John Bull

Almighty God, which by the leading of a star

“The Star Anthem”

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Almighty God, which by the leading of a star

The Star Anthem

John Bull (c.1562 - 1628)
Bull: Almighty God, which by the leading of a star

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B

did'st mani-fest, did'st mani-fest thy only begot-ten Son, begot-ten Son to the

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Gentiles, did'st mani-fest thy only begot-ten Son to the Gen-
tiles,

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did'st mani-fest thy only begot-ten Son to the Gen-tiles,

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did'st mani-fest thy only begot-ten Son to the Gen-tiles, thy on-

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did'st mani-fest thy only begot-ten Son to the Gen-tiles, thy

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B

Bull: Almighty God, which by the leading of a star

thy only begotten Son to the Gentiles:

thy only begotten Son to the Gentiles:

thy only begotten Son to the Gentiles, thy only begotten Son to the Gentiles:

on - ly begot - ten Son to the Gentiles, thy only begotten Son to the Gentiles:

on - ly begot - ten Son to the Gentiles, to the Gentiles, the Gentiles:

Verse

Verse

Verse

Verse

Mercifully grant, mercifully grant, mercifully

Mercifully grant, mercifully grant, mercifully

Mercifully grant, mercifully grant, mercifully

Mercifully grant, mercifully grant, mercifully

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tiles:

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tiles:

tiles:

the ten

the ten

the ten

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Son

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Son

on

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tiles,

tiles,

tiles,

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grant, mercifully grant, that we, which know thee now by faith,
that we, which know thee now by faith, which know, which
know thee now by faith, thee now by faith,
that
which
which know thee now by_
which know thee now by_
which know thee now by_

Chorus
Chorus
Chorus
Chorus

Almighty God, which by the leading of a star
now
now
now
now

faith, we, which know thee now by faith, which know, which
faith, we, which know thee now by faith, which know, which
faith, we, which know thee now by faith, which know, which
faith, we, which know thee now by faith, which know, which
faith, we, which know thee now by faith, which know, which

grant, mercifully grant, that we, which know thee now by faith,
grant, mercifully grant, that we, which know thee now by faith,
Bull: Almighty God, which by the leading of a star
Bull: Almighty God, which by the leading of a star

that we, which know thee now by faith, know thee now by faith,

faith, now by faith, which know thee now by faith, know thee now by faith,

know thee now by faith, which know thee now by faith, which know thee now by faith,

now, which know thee now by faith, which know thee now by faith, by faith,

faith, which know thee now by faith, by faith,

that we, which know thee now by faith, know thee now by faith,

faith, now by faith, which know thee now by faith, know thee now by faith,

 Verse

May after this life, may after this life, after this life,

Verse

May after this life, after this life, may after this life,

Verse

May after this life, may after this life, may after this life,

Verse

May after this life, may after this life, may after this life, this
Lord, may after this life have the fruition of thy glorious Godhead; through Christ our Lord, through Christ our Lord, through Christ our Lord, through Christ our Lord, through Christ our Lord, through Christ our Lord,
Bull: Almighty God, which by the leading of a star

[Music notation image]
Bull: Almighty God, which by the leading of a star

Bull: Almighty God, which by the leading of a star

Bull: Almighty God, which by the leading of a star
Almighty God, which by the leading of a star

did'st manifest thy only begotten Son to the Gentiles:

Mercifully grant, that we, which know thee now by faith,

May after this life have the fruition of thy glorious Godhead;

through Christ our Lord. Amen.

Text:

Notes:

Bar lengths have been standardised.
Note values have not been halved.
All accidentals and markings in brackets are editorial.
Spelling and grammar has been modernised, but the original text setting has not been changed.

In almost all cases, the primary set of partbooks used to produce this edition only contain music for the vocal parts. However, two of the works in the books also contain a set of viol parts. This anthem is one of them. The viol parts are interwoven among the vocal parts, implying that singers and viol players performed from the same set of books. The treble viol part is missing for this anthem, perhaps because it was included with the organ book, which is also missing. Thankfully, the only section of this piece in which the treble viol plays independently is in the opening 6 bars. To complete the part in these opening bars, the editor has used the top line of the accompaniment provided in William Boyce's Cathedral Music. For the first 6 bars, the top line matches the music of viol parts contemporary with the primary source for this edition.

This anthem is placed in the primary source alongside a number of others which predate the Restoration. The implication is that these anthems were copied into the books from earlier sources, sources which have since been lost. The viol parts in this edition agree with other sources that trace their origins to before the Restoration period, and are likely those written by Bull himself. It is worth noting that a slightly different accompaniment is provided by William Boyce in his Cathedral Music. Given Boyce's tendency to adapt accompaniments in that compilation, it seems likely that the accompaniment he provided is his own adaptation, perhaps informed by Henry Aldrich's version of this work. The editor believes that the accompaniment provided in this edition is a more accurate representation of the composer's original intentions.

The organ book associated with this anthem is currently missing. Thankfully, the surviving viol parts provide a complete accompaniment. The editor has provided a reduction of these parts in place of the original organ part.

The vocal parts frequently represent the text of repeated passages only using repeat marks. The placement of these markings indicate the beginnings of each phrase, and are often placed to leave little or no ambiguity in the placement of syllables in the subsequent phrase. Sometimes, ambiguity is alleviated by slurs written into the parts. The editor has reproduced the text in these passages, indicating the reconstructed text by writing it in italics. It should be noted that, while the music at the end of the final verse section repeats in the following chorus section, in some cases the text is not aligned to the music in the same way. This may be a mistake on behalf of the copyists. However, the editor has preserved the text as indicated, since this best represents how the music would have been sung by performers using the original source.

This edition is thankfully dedicated to M.E.F.B.

This work was produced as part of a project researching the sacred music sung in East Anglia during the Restoration period. Feel free to contact the editor if you would like more information about this work, or to request a different transposition. You are also welcome to contact the editor for more editions of music produced from this project. Editions are available for services, masses, anthems, introits, psalms, and other sacred and secular music, for a variety of voice distributions, accompaniments, and difficulties. The editor can be reached at the following address:

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The editor would like to thank King's College, Cambridge, for allowing the transcription of this work, and the Sibley Music Library for providing access to digital copies of their source material.

Sources: