

IS IT TRUE THAT GOD WILL DWELL WITH MEN?



A verse anthem for 3 voices
designed for the opening of St Paul's Church
and sung at the opening of King's College Chapel

2 Chronicles 6 vv. 18-21, 41

Grave time

Organ

Grave time

[Hp]

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5 CONTRA

— will dwell with men,

that God — will dwell with men,

Is it true, — is it true, — is it

Soft
[Echo: Hautboy]

ISMN 979-0-708137-14-6



9 790708 137146

10

that
that

true ___ that God will dwell with men, that God will dwell, ___ will dwell

15

God _ will dwell, will dwell with m will

God _ will dwell, _ will _ dwell

that God ___

will dwell, _ will _

(soft) that God will

arth?

the earth?

on the earth?

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CONTRATENOR SOLO

23

Grave

Be - hold, be - hold the heav'ns, be - hold the

heav'ns and the heav'n of heav'ns are not ab

6

How much - le is this house,

un - ab - le is this house, how much more un -

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- ab - le is this house, how much more un - ab - le

57

is this house?

[Hautboy]

63

CONTRATENOR VERSE

Grave

But have thou res - pect

ser - vants, but

TENOR VERSE

But have th'

thy ser - vants, but

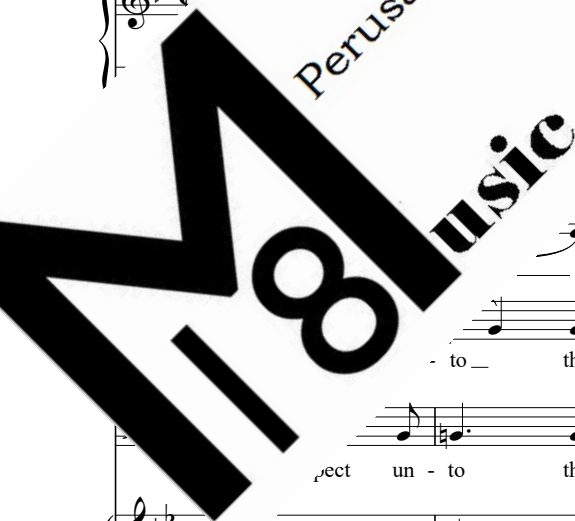
BASS VERSE

P

pray'r of thy ser - vants, but

Grav

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the pray'r of thy ser - vants, O Lord our God, O

to the pray'r of thy ser - vants, O Lord our God, O

pect un - to the pray'r of thy ser - vants, O Lord our God, O

71

Lord our God who pray be - fore thee, who pray be - fore thee. [soft]

Lord our God who pray be - fore thee, who pray be [soft]

Lord our God who pray be - fore thee, who pray [soft]

75

TENOR VERSE

BASS VERSE

That thine eyes r

as house day

, that thine eyes may be

5 #6

op - en t'wards this house day and night. Ev'n

as house day and night, day and night. Ev'n

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83

to - wards the place where - of ___ thou hast said that thou wouldst put thy name ___ there,

to - wards the place where - of thou hast said that thou wouldst put thy name

87

that thou wouldst put thy name ___ there, ev'n

that thou wouldst put thy name ___ ther

#3 6 3
4

6

91

that th

wouldst put thy name ___ thy

thou wouldst put thy name, thy name ___

#3 5 6 7 6 7
#4 5 5

rit
thou wouldst put thy name, ___ thy name ___ there.

Soft
there, thou wouldst put thy name, thy name ___ there.

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CONTRATENOR VERSE

97 Grave

Hear thou there-fore the sup - pli-ca-tions of thy ser-vants, hear thou there-fore the sup - pli-ca-tions of _

TENOR VERSE

Hear thou there-fore the sup - pli - ca - tions of thyser-vants, hear thou there-fore the _ tions

BASS VERSE

Hear thou there-fore the sup - pli-ca - tions of thyser-vants, hear thou'

Grave

102

thy ser - vants which they pr and

of thy ser - vants wh place and

of thy ser - vants this place and

106

on, ev'n in heav'n, ev'n

- bi - ta - tion, ev'n in heav'n, ev'n

of thy ha - bi - ta - tion, ev'n in heav'n, ev'n

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110

in heav'n, ev'n in

in heav'n, ev'n

in heav'n, [Hautboy]

115

little faster

heav'n. And when thou hear - est hear - est, thou

heav'n. And when thou thou hear - est, thou

heav'n. And wh and when thou hear - est, thou

little fast

be mer-ci-ful.

ci-ful, be mer-ci-ful.

heav be mer-ci-ful, be mer-ci-ful.

[Hautboy]

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124 CONTRATENOR VERSE

Grave

A - rise O Lord, a - rise O Lord and come in - to thy

TENOR VERSE

A - rise O Lord, O Lord, a - rise O Lord and com thy

BASS VERSE

A - rise O Lord, O Lord, a - rise O Lord, O Lord

Grave

132

rest, a - rise O I rest,

rest, a - rise O Lord, thy rest,

rest, a - rise O Lord, a - to thy rest,

ark, thou, thou, thou and the ark of thy

thou and the ark of thy strength, thou and the ark of thy

the ark, thou and the ark of thy strength, thou and the ark of thy



148

strength, thou and the ark, thou and the ark of strength.

strength, thou and the ark, thou and the ark

strength, thou and the ark, thou, thou and the

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CHORUS
155 **TREBLE**

A-rise O I

CON

rest, a-rise O Lord and

in - to thy rest, a-rise O Lord and

Lord and come in - to thy rest, a-rise O Lord and

O Lord, O Lord and come in - to thy rest, a-rise O Lord and

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165

come in - to thy rest, thou and the ark, thou ar

come in - to thy rest, thou and the ark, thou an'

come in - to thy rest, thou and the

come in - to thy rest, thou and the

173

thou, thou and the ark of thy strength.

[loud] strength, thou, thou and the ark of thy strength.

[loud] of thy strength, thou, thou and the ark of thy strength.

[loud] and the ark of thy strength, thou, thou and the ark of thy strength.

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Thomas Tudway

(c.1650 - 1726)

Is it true that God will dwell with men?

Edited by Stephen Bullamore

Vocal Score (M18 TUD/5)

ATB 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 Weldon). This warrant was never executed. In July 1706 he was suspended from his Cambridge posts for his poor choice of words with regard to Queen Anne.

Tudway is particularly famous for the collection of cathedral music made for Lord Harley, resident at Wimpole Hall near Cambridge. Six quarto volumes, totalling in excess of 2000 pages of music were made between 1714 and 1720. Tudway wrote for each volume. In building the collection, Tudway had an extensive correspondence with the librarian Humfrey Wanley. The two seem to have cultivated a close friendship as well as a successful working relationship, both on loan or by purchase both music manuscripts and books for Tudway for his monumental collection for Lord Harley's library.

Tudway was also well acquainted with the musical programme at Wimpole Hall, which was a part of the Chapel. For the Deum and Jubilate he composed his own composition "Master of ye" of the mar

Is it true
cor
r

edition. It was used in this period to clef; i.e. both falsettists (counter-tenor) edition the present editor has transposed the three-part verse might be an equivalent. This is largely

Organ accompaniment

Tudway does not have any manuscripts for the organ accompaniment. Edited by Stephen Bullamore

Or

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M18 Music

ad
ation.
ates two spatially
ation. The following
verse in stalls
verse above stairs
ATB verse in stalls
TB verse above stairs
ATB verse in stalls
ATB verse; chorus in stalls
uggests that in modern day setting, an
n decani and cantoris would be appropriate.

used by the Chapel Royal in the early eighteenth century were all pitched a little sharper than modern pitch, in fact sharper than at St James' Palace, pitched at a²=c.474. It is clear that the musicians of the time sometimes transposed in either direction. The Organ part in Add. 31444 contains just the verse sections "Behold" and "That thine eyes", transposed down a tone in an organ score which is increasingly sketchy as the page progresses. This may indicate two accompanimental instruments on a particular occasion, tuned a tone apart from each other - these are the same two verse listed above to be performed from "above stairs". There is no reason why this anthem could not work well at modern pitch in the printed key.

SOURCES

- A GB-Lbl Harl 7341 (autograph; copytext)
- B GB-Lbl Add. 36268 (autograph)
- C GB-Lbl Add. 31444 Full score (autograph)
- D GB-Lbl Add. 31444 Organ part (autograph; two verse only)

Ossia staves and items in round brackets are drawn from B,C, and D

CRITICAL COMMENTARY

A critical commentary can be downloaded at www.music18.co.uk

ye
ags Coll:
vent. The
ale Austin,
or July 12, 1702
an Spink
P 1995) that the latter
re-opening of the choir
ation of marble paving in
St Paul's Church [cathedral]
osition - possibly 1697.
seems to be based on the Geneva
composer may have been working from
not strictly followed.

PERFORMANCE ISSUES

Voice allocation

The contemporaneous term of "Contratenor" is retained in this