**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.

Weldon's verse anthems were not published during his lifetime; some survive in autograph score and in the part-books of the Chapel Royal. In *Rejoice in the Lord*, Weldon exhibits an particularly strong grasp over the tonal structure. The opening trio D major is followed by a distinctive and spectacular ground bass movement for contratenor solo in the relative minor (B minor); the ground itself is unusually substantial and lends real strength to the movement. The duet that follows in G major – to the flat side of the initial key centre before the trio in B flat major takes us further to the flat side. The ensuing bass solo returns to the initial key of D major before the closing chorus in D minor. Each movement in itself is also well-controlled tonally.

The allocation of clefs for the contratenor verses has been derived thus: the opening trio "Rejoice in the Lord" and duet "For the word of the Lord is true" are allocated to "Mr Lay" (known to be a flasettist) in Add. MS 41847; the solo verse "Praise the Lord with harp" is allocated to "Mr Elford" (known to be a high tenor) in Add. MS 41847. This division of labour is supported by the absence of "Praise the Lord with harp" from R.M.27.a.9; this partbook contains the trio, duet and choruses for this anthem. As in other anthems in this collection, the editor has considered material for "Mr Elford" more suitable to be allocated to a non-falsettist, and has used modern transposing g2 clefs accordingly. The other contratenor material in this anthem seems more suited to the falsetto voice.

Performances supervised by the composer at the Chapel Royal 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.

The various organs associated with the Chapel Royal made available to the organists a variety of colourful stops, including trumpet, hautboy and cornet. The editor has made suggestions as to their use, based on the sorts of indications found in a wide variety of eighteenth century organ books. The organs did not include pedals, though it was common for manual compasses to extend a little below that usually encountered today. A little doubling of the chorus bass line at a lower octave may have been part of regular performance practice. For a full discussion of accompaniment and other issues of performance practice, see Stephen Bullamore: *The Sacred Music of John Weldon (1676–1736)*, (diss., U. of Wales, Bangor, 2015). An electronic copy of relevant chapters can be supplied on request.

*Sources:* § (voice parts; organ, except last chorus) GB-Lbl Add. MS 41847, ff. 20r-25r

(autograph)

§ (cello) GB-Lbl R.M.27.a.10; pp. 98-99

§ (lute) GB-Lbl R.M.27.a.12, pp. 177-180

§ (organ for last chorus) GB-Lbl R.M.27.a.13, ff. 28r-30r

 (contratenor chorus and verse, except "Praise the Lord with harp")

GB-Lbl R.M.27.a.9, pp. 121-123

(contratenor chorus) GB-Lbl R.M.27.a.1, p. 170; GB-Lbl R.M.27.a.5, p. 107

(tenor chorus) GB-Lbl R.M.27.a.2, p. 221; GB-Lbl R.M.27.a.6, p. 183

(bass chorus) GB-Lbl R.M.27.a.3, p. 95; GB-Lbl R.M.27.a.8, p. 154

**London, British Library, Add. MS** 41847 (autograph source)

Primary source

Description: 325mm x 205mm, paper, bound in March 1929, ff. vi + 25

Comments: A collection of three autograph manuscripts in score by Weldon in a guardbook. *O be joyful*, *O sing unto the Lord* and *Rejoice in the Lord* are bound together with a 'Note on the Provenance' by Ralph Griffin. This essay describes a two-volume collection of anthems that once belonged to Samuel Arnold. Griffin suggests that "it cannot be doubted that these volumes contain, bound together, part of the collection of Boyce, Greene, and Arnold for the intended complete corpus of Cathedral Music." None of the three anthems by Weldon that were in the first volume of manuscripts (there were none by Weldon in the second volume) appear in Arnold's Cathedral Music, though *In thee, O Lord* (JW19) and *Hear my crying, O God* (JW20) were earlier printed in Boyce's collection and both *Who can tell how oft* (JW21) and *O God, thou hast cast us out* (JW7) were included by Arnold. Several singers are named.

Bibliography: Ralph Griffin, 'A note on the provenance' (an insert into the guardbook); British Library: Search our Catalogue – Archives and Manuscripts (last accessed 15 February 2014).

**London, British Library, R.M.27 series (Chapel Royal partbooks)**

Descriptions:

R.M.27.a.1: Contratenor Decani partbook, 325mm x 235mm, ff. 100, parchment

R.M.27.a.2: Tenor Decani partbook, 325mm x 235mm, ff. 122, parchment

R.M.27.a.3: Bass Decani partbook, 325mm x 235mm, ff. 126, parchment

R.M.27.a.5: Contratenor Sub-decani partbook, 325mm x 235mm, ff. 99, parchment

R.M.27.a.6: Tenor Sub-decani partbook, 325mm x 235mm, ff. 99, parchment

R.M.27.a.7: Contratenor Sub-decani partbook, 325mm x 235mm, ff. 99, parchment

R.M.27.a.8: Bass Sub-decani partbook, 325mm x 235mm, ff. 111, parchment

R.M.27.a.9: Contratenor Verse partbook, 265mm x 205mm, ff. 100, paper

R.M.27.a.10: Cello book, 310mm x 225mm, ff. 66, parchment

R.M.27.a.12: Lute book, 375mm x 260mm, ff. 94, paper

R.M.27.a.13: Organ book, 330mm x 290mm, ff. 96, parchment

R.M.27.b.4: Bass Decani partbook, 350mm x 235mm, ff. 130, paper

Comments: These partbooks have all been used for performance by the Chapel Royal. Compiled by John Church (*c*. 1675-1740/1) in the early eighteenth century, the R.M.27.a series of partbooks has been subjected to a large degree of scholarly attention. Watkins Shaw discussed R.M.27.a.1–3, 5, 6 and 8 as sources of music from the seventeenth century, concentrating on ‘Purcellian Period’ repertory. Laurie discussed all the R.M.27.a series except for R.M.27.a.16, concentrating on dating different layers of copying, identifying copyists and discussing associations of repertoire with manuscripts in other libraries. Shay and Thompson studied the seventeenth century copying within R.M.27.a.1–8 in relation to their work on Purcell, also giving a detailed analysis of R.M.27.a.1.

 By some distance, the most comprehensive study to date of these sets of partbooks is James Hume's 2013 thesis, 'The Chapel Royal Partbooks in Eighteenth-Century England.' This gives comprehensive a comprehensive analysis of the make-up of the partbooks and their use. Sortable and searchable appendices have been made available online at https://sites.google.com/site/rm27books/documents (last accessed 31 January 2014). However, one partbook, R.M.27.a.16, has not yet been subjected to such comprehensive and systematic study (as it was not available to previous writers). The copyists of this book were John Church and James Chelsum. Using Hume's methods of describing papers, it corresponds to Paper II, Rule M. There are ten staves per page, with a five-stave rastrum used twice. This makes it very similar to R.M.27.a.9 and their similar measurements (not correct on http://opac.rism.info at the time of writing, see above) show that the verse partbooks were smaller than the chorus partbooks. R.M.27.a.16 contains material in several different clefs; it seems not to have been allocated to a particular voice part.

 Hume's thesis examines not just the R.M.27.a series, but also the b, c and d series in forensic detail, demonstrating how the sets' contents overlap. He shows that Chelsum and Thomas Barrow ensured that pieces entered into the R.M.27.a series remained usable by entering them into subsequent series of partbooks.

 All of the items by Weldon in the R.M.27.a series of partbooks are in the hand of John Church. The chorus parts for the verse anthems are often entered onto spare staves on older leaves in the chorus part books, such that they are not in the same order in each book. This set is a key source for this edition; in several instances the only extant source for some verse anthems. The organ book (R.M.27.a.13) has proved particularly valuable in enabling the reconstruction of some missing vocal parts.

Bibliography: http://opac.rism.info (last accessed 15 February 2014); James Hume, 'The Chapel Royal Partbooks in Eighteenth-Century England'; Margaret Laurie*,* 'The Chapel Royal Part-Books' in *Music and Bibliography: Essays in honour of Alec Hyatt King*, ed. O. Neighbour (London, 1980), pp. 28-50; Harold Watkins Shaw, 'A Contemporary Source of English Music of the Purcellian Period', *Acta Musicologica*, Vol. 31 (1959), pp. 38–44. *SpinkRCM,* pp. 77-78 *et passim*; Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources* (Cambridge, 2000), pp. 177-190.

Commentary:

10 cello: no tie from last note in R.M.27.a.10

21 contratenor, 2: pitch unclear in Add. MS 41847, confirmed in R.M.27.a.9

22 organ bass: minims are both divided into dotted crotchet, quaver in Add. MS 41847

25 there is a short [?4 bar] organ ritornello heavily crossed out in Add. MS 41847. As far as can be determined, it is unrelated to the ground bass

25 organ bass, 5:  not specified in Add. MS 41847

31 organ bass, 5:  not specified in Add. MS 41847

41-57 this repetition is conveyed by repeat marks in R.M.27.a.13

89-96 this repetition is conveyed by repeat marks in R.M.27.a.10 and R.M.27.a.13, which includes the note "play ye loud Organ for a Ritornel from this Repeat , & so end."

90 lute part (R.M.27.a.12) has "end" written in pencil

106 contratenor, 2: quaver in R.M.27.a.9

114 the "**2**" time signature is in both R.M.27.a.10 and R.M.27.a.12

124 lute part (R.M.27.a.12) has "end" written in pencil

129 contratenor, 4-5: dotted quaver, semiquaver in R.M.27.a.9

131 time signature is  in both R.M.27.a.10 and R.M.27.a.12

172 bar omitted in both R.M.27.a.10 and R.M.27.a.12

175 organ bass, 4: divided into two quavers in Add. MS 41847

176 organ bass, 1: divided into two crotchets in Add. MS 41847

196 organ bass, 5-6: two semiquavers in Add. MS 41847

198 organ bass, 3-6: semiquaver rest, three semiquavers in Add. MS 41847

200 organ bass figuring: R.M.27.a.13 gives

204 organ bass: semibreve in R.M.27.a.13

216 organ bass, 2: Add. MS 41847 gives a  in pencil against this note, indicating a C. This reading is confirmed in R.M.27.a.13

223 lute figuring on second note is indistinct in R.M.27.a.12, but could read 6

223 bass, 10: no  in Add. MS 41847, but given in the solo part sketched into R.M.27.a.1

230 cello, 9-12: dotted crotchet, two semiquavers in R.M.27.a.10

257 tenor, 7:  omitted in Add. MS 41847

262 treble, 9: tied to the first note of b. 263 in R.M.27.a.4

263 treble, 2-3: tied; text: "all ye"

266 treble, 1: crotchet in R.M.27.a.4