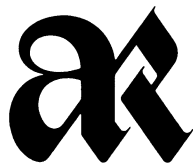


RECENT RESEARCHES IN THE MUSIC OF THE CLASSICAL ERA • VOLUME VII

Thomas Linley, Jr.

ANTHEM:
LET GOD ARISE

Edited by Gwilym Beechey



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Air: But let the righteous

Andantino

Violin I

Violin II

Viola

Tenor

Bassi

5

8

10

But let the right- eous be glad,

but let the right- eous be glad and re-

Detailed description of the musical score: The score is for a string quartet and voice. It is in the key of D major (two sharps) and common time (C). The tempo is marked 'Andantino'. The score is divided into three systems. The first system (measures 1-4) features Violin I and II with trills and accents, Viola with a forte dynamic, and Basses with a forte dynamic. The Tenor part is silent. The second system (measures 5-8) includes vocal entry with the lyrics 'But let the right- eous be glad,'. The vocal line has a forte dynamic. The strings continue with various dynamics and trills. The third system (measures 9-12) continues the vocal line with the lyrics 'but let the right- eous be glad and re-'. The vocal line has a piano dynamic. The strings provide accompaniment with various dynamics and trills.



15

-jice be-fore him, but let the right-

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a solo line with trills. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 15, 16, and 17 are indicated.



- eous be glad and re-joice

This system contains measures 18, 19, and 20. The vocal line continues with the lyrics. The piano accompaniment and solo line with trills continue. Measure numbers 18, 19, and 20 are indicated.



20

be-fore him, but let the right-eous, the

This system contains measures 21, 22, and 23. The vocal line continues with the lyrics. The piano accompaniment and solo line with trills continue. Measure numbers 21, 22, and 23 are indicated.