

William Tuckey

An Anthem
taken out of the 97th Psalm
(1761)

SATB Chorus
with optional instruments

edited by
John Zielinski
(2020)

William Tuckey was born c. 1708 in Somersetshire, England. Before emigrating to the Colonies, he worked in France as Vicar Choral of Bristol Cathedral and clerk of the Parish. He moved to New York in 1753, where he was appointed a clerk of Trinity Church. He convinced the vestry that music should be taught to the students of the charity school, which had been established by the church in 1739. His efforts as a choral pedagogue were highly successful, and soon Trinity had a choir of which they felt proud, a choir that achieved some renown outside of New York. Tuckey worked tirelessly throughout his career to foster the growth of sacred music, training singers, organizing concerts, and composing. He debuted Handel's *Messiah* in the Americas for the first time in 1770. He died on 14 September, 1781, and is buried at Christ Church, Philadelphia.

Unfortunately, most of William Tuckey's compositions are lost, but judging from the scant information we have of his life, he spent most of his career teaching, providing music for church services, and producing concerts. His output may have been quite small to begin with. This anthem was published in 1761 by James Lyons in the hymnal *Urania*. Although the hymnal does not credit Tuckey as the composer, we know the piece belongs to him from the announcement of a Uranian Society "Grand Concert of Sacred Music" printed in the Pennsylvania Packet on 27 April, 1786. The sixth piece on the program is "An Anthem from the 97th Psalm, by Mr. Tuckey 'Jehovah reigns, let all the earth In his just government rejoice...'"

In the introduction to *Urania*, Lyons gives explicit instructions as to how the time signatures signify tempos. There are three "moods" of common time. "Its first Mood is a very slow & grave Movement containing one Semibreve or its Quantity every Bar, which ought to be sounded about 4 seconds, or while you may leisurely say 1 2 3 4," (Quarter note = 60mm.) "The 2nd Mood has a line drawn through the C & should be sung half as fast again as the first. (In other words, add half the tempo of Mood One to itself, or quarter note = 90mm.) "The 3rd Mood is known by a C inverted, from which it is called the Retortive Mood...And must be sung as quick again as the first Mood." (Add the tempo of the First Mood to itself, or quarter note = 120mm.) Lyons then relates the various triple meters to the common meter schema. "3/2...contains 3 minims in a Bar, which ought to be sung in the time of 2 Minims in the first Mood of Common Time. (Triplet half notes against two half notes of Mood One beating at 30mm, or approximately half note = 44mm.) "3/4...contains 3 Crotchets in a Bar, which are sung about as quick as Crotchets in the 2nd Mood of Common Time" (Quarter = 90mm.) "3/8...contains 3 Quavers in a Bar, which are sung as quick as Crotchets in Retortive Time." (Eighth note = 120.)

This arithmetic supplies us with all the information we need to interpret the tempos in *An Anthem from the 97th Psalm*, and the metronome marks are included in the score. It should be noted, however, that these tempos are approximate. When *Urania* was published, the invention of the metronome was still 54 years away. The 18th century conductor of this work would have used the indications as a rough guide rather than a strict formula. One thing is certain, however: the tempos are considerably slower than a modern listener might expect, especially in 3/2 meter, where the staid procession of long-held notes suggests a timeless vista, and the protracted silences become dramatic elements.

It is entirely probable that Early American anthems would have been accompanied by a variety of instruments, most likely any combination of strings, woodwinds, and organ or harpsichord. To that end, this edition includes string parts and a keyboard reduction. I have added a few dynamic suggestions, fermatas, and commas, which represent little more than a very basic interpretation of the score. This edition includes the original publication from *Urania* at the end.

An Anthem

taken out of the 97th Psalm

William Tuckey

ed. John Zielinski

$\text{♩} = 90\text{mm}$

S *mf* Je - ho - vah reigns, let all the earth, let all the earth re -
all the isles with sac - red mirth, let all the isles re -

A *mf* Je - ho - vah reigns, let all the earth, let all the earth, all -
[Let all the isles] with sac - red mirth, let all the isles re -

T 8 *mf* re -
re -

B *mf* Je - ho - vah reigns, let all the earth, all the earth, let all the earth re -
all the isles with sac - red mirth, let all the isles re -

Piano $\text{♩} = 90\text{mm}$

6

S joyce, all, let all the earth in his just go - vern - ment re - joyce, all, all, all, let all the earth in
joyce, all, with sac - red mirth in his app - lause u - nite their voice, all, all, all, with sac - red mirth in

A all, all, let all the earth, all, all, all, let all the earth in
joyce, all, with sac - red mirth, all, all, all, with sac - red mirth in

T 8 joyce, all, let all the earth, [all,] all, all, let all the earth in
joyce, all, let all the earth, [all,] all, all, let all the earth in

B joyce, all, let all the earth in his just go - vern - ment re - joyce, all, all, let all the earth in
joyce, all, with sac - red mirth in his app - lause u - nite their voice, all, all, with sac - red mirth in

6

P

12

S
his just gov - ern - ment re - joice.
his app - lause u - nite their voice. re - joice, re - joice, let all the earth in
re - joice, re - joice, let all the isles in

A
his just gov - ern - ment re joice.
his app - lause u - nite their voice. re - joice, re - joice, let all the earth in
re - joice, re - joice, let all the isles in

T
his just gov - ern - ment re - joice, re - joice, re - joice, let all the earth in
his app - lause u - nite their voice, re - joice, re - joice, let all the isles in

B
his just gov - ern - ment re - joice, re - joice, re - joice. let all the earth in
his app - lause u - nite their voice, re - joice, re - joice, let all the isles in

P
12

17

S
his just go - vern - ment re - joice. Let
his app - lause u - nite their voice. , Slow ♩ = 44mm

A
his just go - vern - ment re - joice. - nite their voice. ,

T
his just go - vern - ment re - joice. - nite their voice. ,

B
his just go - vern - ment re - joice. Let
his app - lause u - nite their voice. *mp* Dark - ness and clouds of aw - ful

P
17

23

S *mp* his daz - ling glo - ry shroud in ³ state. Jus - tice and truth his

A *mp* his daz - ling glo - ry shroud in state. Jus - tice and truth his

T shade his daz - ling glo - ry shroud in state. Jus - tice and truth his

B shade his daz - ling glo - ry shroud in state. Jus - tice nd truth his

P

30

S guards are — made, and fixed — by his — pa - vi - lion — wait.

A guards are made, — fixed — by his pa - vi - lion — wait.

T guards are made, and fixed — by his pa - vi - lion wait.

B guards are made, and fixed — by his — pa - vi - lion — wait.

P

37 **Brisk** ♩ = 90mm

S *f* De - vour-ing fire be - fore his face, de - vour-ing fire his foes a-round with

A

T

B *f* De - vour-ing fire, de - vour-ing fire be - fore his face, be - fore his face, his foes a-round with

P 37 **Brisk** ♩ = 90mm

41

S ven - geance struck. His light-ning set the world on blaze. Earth saw it and with ter - ror shook.

A *f* His light-ning set the world on blaze. Earth saw it and with ter - ror shook.

T *f* His light-ning set the world on blaze. Earth saw it and with ter - ror shook.

B ven - geance struck. His light-ning set the world on blaze. Earth saw it — and with ter - ror shook.

P 41

45 $\text{♩} = 90\text{mm}$

S *mf* The proud - est hills — his pre - sence felt, their height nor strength could help af - ford.

A

T

B *mf* The proud - est hills — his pre - sence felt, their height nor strength could help af - ford.

P

53

S The proud - est hills — like wax — did melt. in pre - sence of — th'a - migh - ty — Lord. The

A

T

B The proud - est hills — like wax — did melt. in pre - sence of — th'a - migh - ty Lord. The

P

61 **Slow**

S 
hea' - vns his right - eous - ness__ to shew with storms of fire his foes pur - sued,

A 

T 

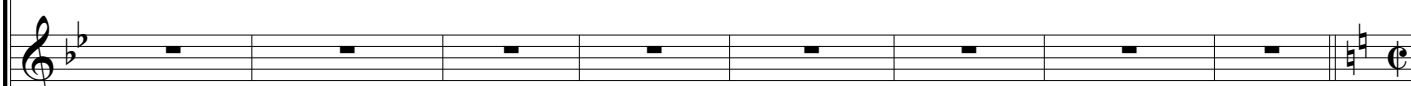
B 
hea'vns his right - eous - ness__ to shew with storms of fire his foes__ pur - sued,

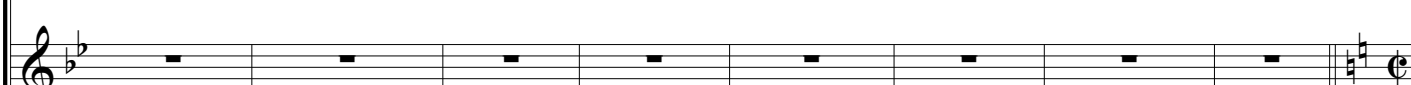
61 **Slow**

P 

69

S 
and all the tremb - ling world be - low have his de - scend - ing glo - ry view'd.

A 

T 

B 
and all the tremb - ling world be - low have his de - scend - ing glo - ry view'd.

69

P 

77 $\text{♩} = 90\text{mm}$

S *f* and Ju-dah's daugh-ters were o'er - joyed, be - cause thy right - eous

A *f* and Ju-dah's daugh-ters were o'er-joyed.

T *f* Glad Si-on of thy tri - umph heard,

B *f* Glad Si-on of thy tri - umph heard, be - cause thy right-eeous

77 $\text{♩} = 90\text{mm}$

P

82

S judge - ments Lord have pa - gan pride and pow - er de - stroyed, be - pow - er de - stroyed.

A

T *f* judge - ments Lord have pa - gan pride and power de - stroyed, be - power de - stroyed.

B judge - ments Lord have pa - gan pride and power de - stroyed, be - power de - stroyed.

82

P

8

86 ♩ = 120mm

S Re - joyce ye right - eous in the Lord, me - mo - rials of his ho - li - ness

A Re - joyce ye right - eous in the Lord, me - mo - rials of his ho - li - ness

T Re - joyce ye right - eous in the Lord, me - mo - rials of his ho - li - ness

B Re - joyce ye right - eous in the Lord, me - mo - rials of his ho - li - ness

P

95

rit.

S deep in your faith - ful breasts re - cord, and with your thank - ful tongues con - fess.

A deep in your faith - ful breasts re - cord, and with your thank - ful tongues con - fess.

T deep in your faith - ful breasts re - cord, and with your thank - ful tongues con - fess.

B deep in your faith - ful breasts re - cord, and with your thank - ful tongues con - fess.

P

50

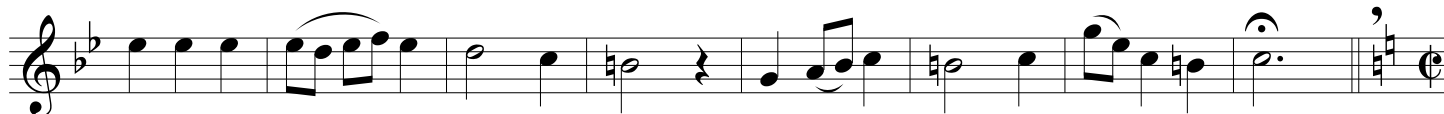


59

Slow

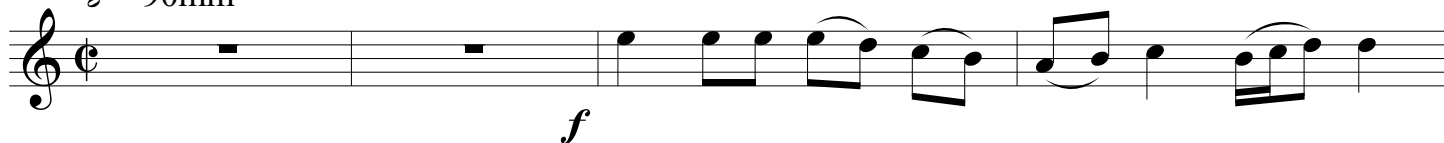


69



77

♩ = 90mm



81



86

♩ = 120mm



95



VIOLIN II

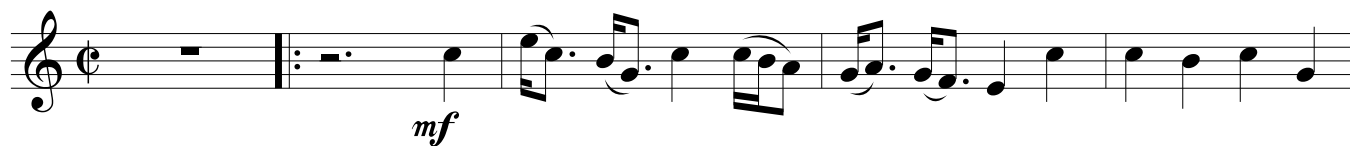
An Anthem

taken out of the 97th Psalm

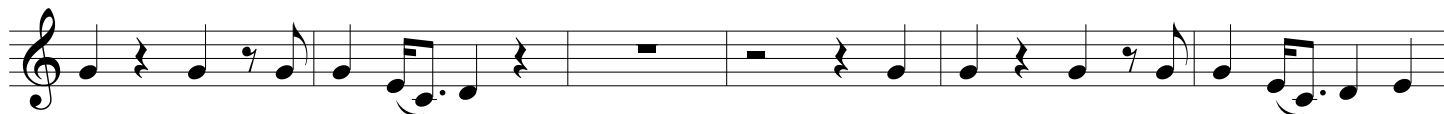
William Tuckey

ed. John Zielinski

$\text{♩} = 90\text{mm}$



6

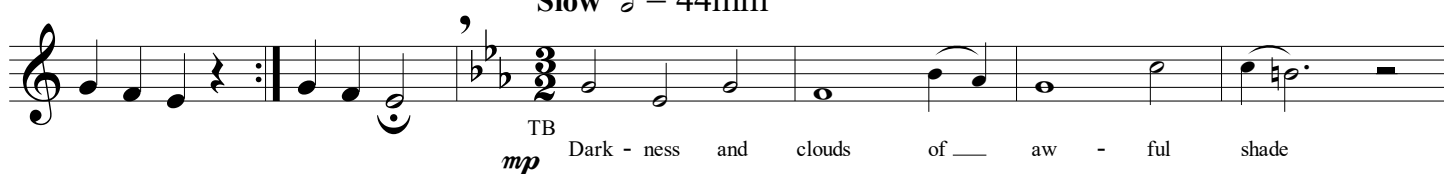


12



18

Slow $\text{♩} = 44\text{mm}$



24

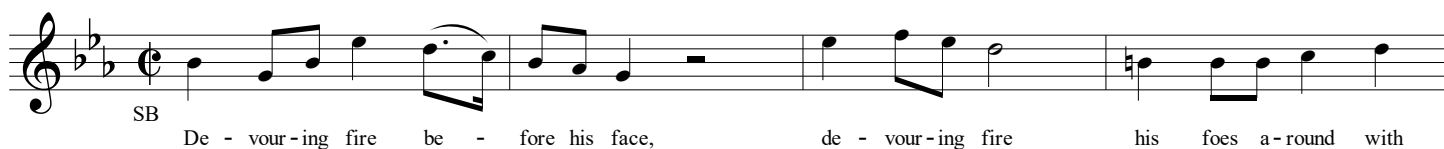


30



37

Brisk $\text{♩} = 90\text{mm}$



41



45 $\text{♩} = 90\text{mm}$

SB The proud-est hills ____ his pre - sence felt, their height nor strength could help ____ af - ford.

53

The proud-est hills ____ like wax ____ did melt. in pre-sence of ____ th'a - migh - ty ____ Lord. The

61 **Slow**

hea' - vns his right - eous - ness to shew with storms of fire his foes pur - sued, and all the

70

tremb - ling world be - low have his de - scend - ing glo - ry view'd.

77 $\text{♩} = 90\text{mm}$

f Be -

81

cause thy right-eous judge - ments Lord have pa - gan pride and pow - er de - stroyed, be - pow - er de - stroyed.

86 $\text{♩} = 120\text{mm}$

95 *rit.*

VIOLA

An Anthem

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$\text{♩} = 90\text{mm}$



6



14



20

Slow $\text{♩} = 44\text{mm}$



26

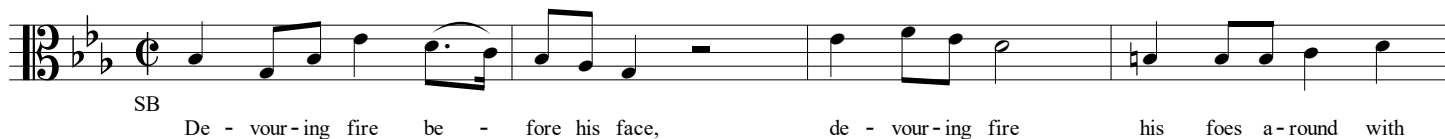


31



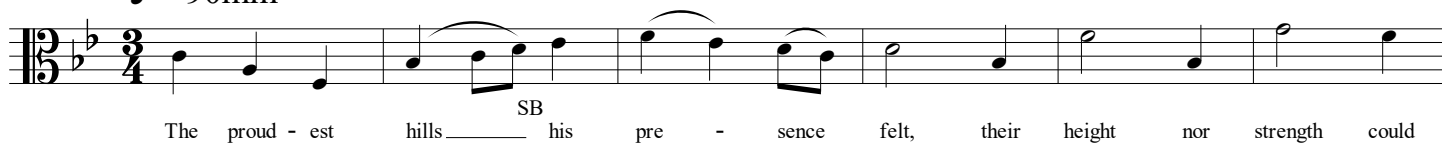
37

Brisk $\text{♩} = 90\text{mm}$



41

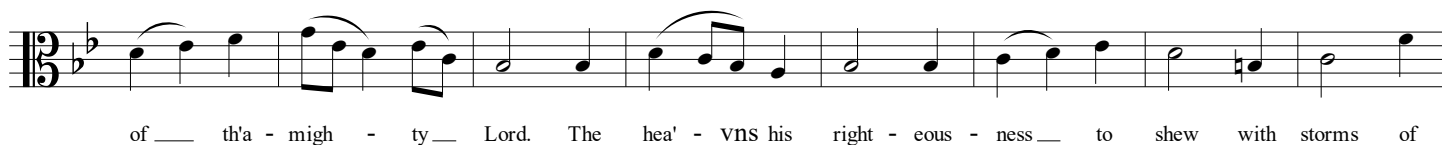


45 $\text{♩} = 90\text{mm}$ 

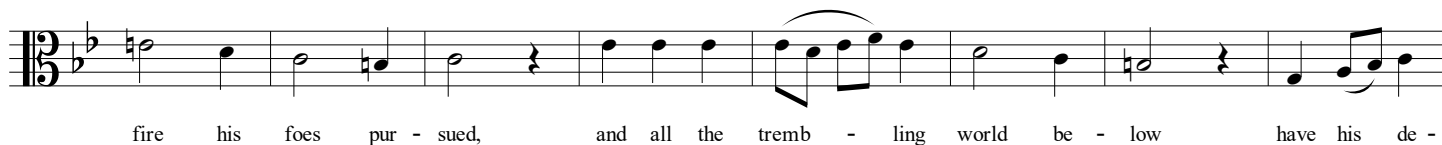
51



58

Slow

66



74

 $\text{♩} = 90\text{mm}$ 

81

86 $\text{♩} = 120\text{mm}$ 

95

rit.

CELLO

An Anthem

taken out of the 97th Psalm

William Tuckey

ed. John Zielinski

$\text{♩} = 90\text{mm}$



8



14



20

Slow $\text{♩} = 44\text{mm}$

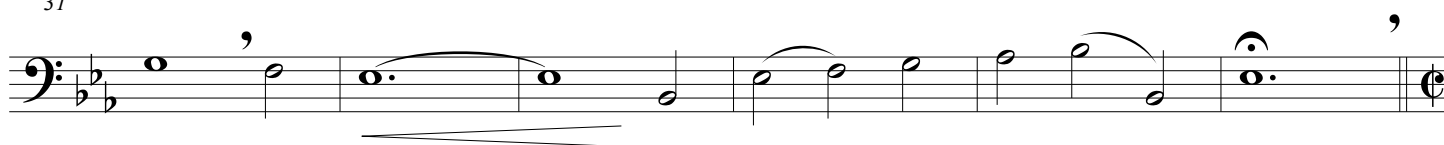


mp

26



31



37

Brisk $\text{♩} = 90\text{mm}$

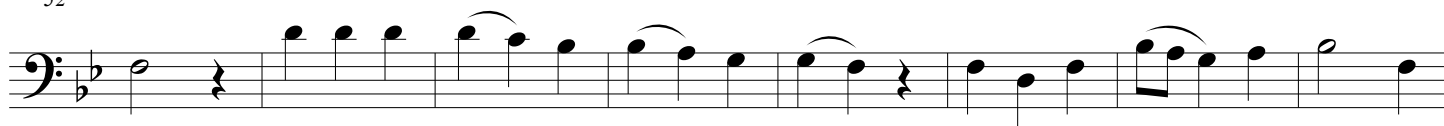


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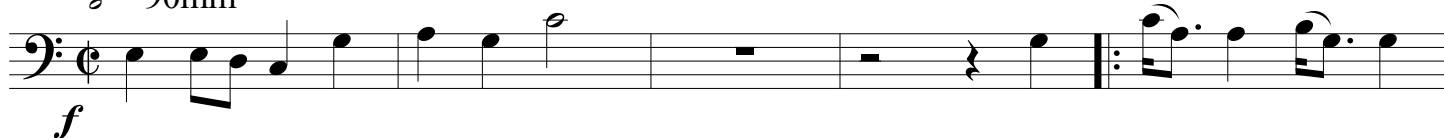


45 $\text{♩} = 90\text{mm}$ 

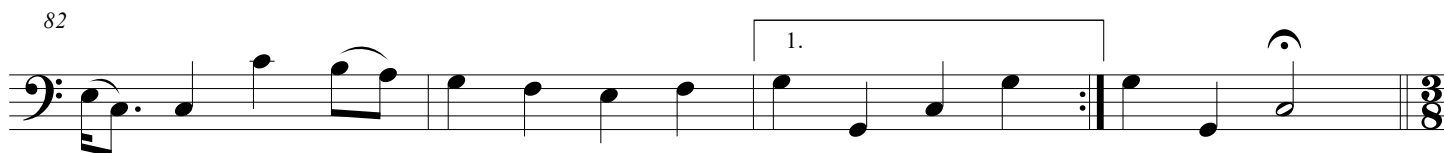
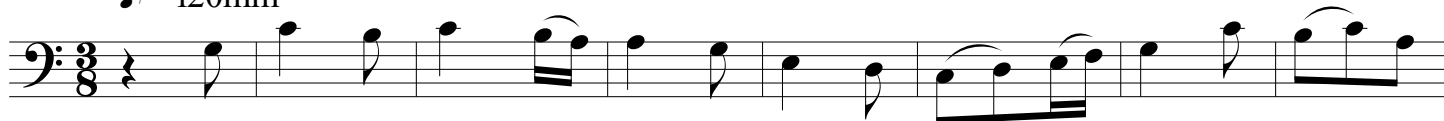
52

60 **Slow**

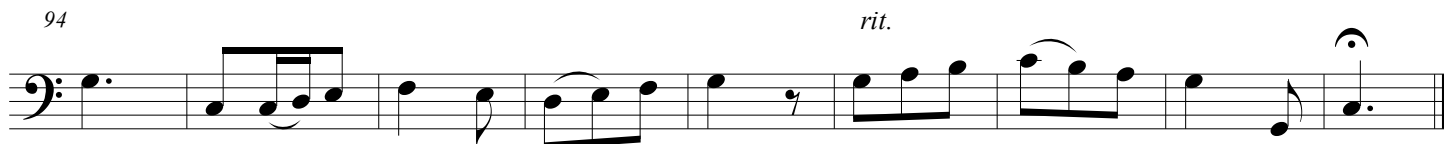
69

77 $\text{♩} = 90\text{mm}$ 

82

86 $\text{♩} = 120\text{mm}$ 

94



Treble An Anthem taken out of the 97 Psalm 133

Jehovah reigns, let all the earth, let all the earth, all the earth, rejoice, all, let all the earth, in his just govern-
ment, let all the isles with sacred mirth, with sacred mirth, let all the isles rejoice, all, with sacred mirth in his applause u-

Tenor

Jehovah reigns, let all the earth, let all the earth, all, all, &c.

Jehovah reigns, let all the earth, all the earth, let all the earth rejoice, all, let all the earth, in his just govern-
ment, let all the isles with sacred mirth, sacred mirth, let all the isles rejoice, all, with sacred mirth in his ap- applause

134. Continued

ment rejoice, all, all, all, let all the earth, in his just government rejoice, rejoice, rejoice, let all the earth, in
unto their voice, all, all, all, with sacred mirth, in his applause unto their voice, let all the earth, in

ment rejoice, all, all, let all the earth, in his just government rejoice, rejoice, rejoice, let all the earth, in
unto their voice, with sacred mirth, in his applause unto their voice, let all the earth, in

Continued 135

his just government rejoice, his applause unto their voice, his dazzling glory shroud in state.

his just government rejoice, his applause unto their voice, Darkness and clouds, of awful shade, his dazzling glory shroud in state.

136

Continued

Trebble & Bass

Handwritten musical score for page 136. The first system consists of two staves. The top staff is for Treble and Bass, and the bottom staff is for Bass. The lyrics are: "Justice and truth his guards are made, and fixed by his pavilion wait. Deccuring fire before his face, de...". The second system also consists of two staves with the same layout. The lyrics are: "Justice and truth his guards are made, and fixed by his pavilion wait. Deccuring fire before his face, de...".

Chorus

Continued

Trebble & Bass

137

Handwritten musical score for page 137. The first system consists of two staves. The top staff is for Treble and Bass, and the bottom staff is for Bass. The lyrics are: "His lightning set the world on blaze earth saw it and with terror shock The proudest hills his". The second system also consists of two staves with the same layout. The lyrics are: "His lightning set the world on blaze earth saw it and with terror shock presence felt their".

138

Continued

Handwritten musical score for page 138. The first system consists of two staves. The top staff is for Treble and Bass, and the bottom staff is for Bass. The lyrics are: "high nor strength could help afford The proudest hills like wax did melt in presence of that mighty Lord". The second system also consists of two staves with the same layout. The lyrics are: "The heavens his righteousness to show, with storms of fire his foes pursued; and all the trembling world be".

Tenor & Bass 1st & 2nd Treble

low have his descending glory view'd. Glad seen of thy triumph heard, and Judah's daughters were o'er joy'd,

Treble & Bass

because thy righteous judgements. Lord, have pagan pride and power destroy'd.

Continued

Rejoice, ye righteous, in the Lord, memorials of his holiness, deep in your faithful breasts record.

Rejoice ye righteous, in the Lord, memorials of his holiness deep in your faithful breasts record.

Continued

and with your thankful tongues confess.

and with your thankful tongues confess.