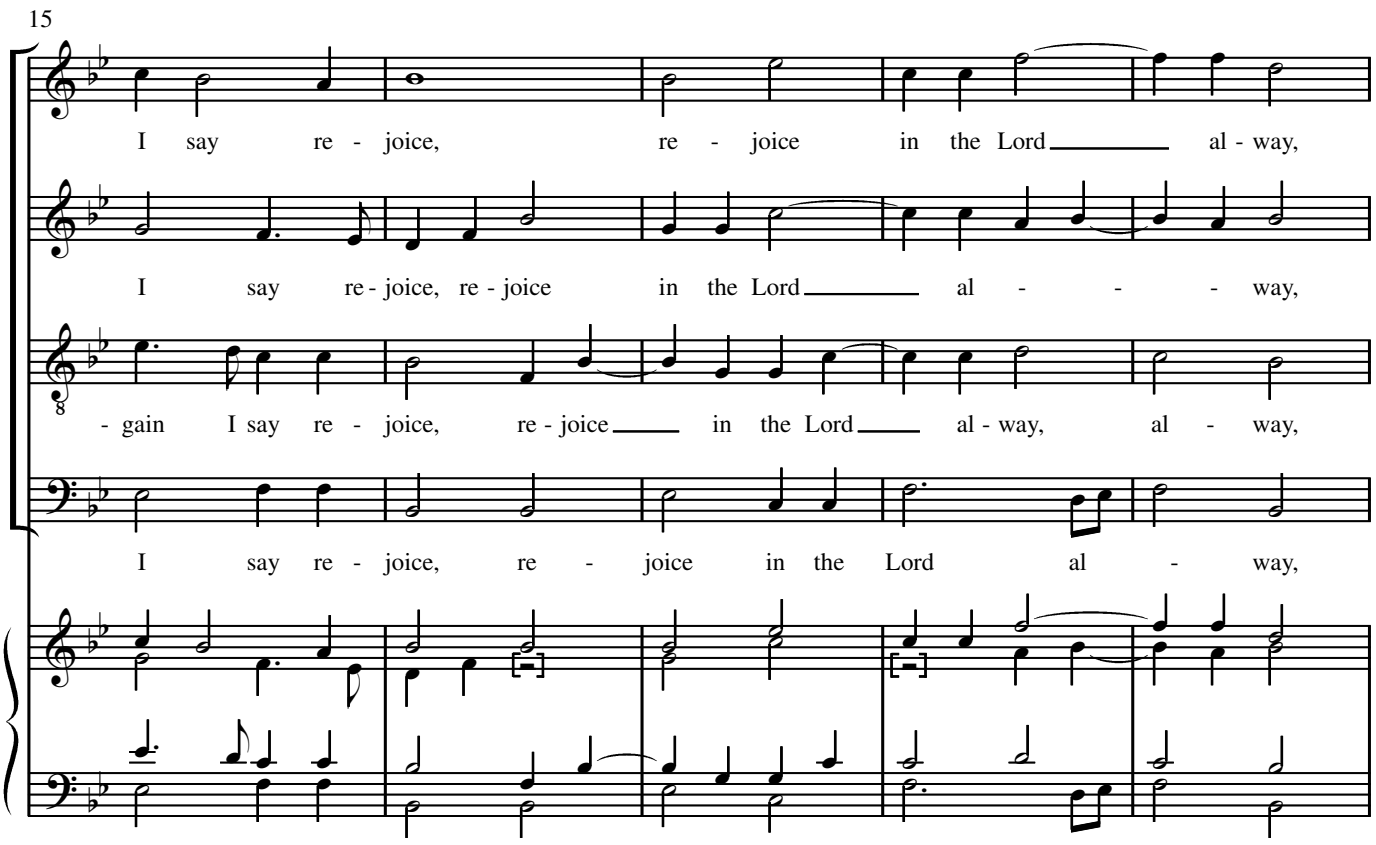
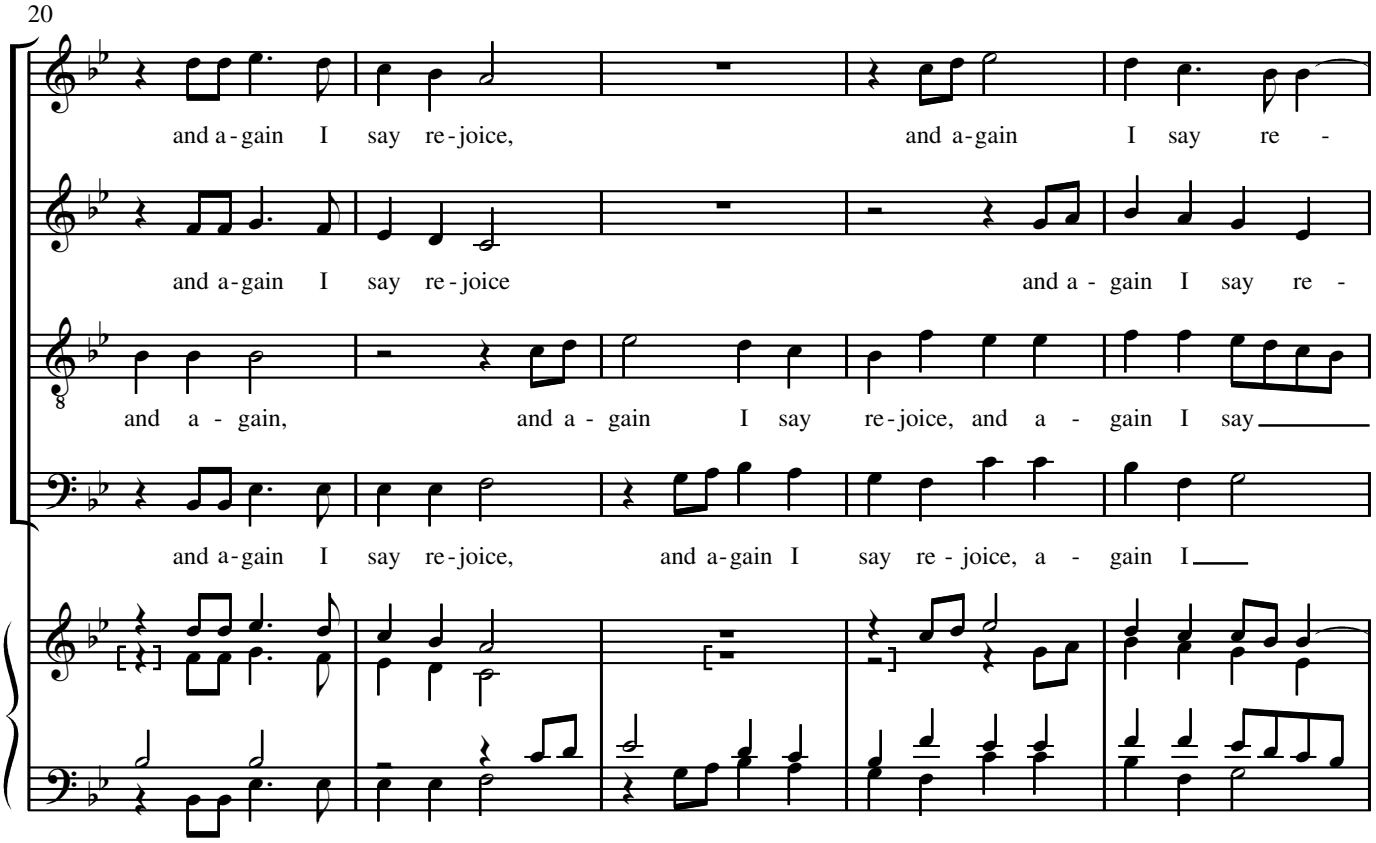
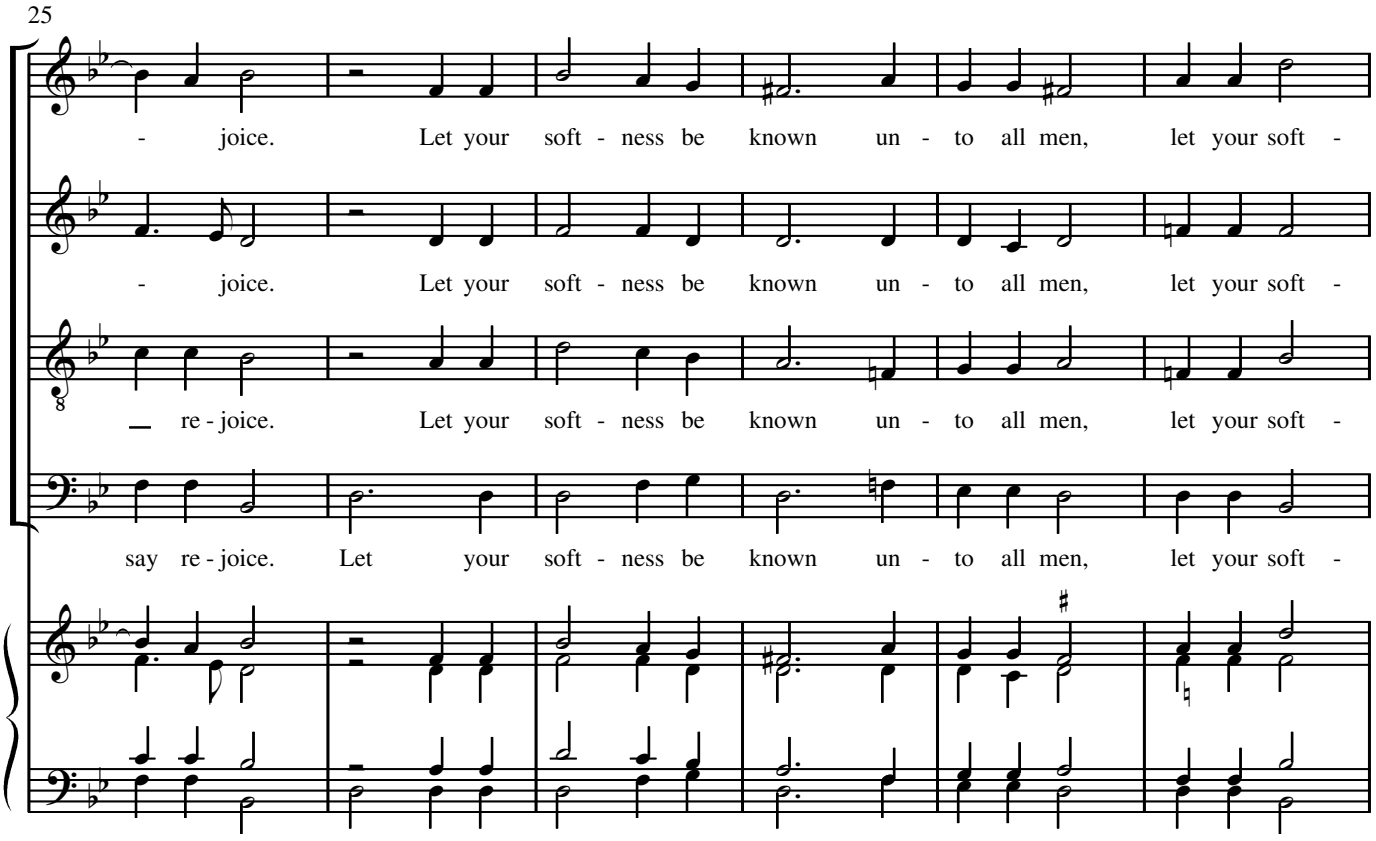
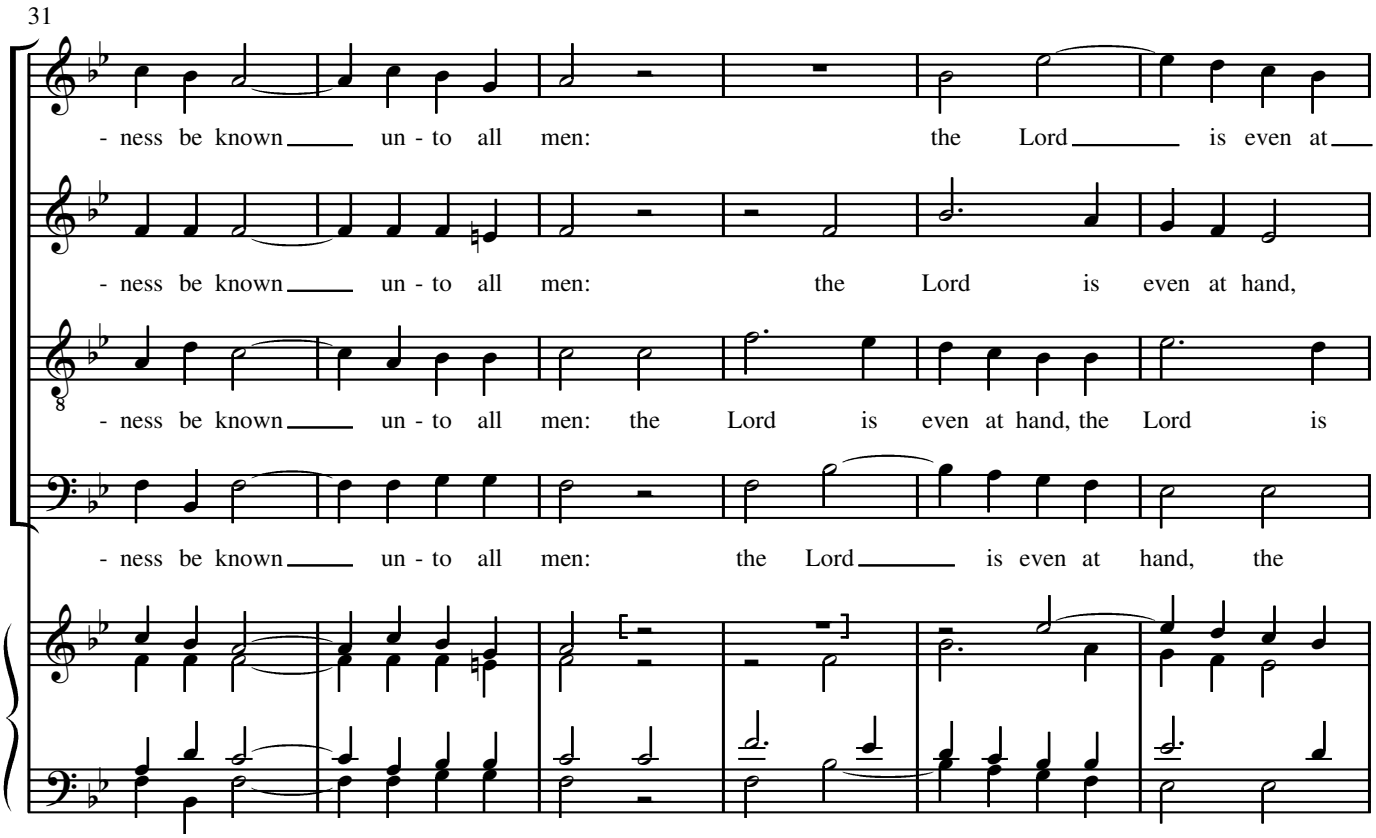
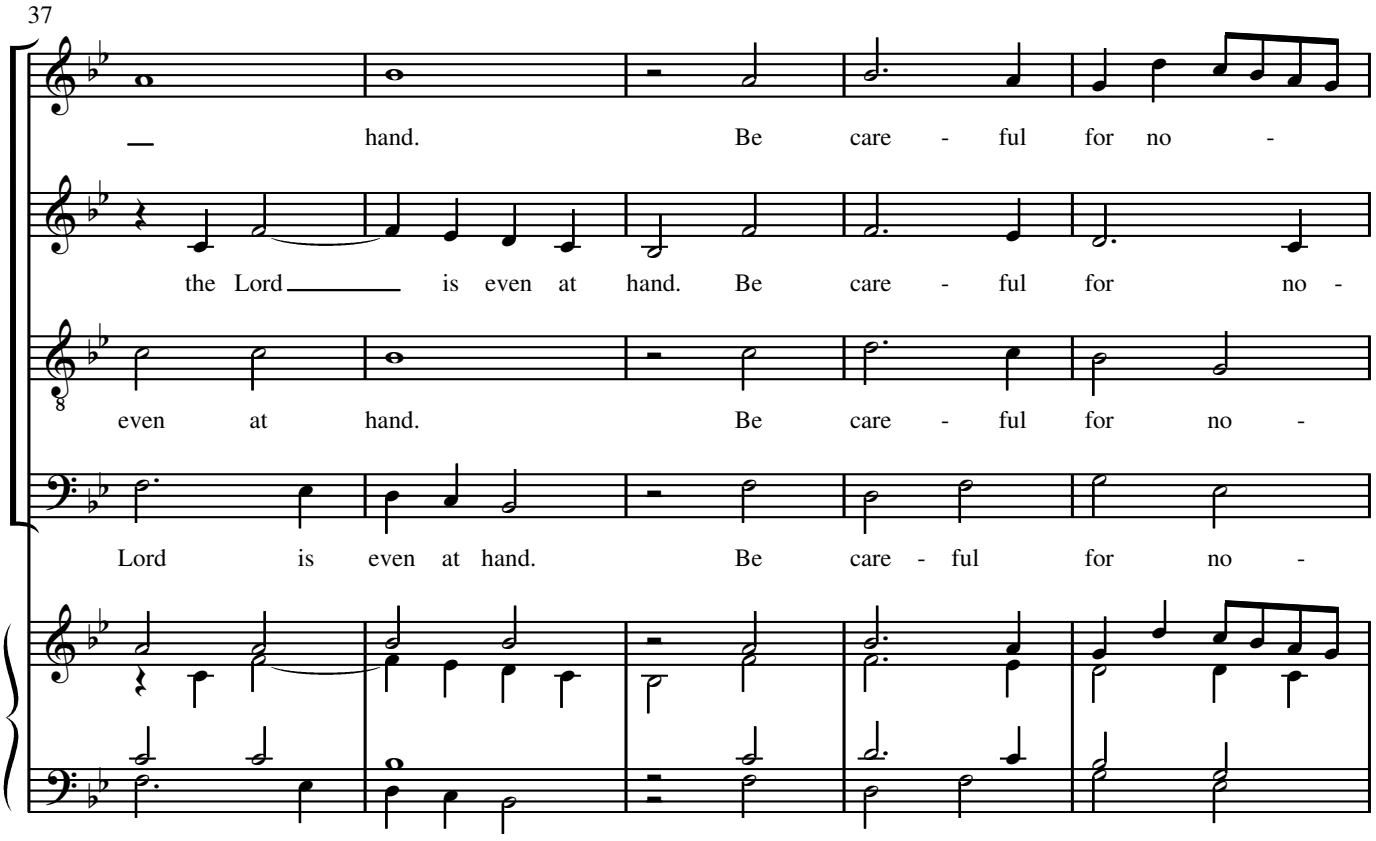

9
re - joice in the Lord al - way, and a-gain
- way, and a-gain I say re-joice, re - joice in the Lord al - way, and a - gain
- gain I say re-joice, re - joice in the Lord al - way, and a -
and a-gain I say re-joice, re - joice in the Lord al - way, and a-gain

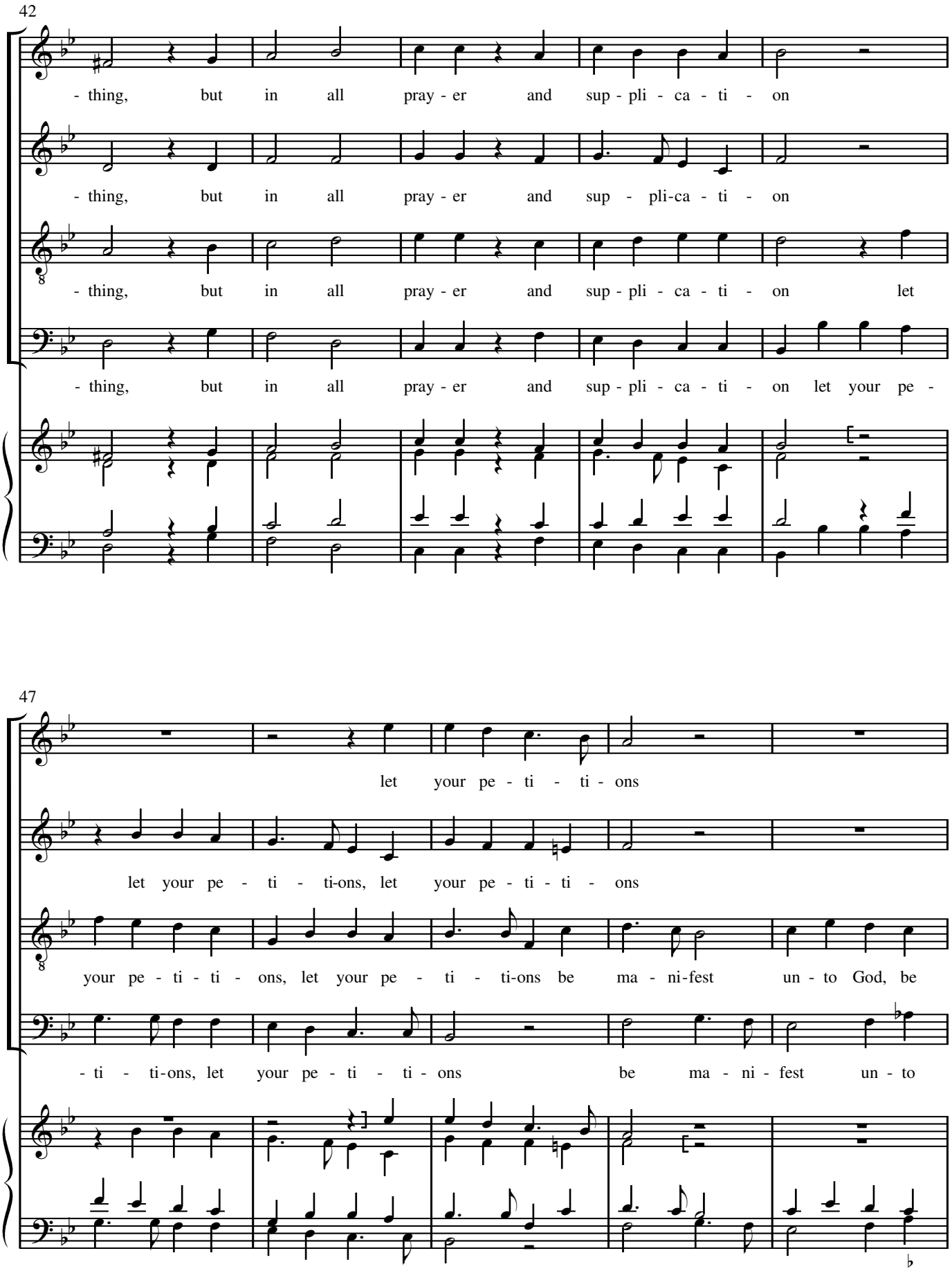

15
I say re - joice, re - joice in the Lord al - way,
I say re - joice, re - joice in the Lord al - way,
- gain I say re - joice, re - joice in the Lord al - way, al - way,
I say re - joice, re - joice in the Lord al - way,

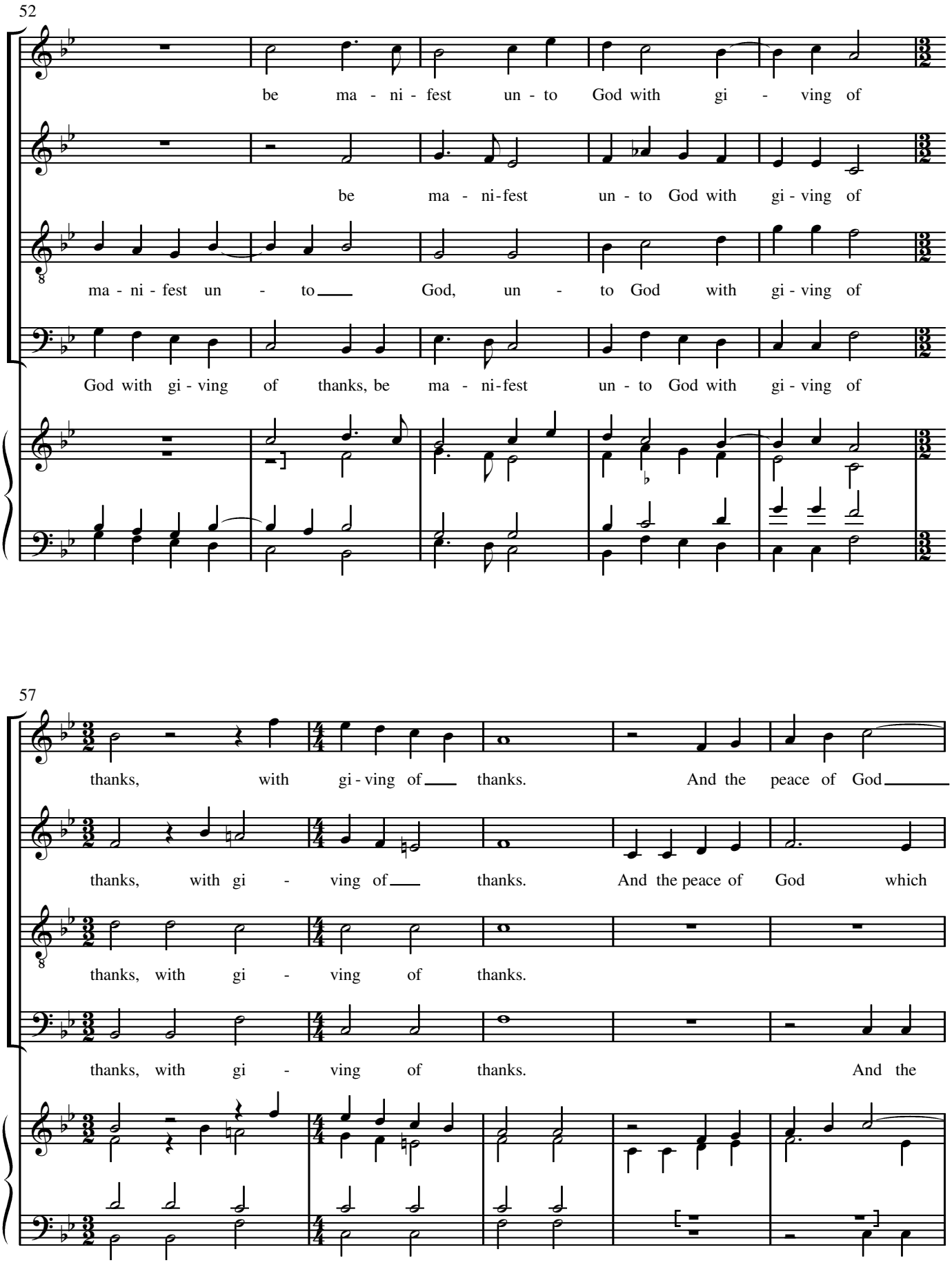

20
and a-gain I say re-joice, and a-gain I say re -
and a-gain I say re-joice and a - gain I say re -
and a - gain, and a - gain I say re-joice, and a - gain I say
and a-gain I say re-joice, and a-gain I say re - joice, a - gain I

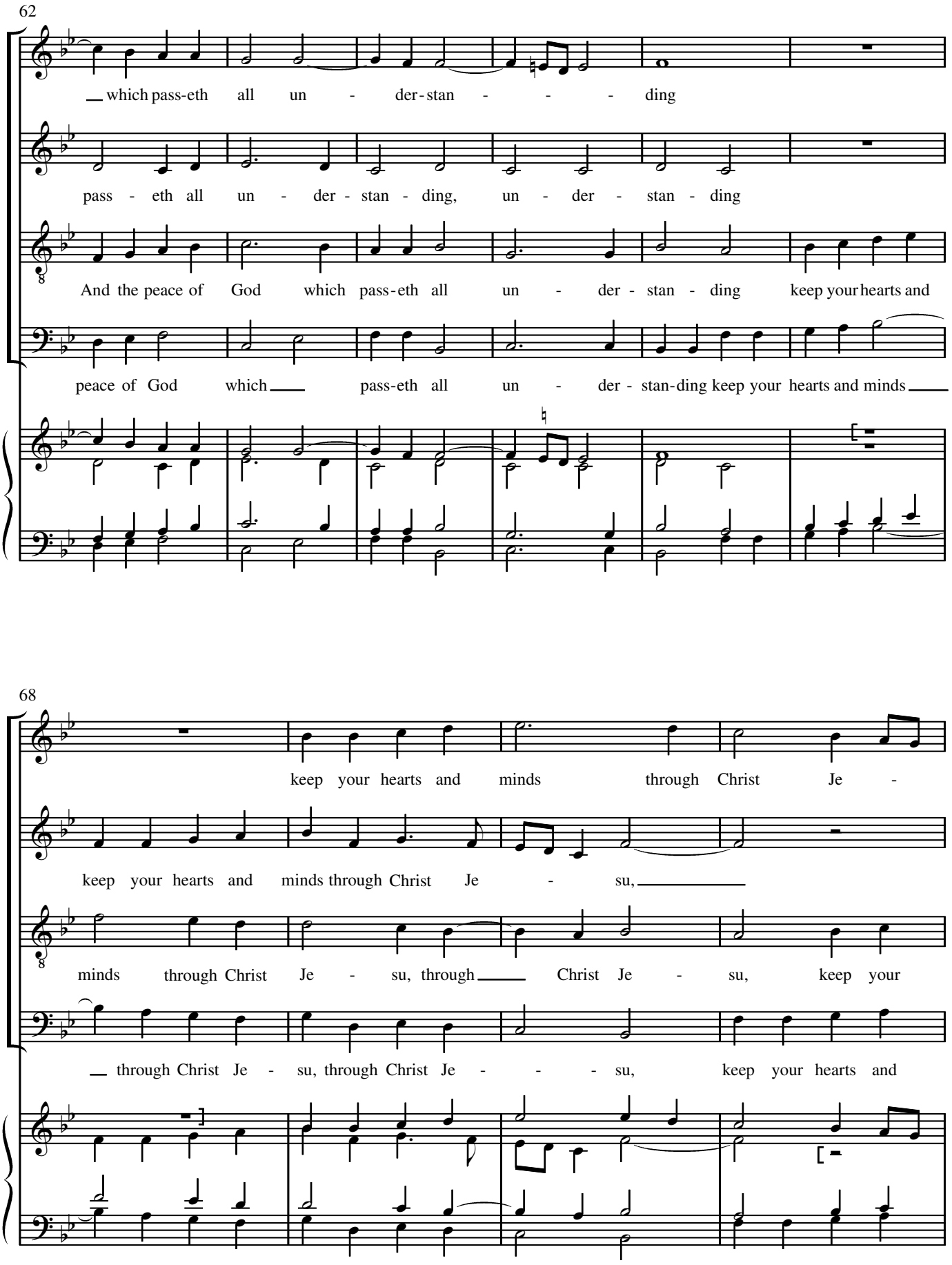

25
- joice. Let your soft - ness be known un - to all men, let your soft -
- joice. Let your soft - ness be known un - to all men, let your soft -
re - joice. Let your soft - ness be known un - to all men, let your soft -
say re - joice. Let your soft - ness be known un - to all men, let your soft -

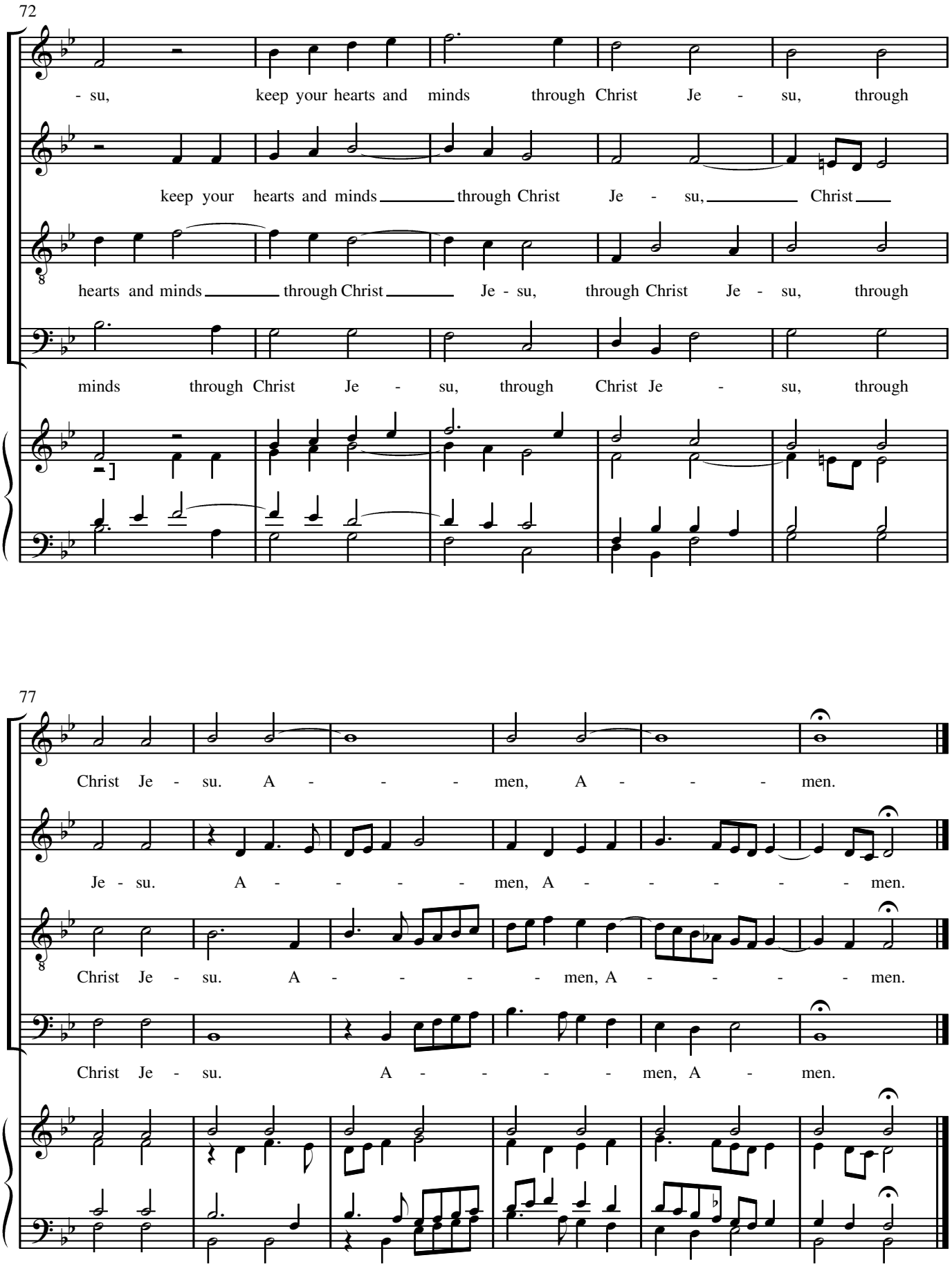

31
- ness be known un - to all men: the Lord is even at
- ness be known un - to all men: the Lord is even at hand,
- ness be known un - to all men: the Lord is even at hand, the Lord is
- ness be known un - to all men: the Lord is even at hand, the


37
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 -


42
- 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 -
47
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


52
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
57
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


62
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
68
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


72
- su, keep your hearts and minds through Christ Je - su, through
keep your hearts and minds through Christ Je - su, Christ
hearts and minds through Christ Je - su, through Christ Je - su, through
minds through Christ Je - su, through Christ Je - su, through
77
Christ Je - su. A - - - men, A - - - men.
Je - su. A - - - - men, A - - - - men.
Christ Je - su. A - - - - men, A - - - - men.
Christ Je - su. A - - - - men, A - men.

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 private use, including teaching, comprising original keyboard music (both liturgical and secular), keyboard arrangements 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. These include a reconstruction of this anthem, which Hawkins attributed without explanation to John Redford. The Mulliner Book contains more music by Redford than by anyone else and perhaps this is why Hawkins assumed that this work, 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. 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 very different to this anthem, being in an earlier, more elaborate, less tautly imitative style.

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 part, 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.