

Revelation 19: 1, 3, 5-7

ALLELUIA. I HEARD A VOICE

A Verse Anthem for SSAATTBB soli, S(S)AATB chorus and Organ

JOHN WARD (d.1638)

Edited and Reconstructed by

IAN PAYNE

MEDIUS DECANI

[MEDIUS CANTORIS: Editorial]

CONTRATENOR DECANI

[CONTRATENOR CANTORIS: Editorial]

TENOR DECANI & CANTORIS

BASSUS DECANI & CANTORIS

VERSE

Organ [Editorial]

*NB: copies may be purchased from Severinus Press, Hereford, England (www.severinus.co.uk)

3

M DEC

M CAN

Ct.2 CAN

T DEC

Org.

VERSE

I heard a voice

Al - le - lu - i -

Al - le - lu - a -

Al - le - lu - i -

7 DEC

M of a great mul - ti - tude

M CAN
a, al - le - lu - i - a, of a great

Ct.1 DEC
Al - le - lu - i - a,

Ct.2 CAN
- a, Al - le - lu - i - a, al - le - lu - i - a,

T DEC
a, al - le - lu - i - a,

T CAN
Al - le - lu - i - a,

Org.



11 DEC

M in heav'n, in heav'n, say - ing:

M CAN
mul - ti - tude in heav'n, say - ing: al - le - lu - i -

Ct.2 CAN
al - le - lu - i -

T CAN
al - le - lu - i -

Org.

NOTE

Although John Ward (1590-1638) is best known today for his consort music and madrigals, he also composed a considerable quantity of sacred music, most of it in verse idiom. Some, with viols, was intended for domestic consumption; other works, however, have (or had) organ accompaniments and were clearly meant for liturgical use. This may seem surprising, since Ward was a household musician to the Fanshawe family rather than a professional church musician. But he trained as a chorister at Canterbury Cathedral; and in adult life was a prominent member of a musical circle centred on St Paul's Cathedral, London, and it may be conjectured that his music was written for performance there. *Alleluia. I heard a voice* is one of several compositions, all of them fragmentary, that was conceived on a very large scale. It is remarkable not only for its musical quality, but also because it was clearly influenced by the more famous setting by Thomas Weelkes.

This is a basic performing edition at original pitch: it is based on the full critical transcription and commentary presented in my MA thesis (below). Standard editorial conventions are used: all material in square brackets and notes printed small are editorial. The verbal text is modernized. Underlay indicated in the manuscripts by repeat marks is printed in *italic*, and all slurs are omitted (though they are included in my 1981 edition).

Source: Peterhouse, Cambridge, the so-called 'latter set' of the Caroline partbooks. Medius Decani (MS 44) f. U1; Contratenor Decani (MS 42) f. R1; Tenor Decani (MS 35) f. X5; and Bassus Decani (MS 37) f. Q7; Tenor Cantoris (MS 43) f. S5; Bassus Cantoris (MS 36) f. S6. At the head of MS 44 is the title and attribution: 'Halleluia. Mr Warde'. The Contratenor Cantoris and the complete organ parts are lacking; and the Medius Cantoris partbook (MS 45), though extant, contains no music for the anthem. However, additional music for both parts is clearly required in the opening verse section and elsewhere (including the Amen), where it is essential to complete harmony and texture. The missing parts for M2 and Ct2, and the organ part, are therefore supplied editorially throughout and are printed small.

Bars 1-4: MS 44 begins with 12 bars' rest which; the missing material is now unrecoverable, so a shortened introduction, for organ only, based on Weelkes's setting has been used.

Bibliography

Ralph T. Daniel and Peter le Huray: *The Sources of English Church Music 1549-1660* (London 1972), p. 152.

Anselm Hughes: *Catalogue of the Musical Manuscripts at Peterhouse Cambridge* (Cambridge 1953), p.41.

Peter le Huray: *Music and the Reformation in England 1549-1660* (London 1967; 2nd edn, Cambridge 1978), pp. 329-30.

Ian Payne: *The Provision and Practice of Sacred Music at Cambridge Colleges and Selected Cathedrals, c1545-c1644: A Comparative Study of the Archival Evidence* (London and New York 1993), pp. 94-100. (For an account of music at Peterhouse in the 1630s and early 1640s.)

Ian Payne: 'The Sacred Vocal Works of John Ward: a Complete Critical Edition and Commentary', 2 vols (unpublished M.A. thesis, University of Exeter, 1981), II, pp. 363-88 (music text) and 559 (commentary).

Ian Payne: 'Ward and Weelkes: Musical Borrowing and Structural Experiment in *Alleluia. I Heard a Voice*', *The Consort*, 67 (2011), 36-49.

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