**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 Full-with-verse anthems were not published during his lifetime, but their quality was recognised through publication in *Cathedral Music*. Boyce's collection included *Hear my crying, O God* and *In thee, O Lord*. Samuel Arnold included *Who can tell how oft he offendeth* in his subsequent publication. It was probably composed in the period *c*.1715-1716. It follows a model for Full-with-verse anthems provided by the previous generation of Chapel Royal composers, Purcell and Blow: full sections frame the anthem, generally in a conservative, contrapuntal style. The central section may comprises a verse section, largely homophonic. The first section of this anthem is grand in outlook, with an expansive opening. The mid-section is charmingly melodic and derives its harmonic interest from genuine harmonic structure and modulation rather than mere splashes of colour. The final section is a magnificent working out of various points of imitation with a real Handelian flavour.

**SOURCES:**

GB-Ob Ms. Mus. Sch. B.7: Score in the hand of Charles Badham

GB-Lsp Ms. Alto 3, pp. 38-40: Part-book from St Paul's Cathedral

GB-Lsp Ms. Tenor 4, pp. 37-38: Part-book from St Paul's Cathedral

GB-Lsp Ms. Bass 3, pp. 35-37: Part-book from St Paul's Cathedral

*Consulted but not collated:*

*Cathedral Music* (1790), ii., pp. 207-215

 *Cathedral Music* (1790), organ book, pp. 171-173

**Oxford, Bodleian Library, MS Mus. Sch. B. 7**

Description: 240mm x 380mm, black ink on paper, pp. ii+186

Comments: Manuscript volume of anthems and services in score. It is entirely in the hand of Charles Badham, a Minor Canon of St Pauls' cathedral from 1698 until his resignation in 1716. Composers represented are Croft, Weldon, Charles King and Richard Goodson (Senior). Badham specifies singers in the first anthem in the volume (Croft's *Sing unto the Lord*): "Mr Hughs, Mr Elford, Mr Wheely" (p.1); "A solo for the upper part sung by Mr Hughes" (p.4); "A solo for a Bass sung by Mr Weely" (p.5). The designation of the opening trio seems to allocate Elford to the c4 clef (i.e. tenor) part. The first item is accredited to "Mr Crofts" (p. 12); the second (*I will give thanks*) is accredited and dated: "Dr Croft 1713 July 19" (p.25). Richard Goodson's *Morning Service in C* is dated 1712 (p. 81). The pages are numbered 1-202, but there are small single leaf inserts at pp. 109 and 133 (numbered 109a and 134a respectively); a very small, unnumbered single leaf insert at p. 155 (giving the bass part of a single chant) and the pagination omits pp. 110-130 (seemingly in error rather than pages being missing as the numbering skips from 109 on the recto side to 130 on the verso side of a folio)), pp. 178-202 unused, four chants are entered onto the inside back cover. On pp. 81-77 red ink is used for barlines, some instructions and some notes (where there are two vocal parts to a stave). The inserts (p. 109a and 134a) seem to have been detached from the bottom of pp. 130 and 131 respectively. They are stuck in their present positions at the tops of pp. 109 and 133 along their left edges; pp. 134a has been stuck upside down.

The manuscript seems to have been trimmed at the bottom of some pages and the top of others after the anthems had been entered but prior to binding. However the chants inside the back cover (in Badham's hand) seem to indicate that it was bound under Badham's supervision. It seems likely that that it was compiled between 1710 and 1716. The entry of *Who can tell how oft he offendeth* (**JW21**) is highly unusual in that it is copied in score including a two stave organ part. Even in full and full-with-verse anthems it is far more common to find scores with any additional organ indications entered onto the vocal staves (particularly the bass stave; see also Chapter 5). It is copied with each system continuing from left to right across each double page spread, then moving to the next system on the left hand page. Clefs are not repeated on the right hand page. The organ part is entered on 6-line staves, the pre-prepared rostrum-drawn staves being adapted for this purpose by the addition of an extra line, usually (but not always) above the pre-drawn staves. One system is not adapted this way and Badham makes a reminding note, "5 lines".

Bibliography: *A summary catalogue of Western manuscripts in the Bodleian Library at Oxford* Vol. 5, p. 215; *SpinkRCM,* p. 84; Shay and Thompson, *Purcell Manuscripts*, p. 305.

*Comments:* GB-Ob Ms. Mus. Sch. B.7, the score in the hand of Charles Badham (Minor Canon of St Paul's from 1698 until 1716), has been preferred as the earliest extant complete source. This score (unusually) includes an organ part on two staves throughout. Both this and the partbooks from St Pauls may have been copied from material belonging to Gostling or even possibly from a Weldon score. The Arnold *Cathedral Music* print has been included for consultation to resolve difficulties with Badham's score: Ian Spink commented that his scores "tend to be defective".[[1]](#footnote-1)

The organ part has been edited in accordance with the findings of Chapter 5, in which the present writer recommended that for full anthems, the organist should play all of the notes written in the organ book, supplemented by additional notes suggested by the figures. The present editor has made the assumption that the organ part on two staves in Badham's score is either a copy of an organ book or that the notes entered were intended for such a purpose. Diamond shaped noteheads (** or ) in the organ part are used to signify notes written as directs in Badham's score and given rhythmic values by the present editor.

3 tenor cantoris, 3: no accidental in Ms. Mus. Sch. B.7

5-8 Ms. Mus. Sch. B.7 is unclear how the contratenor and tenor parts are to be divided here. The editorial solution is consistent with the Ms. Alto 3 and Tenor 4 partbooks (though it differs from that of Arnold)

9-13 In Ms. Mus. Sch. B.7 a first attempt at copying this system is crossed out. Only the treble and contratenor parts were initially attempted (and some text for the lower parts) and there were several errors. On this first attempt the copyist included "Dec[ani]" and "Can[toris]" indications, but did not include them on his second attempt. The Ms. Alto 3, Ms. Tenor 4 and Ms. Bass 3 partbooks seem to confirm the antiphonal intent.

9-13 repeat not marked in Ms. Alto 3, Ms. Tenor 4 or Ms. Bass 3

10 contratenor cantoris, 3: Only a stem is found in Ms. Mus. Sch. B.7; this note is taken from *Cathedral Music*

11 1st and 2nd tenor, 1: crotchet rest omitted in Ms. Mus. Sch. B.7

17 organ, right hand, upper voice, 5: two quavers: d', c' in Ms. Mus. Sch. B.7

20 organ right hand, lower voice, 1-3: quaver, semiquaver, semiquaver in Ms. Mus. Sch. B.7

21 contratenor, 2: two semiquavers: g', f' in Ms. Mus. Sch. B.7

22 organ bass, 4-5: two quavers in Ms. Mus. Sch. B.7

23 bass, 1-2: two quavers in Ms. Mus. Sch. B.7

25 bass, 4-5: dotted quaver, semiquaver in Ms. Bass 3

29 organ, right hand, upper voice, 1: g' in Ms. Mus. Sch. B.7

29 contratenor, 4-5: dotted quaver, semiquaver in Ms. Alto 3

30 organ right hand, upper voice, 2-3: dotted quaver, semiquaver in Ms. Mus. Sch. B.7

42 bass underlay in Ms. Bass 3: "mouth, and the me-di--"

43 tenor: accidentals omitted in Ms. Mus. Sch. B.7

43 organ right hand, lower voice, 2-3:  omitted on second note, but  given on third

43 *et al* "alway" in *BCP*

43 tenor, 5: crotchet c', quaver c', quaver f' ("al-ways ac-") in Ms. Mus. Sch. B.7

44 tenor, 1-2: dotted quaver, semiquaver in Ms. Mus. Sch. B.7

44 tenor, 3-4: slurred in Ms. Mus. Sch. B.7

45 tenor, 4 : crotchet tied to quaver in Ms. Mus. Sch. B.7

45 bass, 4: two quavers tied together in Ms. Mus. Sch. B.7

45-46 treble: underlay unclear in Ms. Mus. Sch. B.7

46 tenor, 1-2: dotted quaver, semiquaver in Ms. Tenor 4

49 2nd bass, 3-4: one minim in Ms. Mus. Sch. B.7

57 tenor, 1-2: dotted crotchet d' in Ms. Tenor 4

61 contratenor, 3: no  in Ms. Alto 3

61 tenor, 5: no  in Ms. Tenor 4

63 tenor: accidentals omitted in Ms. Mus. Sch. B.7

64 tenor 1-2: dotted quaver g in Ms. Tenor 4

64 tenor 7-8: crotchet a in Ms. Tenor 4 (with backfall)

65 organ, left hand, upper voice, 3: a in Ms. Mus. Sch. B.7

65-66 1st bass, 3-4: slur omitted in b. 65; each syllable one note forward until crotchet on beat 2 on b. 66 in Ms. Mus. Sch. B.7

71 tenor: e', e' in Ms. Mus. Sch. B.7

74 tenor underlay: "me-di--" in Ms. Tenor 4

77 upper note in Ms. Mus. Sch. B.7, lower in Ms. Tenor 4. It is plausible that Weldon intended both

82 1st bass, 2: g in Ms. Mus. Sch. B.7

1. *SpinkRCM*, p. 84 [↑](#footnote-ref-1)