

# Thomas Tudway

(c.1650 - 1726)

## Arise, Shine, for thy light is come

A verse anthem on the Feast of the Epiphany for 3 voices

Edited by Stephen Bullamore

Vocal Score (M18 TUD/3)

ATTB soloists, SATB choir

### INTRODUCTION

Thomas Tudway was one of the leading musicians of his generation. One of the first group of choristers to sing in the Chapel Royal after the Restoration of the monarchy, he was later Organist at King's College, Cambridge and Professor of Music. He also held the post of University Organist and was Organist of Peterhouse and Pembroke Colleges.

Were it not for his propensity towards outspokenness, there seems little doubt that he would have been appointed as a Composer to the Chapel Royal. In 1712, there were newspaper reports that he was to be appointed as a "Supernumerary Composer" and in 1714 a warrant was drawn up in order to appoint him as a third composer at the Chapel Royal (alongside William Croft and John Welby). This warrant was never executed. In July 1706 he was suspended from his Cambridge posts for his parting words with regard to Queen Anne.

Tudway is particularly famous for the collection of music he made for Lord Harley, resident near Cambridge. Six quarto volumes containing 2800 pages of music were made for the collection. Tudway received £30 for each volume. In correspondence with the collector, Wanley. The two series were made as well as a successful loan or by purchase. Tudway for the manuscript.

Tudway's *Arise, Shine, for thy light is come* is the only surviving version of the piece in the Chapel Royal collection. It is likely that the composer worked from memory as there are parts of some verses missing and some minor inconsistencies. The suggestion that the anthem is suitable for the Feast of the Epiphany appears on the autograph source. The work must have been written prior to August 1714; Tudway states that the work was written for the Chapel of Queen Anne, who died in this month.

However, it seems unlikely that it was performed before that date.

### PERFORMANCE

#### Voice allocation

The contemporary sources for this edition. It is using a C3 setting for tenors. The contemporary sources for the soprano and alto parts.

The contemporary sources for the soprano and alto parts are the Queen's Chapel of the Chapel Royal, which was a favourite singer, was a tenor voice.

The present editor has taken the soprano tessitura) that the upper part of the setting might be best taken by a high tenor and the lower part taken by a falsettist or his female.

#### Instrumentation

The contemporary sources do not specify solo stops for the right hand. Editorial suggestions are based on other works by the composer and on those of other writers, found in contemporaneous organ books and scores.

#### Other instruments

Verse anthems at the Chapel Royal were accompanied by lute and cello (in addition to the organ) after 1711, though there is no evidence that this practice was replicated in any other institution. Parts can be supplied on request.

#### Pitch

The organs used by the Chapel Royal in the early eighteenth century were all pitched a little sharper than modern pitch, in particular that at St James' Palace, pitched at a $\sharp$ =c.474. It is clear that the musicians of the time sometimes transposed in either direction. This anthem could work well at modern pitch in either the printed key or, if a falsettist were preferred for the verse sections, up a tone.

### SOURCE

GB-Lbl Harl. 7342, f.74v-79r (autograph; copytext)

### CRITICAL COMMENTARY

b. 137 organ right hand: first two crotchets both *a*' in source

# ARISE, SHINE FOR THY LIGHT IS COME

A verse anthem on the Feast of the Epiphany for 3 voices  
Composed for the Queen's Chappell by Thomas Tudway D  
Professor of Music to the University of Cambridge

Isaiah ch. 60 vv. 1-5, 11

Grave

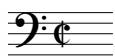
CONTRATENOR VERSE



TENOR VERSE

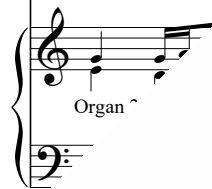


BASS VERSE



Grave

Organ



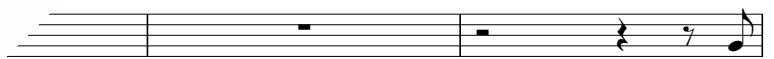
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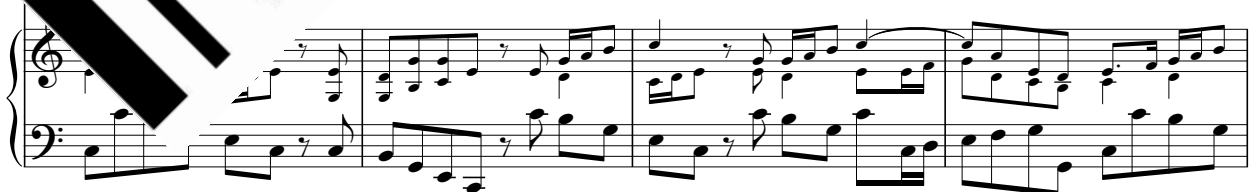
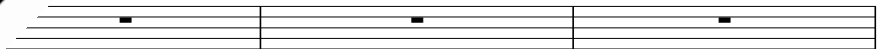
4



shine; for thy light is come,



A-



8

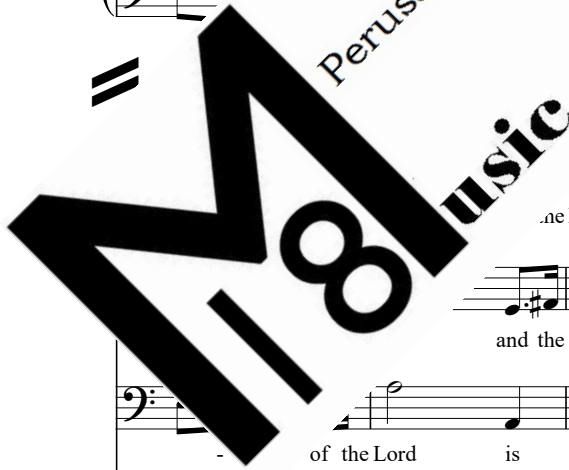
shine; \_\_\_\_\_ for thy light is come, a-rise,  
 -rise, shine, a-rise, shine; \_\_\_\_\_ for thy light is come  
 A-rise, shine, shine; \_\_\_\_\_ for thy light a-

12

a-rise, shine;  
 shine, a-rise  
 -rise, shine, come, and the glo - -

The Lord is ris'n, is ris'n, is ris'n up -  
 and the glo - ry of the Lord is ris'n, is ris'n up -  
 of the Lord is ris'n, and the glo - ry of the Lord is ris'n up -

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22

- on thee, and the glo - - - - - ry of the Lord is

27

ris'n up-on thee, and the glo - ry of ' - - - - - p-on

34

e Lord is ris'n up - on - - - - -  
 ry of the Lord is ris'n up - on - - - - -  
 thee, is ris'n, is ris'n up - on - - - - -

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40

thee.

thee.

thee. Ritornello [Trumpet]

47

**BASS SOLO**

Be - hold, be - hold. shall a -

Organ part: 2 diapasons

55

- rise the Lord shall a - rise shall a -

62

- rise - on thee, his glo - - ry, his glo - -

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**M8music**

68

ry, his glo - ry shall be seen, his glo - ry shall be seen, shall be seen up-on

74

thee, his glo - ry shall be seen, his glo - ry shall be seen

81

CONTRATENOR VERSE

TENOR VERSE

BASS VERSE

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Lift up your eyes round a -  
 eyes round a - bout, round a -  
 lift up your

and see, and see: they all gath-er them-selves to-ge-ther, they  
 our eyes round a - bout, and see: they all gath-er them-selves to-ge-ther, they  
 eyes round a - bout, and see, and see: they all gath-er them-selves to-ge-ther, they



93

all gather themselves together, they all come to thee, they all, all, they  
 all gather themselves together, they all come to thee, they all, all, they  
 all gather themselves together, they all come to thee, they all, all, they

7 6

100

all come to thee, they all, ..  
 all come to thee, they all come to thee.  
 all come to come to thee.

6 #4

108

Gr<sup>2</sup>

thy light, the

Ritornello [Cornet]

115

gen-tiles shall come to thy light, and kings to the



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122

bright-ness, the bright - ness of thy ris - ing,

128

and kings to the bright - ness, the b

135

ness, the

141

ngs to the bright - ness, the

146

bright - ness of thy ris - ing.

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150

CONTRATENOR VERSE

Then shall thy heart be en - larg - ed.

TENOR VERSE

Then shall thy heart be en - larg - ed.

BASS VERSE

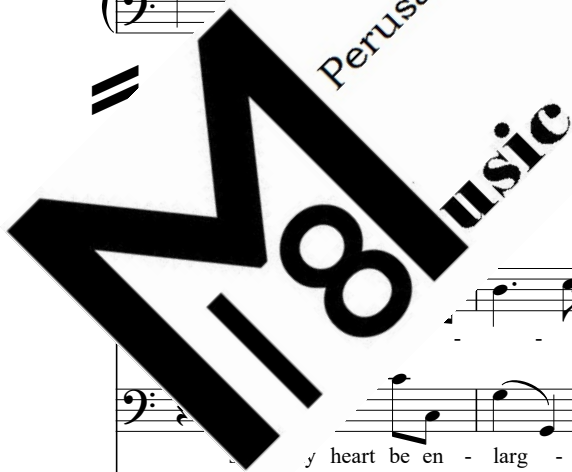
Then shall thy heart be en - larg - ed.

154

- ed, - ed, larg

- ed, larg

Then shall thy heart be



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ed; be-cause th'a-bun-dance, th'a-bun-dance of the Gen-tiles shall

ed; be-cause th'a-bun-dance, th'a-bun-dance of the Gen-tiles shall

y heart be en - larg - ed; be-cause th'a-bun-dance, th'a-bun-dance of the Gen-tiles shall

162

come, th'a-bun-dance of the Gen-tiles shall come to thee, th'a-bun-dance of the

come, th'a-bun-dance of the Gen-tiles shall come to thee, th'a-bun-dance of the

come, th'a-bun-dance of the Gen-tiles shall come to thee,



165

Gen-tiles shall come to thee, Gen-tiles shall come to thee.

Gen-tiles shall come to Gen-tiles shall come to thee.

Gen-tiles shall come to thee.

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en, thy gates shall be op

[Trumpet]

174

en, shall be op

178

en - con - ti - nual - ly;

182

shall not be shut day y shall not be shut day

186

thy gates shall be op - en, thy gates shall be op - en,

190

thy gates shall be op - en,

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194

8 shall be op - - en con - tin - ual - ly;

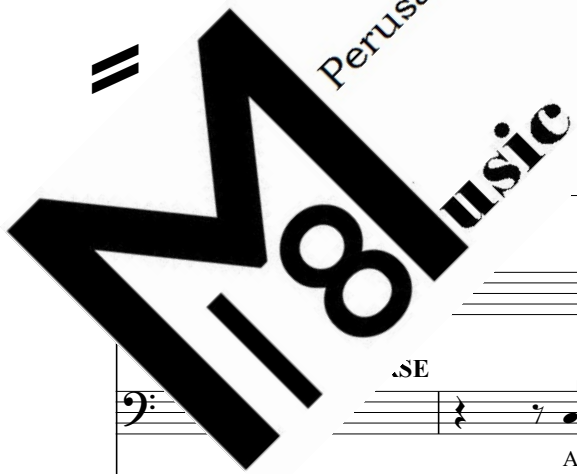
197

8 they shall not be shut

201

8 they shall not be day nor

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a - rise, shine for thy light is

Shine, a-rise, shine for thy light is

.SE A-rise, shine, shine for thy light is

209 CHORUS TREBLE

And the glo - ry of the Lord is ris'n up-on \_\_\_\_\_

CONTRATENOR

come.

TENOR

And the glo - ry of the Lord,

come.

BASS

come. And the glo - - - ry of ' the

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215

thee,

VERSE

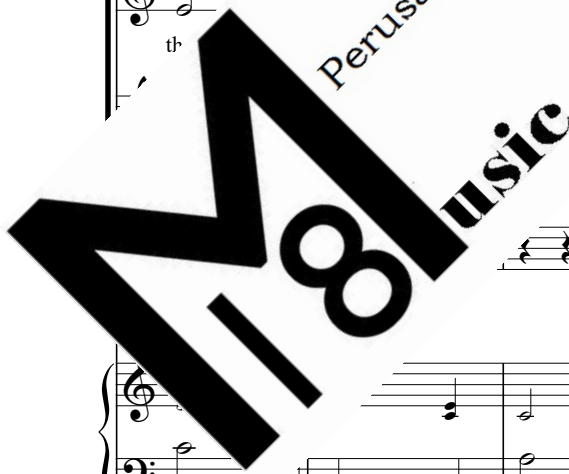
th

CHORUS  
is ris'n up-on \_\_\_\_\_

CHORUS  
and the glo - ry of the Lord, is ris'n up-on \_\_\_\_\_

VERSE  
is ris'n, and the glo - ry of the Lord, is ris'n up-on \_\_\_\_\_

CHORUS  
is ris'n, is ris'n up - on \_\_\_\_\_



222

thee, the glo - - - ry of the Lor'

thee, the glo - - - ry o'

8 thee, the glo - ry of the Lord,

thee, the glo - - -

VERSE

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226

CHORUS

is

ris'

is ris'n up - on thee.

is ris'n up - on thee.

thee, is ris'n up - on thee.

on thee, is ris'n up - on thee.

