**INTRODUCTION**

John Weldon (1676-1736) was Organist at New College, Oxford and subsequently 'Composer to the Chapel Royal'. He was a pupil of Henry Purcell and a colleague of William Croft. Weldon came to the attention of the London establishment in 1701, controversially winning a competition to compose music for *The Judgement of Paris*. Just three days after this success he was admitted to the Chapel Royal as a Gentleman Extraordinary.

*O Lord, rebuke me not* is presented here in the second (chronologically) of three versions. The first version was most likely written for New College, Oxford. It was then adapted for use at the Chapel Royal by the interpolation of extra chorus work and the omission of a final "Hallelujah" section. A third version was printed in a collection of six solo anthems by Weldon entitled *Divine Harmony* (1716; Walsh and Hare).

It seems that this version entered the repertoire of the Chapel Royal soon after Weldon's appointment in 1701, certainly it was entered into John Blow's organ book by Weldon himself in *c.*1705. Performances of this version supervised by the composer at the Chapel Royal after *c*.1711 would usually have been supported by cello and lute in addition to the organ. The present edition is given with only and organ part, sufficient for performance in itself. Lute and cello parts (edited from the Chapel Royal performing material) can be supplied on request.

**SOURCES:**

*Sources:* § (solo and contratenor chorus) GB-Lbl R.M.27.a.16, pp. 50-51

 § (lute) GB-Lbl R.M.27.a.12, p. 43

 § (cello) GB-Lbl R.M.27.a.10, p. 79

 § (organ) GB-Cfm 116 (formerly 30.G.9; autograph), pp. 96-97

 § (treble) GB-Lbl R.M.27.a.4, p. 33

 § (tenor) GB-Lbl R.M.27.a.2, p. 91

 § (bass) GB-Lbl R.M.27.a.3, p. 29

 (contratenor chorus) GB-Lbl R.M.27.a.1, p. 91; GB-Lbl R.M.27.a.5, p. 18

 (tenor) GB-Lbl R.M.27.a.6, p. 122

 (bass) GB-Lbl R.M.27.a.7, p. 137

*Consulted but not collated:*

(cello) GB-Lbl R.M.27.a.11, p. 73

(lute) GB-Lbl R.M.27.a.12, pp. [191-192]

(lute) GB-Lbl R.M.27.b.14, p. 135

(solo) GB-Lbl R.M.27.c.8, p. 16

(organ) GB-Lbl R.M.27.c.15, pp. 68-69

*Text:*  Psalm 6, vv. 1, 4, 2, 4, 3, Amen.

*Comments:* It seems likely that Blow's organ book (GB-Cfm 116), including this work in the hand of Weldon, continued in use at the Chapel Royal after his death as this anthem was never entered into the R.M.27.a series of organ books. It seems likely that this version of the anthem was copied in *c.*1705. It is curious that the solo part (R.M.27.a.16) is entered in G minor in whilst all other early performing material is entered in A minor. It is possible that it had been originally envisaged in A minor, but shortly afterwards it became common to perform it down a tone. Later performances using R.M.27.c.8 seem to have transposed down further to F minor. The second entry in R.M.27.a.12 is also in F minor and is in an unidentified hand, seemingly writing in haste. The present editor has opted to present the anthem in A minor, seemingly the original key of choice for this version, but those performing at the high pitch prevalent in the Royal Chapels of the period may prefer to transpose down a tone

R.M.27.a.16 gives the solo parts in a g2 clef. The chorus parts entered correspond with those in the contratenor partbook and are entered in a c3 clef. This could make the material suitable for either a treble or a tenor singing an octave lower in the solo parts. If it were a treble on any given occasion, the amount of chorus material is slight enough that they would be able to memorize it. If taken by a tenor it should be sung an octave lower

6-7 solo: notes in small font are in pencil in R.M.27.a.16

17 solo: ossia stave notes are found in pencil in R.M.27.a.16

22 lute: figured  on beat 1 in R.M.27.a.12

43, 84, 126, 130

 tenor, 1-2: dotted quaver, semiquaver in R.M.27.a.6

53 lute: figured  on beat 1 in R.M.27.a.12

54-55 solo: R.M.27.a.16 bears signs of alteration, but it is not possible to determine the previous reading

62 solo: R.M.27.a.16 gives b. 62 and the first two notes of b. 63, then "Turn thee O Ld &c as before. Between two double bars is written "Chorus as before and go on"

87 lute, 2: figured  in R.M.27.a.12

99 lute and cello: semibreve E in R.M.27.a.12 and R.M.27.a.10; figured  in R.M.27.a.12

100 solo: R.M.27.a.16 gives the first two notes of b. 100, then "Turn thee as before". Between two double bars is written "instead of the 1st Chorus sing this following"

123 lute: figured  in R.M.27.a.12

128 lute and cello: both parts in lute book (R.M.27.a.12), lower part only in cello