
REJOICE IN THE LORD ALWAYS

Words

Philippians 4:4-7

Music

Henry Purcell

SATB

Cantate Domino
E D I T I O N

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Rejoice in the Lord Alway

(The Bell Anthem)

Scored for 3 soli (Alto, Tenor Bass) SATB choir and organ

Henry Purcell

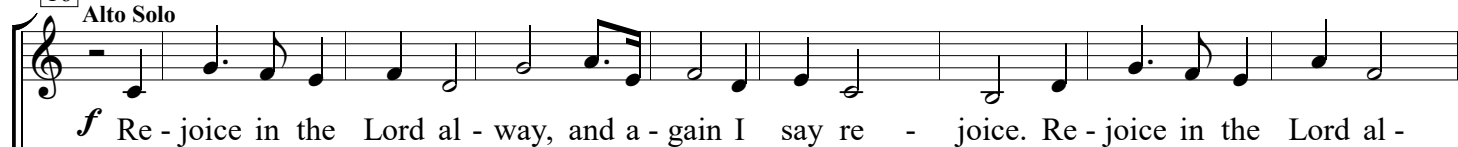
Philippians 4: verses 4-7.

Organ

The musical score is written for organ and SATB choir. It begins with a treble and bass clef, a common time signature (C), and a forte dynamic marking (f). The organ part is written in a grand staff with a treble and bass clef. The SATB choir part is written in a single staff with a treble clef. The score is divided into five systems, each with a measure number in a box: 4, 7, 10, and 13. The key signature is one sharp (F#). The piece concludes with a 3/4 time signature change.

16

Alto Solo



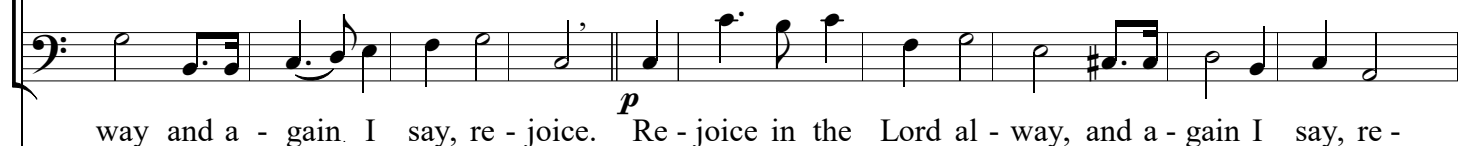
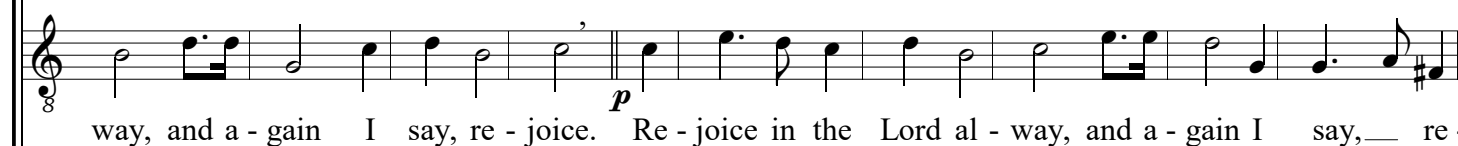
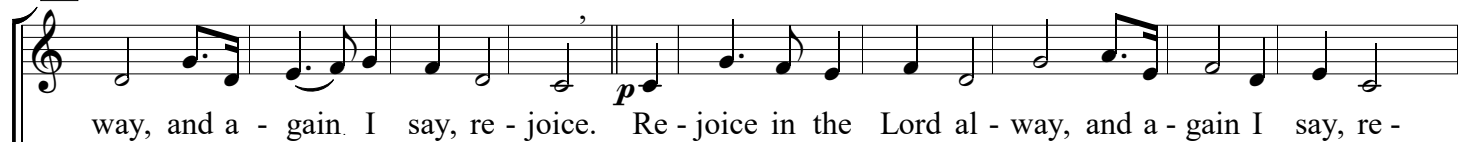
Tenor Solo



Bass Solo



25



* The original symphonies from the Purcell Society
Edition may be played at this point

35

- joice. Re - joice in the Lord al - way, and a - gain_ I say, re - joice.

- joice. Re - joice in the Lord al - way, and a - gain I say, re - joice.

- joice. Re - joice in the Lord al - way, and a - gain_ I say, re - joice.

mf

43

mp Let your mod - er - a - tion be

mp Let your mod - er - a - tion be known un - to all men, be

mp Let your mod - er - a - tion be known, be

mp

known un - to all men. *mf* The Lord is at hand, *f* the Lord is at hand.

known un - to all men. *mf* The Lord is at hand, *f* the Lord is at hand.

known un - to all men. *mf* The Lord is at hand, *f* the Lord is at hand.

Choir *ff* Re -

- joice in the Lord al - way, and a - gain_ I say re - joice. Re - joice in the

I say re - joice.

I say re - joice.

I say re - joice.

78 Bass Solo.

mp Be care-ful for no-thing; but in ev - ry - thing, by

84

pray'r and sup - — li - ca - tion with thanks - gi - ving, let your re -

88 Soli

mp Be care-ful for no-thing; but in ev - 'ry - thing by

mp Be care - ful for no-thing, be care-ful for no-thing; but in ev-'ry - thing, by

- quests be made known un - to God. Be care-ful for no-thing; but in ev - 'ry - thing, by

prayer and sup - pli - ca - tion with thanks - gi - ving, let your re - quests be made

prayer and sup - pli - ca - tion with thanks - gi - ving, let your re - quests be made

prayer and sup - pli - ca - tion with thanks - gi - ving, let your re - quests be made

The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with some chords and single notes.

known un - to God *p* And the peace of God, which pass-eth all un-der - stand-ing, shall

known un - to God *p* And the peace of God, which pass-eth all un-der - stand-ing, shall

known un - to God. *p* And the peace of God, which pass-eth all un-der - stand-ing, shall

The piano accompaniment continues with a similar texture, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with some chords and single notes.

keep your hearts and minds through Je - sus Christ our Lord, And the peace of God which

keep your hearts and minds through Je - sus Christ our Lord, And the peace of God which

keep your hearts and minds through Je - sus Christ our Lord, And the peace of God which

pass-eth all un-der - - stand-ing, shall keep your hearts and minds through Je - sus Christ our

pass-eth all un-der - - stand-ing, shall keep your hearts and minds through Je - sus Christ our

pass-eth all un-der - - stand-ing, shall keep your hearts and minds through Je - sus Christ our

poco rall.

115

pp
Lord, through Je - sus Christ our Lord.

pp
Lord, through Je - sus Christ our Lord.

pp
Lord, through Je - sus Christ our Lord.

pp (Sempre *pp*)

Detailed description: This system contains measures 115 through 119. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics underneath. The piano part consists of two staves. Measures 115-117 show the vocalists singing 'Lord, through Je - sus Christ our Lord.' with piano accompaniment. Measures 118-119 show a more complex piano accompaniment with chords and moving lines, marked *pp* and (Sempre *pp*).

120

pp

Detailed description: This system contains measures 120 through 125. It is a piano accompaniment for two staves. The music features a mix of chords and moving lines. A crescendo hairpin is visible in measure 124, leading to a *pp* marking in measure 125.

126

ppp

Detailed description: This system contains measures 126 through 131. It is a piano accompaniment for two staves. The music continues with chords and moving lines. A *ppp* marking is present at the end of the system in measure 131.

f Re - joice in the Lord al - way, and a - gain, I say, re - joice. Re -

f Re - joice in the Lord al - way, and a - gain I say, re - joice. Re -

f Re - joice in the Lord al - way, and a - gain, I say, re - joice. Re -

- joice in the Lord al - way and a - gain I say, re - -joice.

- joice in the Lord al - way and a - gain I say re - -joice.

- joice in the Lord al - way and a - gain I say, re - -joice.

Choir *ff* Re - joice in the Lord al - way, and a -

*The original echo interlude of 12 bars may be inserted at this point. (Purcell Society Edition)

- gain. I say re re - - joice. Re - joice in the Lord al - way, and a -

(tenor) say re re - - joice.

p a - gain, *p* and a - gain,

p a - gain, *p* and a - gain,

p a - gain, *p* and a - gain,

gain, *ff* a - - gain I I say, re re - - joice, *ff* a =

(alto)

p *ff* *p* *ff*

gain I say re - joice,
 gain I say re - joice, a - gain I say re - joice.
 (tenor) say re - joice, a - gain I say re - joice.

allarg