

London Gallery Quire 329

Rejoice, the Lord is King !

Charles Wesley (1707–88)

Gopsal by George Frideric Handel (1685–1759)

Arranged by Samuel Wesley (1766–1837)

Edited by Nicholas Markwell

[♩=100]

Soprano [Air]

1. Re - joice, the Lord is King ! Your Lord and King a - dore,
 2. **Je - sus the Sa - viour reigns, The God of truth and love,**
 3. His king - dom can - not fail, He rules o'er earth and heaven ;
 4. **He sits at God's right - hand, Till all his foes sub - mit ;**
 5. He all his foes shall quell, Shall all our sins de - stroy ;
 6. **Re - joice in glo - rious hope, Je - sus the Judge shall come ;**

Alto

Tenor

1. Re - joice, the Lord is King ! Your Lord and King a - dore,
 2. **Je - sus the Sa - viour reigns, The God of truth and love,**
 3. His king - dom can - not fail, He rules o'er earth and heaven ;
 4. **He sits at God's right - hand, Till all his foes sub - mit ;**
 5. He all his foes shall quell, Shall all our sins de - stroy ;
 6. **Re - joice in glo - rious hope, Je - sus the Judge shall come ;**

Bass

6

S

Mor - tals, give thanks and sing, And tri - umph ev - er - more :
When he had purged our stains He took his seat a - bove :
 The keys of death and hell Are to our Je - sus given :
And bow to his com - mand, And fall be - neath his feet :
 And eve - ry bos - om swell With pure se - raph - ic joy :
And take his ser - vants up To their e - ter - nal home :

A

T

Mor - tals, give thanks and sing, And tri - umph ev - er - more :
When he had purged our stains He took his seat a - bove :
 The keys of death and hell Are to our Je - sus given :
And bow to his com - mand, And fall be - neath his feet :
 And eve - ry bos - om swell With pure se - raph - ic joy :
And take his ser - vants up To their e - ter - nal home :

B

11

Soprano (S):
 1-5. Lift up your hearts, lift up your voice, Re-joyce, a - gain I say re - joice!
 6. We soon shall hear th' Arch - an - gel's voice, The trump of God shall sound, Re - joice!

Alto (A):

Tenor (T):
 1-5. Lift up your hearts, lift up your voice, Re-joyce, a - gain I say re - joice!
 6. We soon shall hear th' Arch - an - gel's voice, The trump of God shall sound, Re - joice!

Bass (B):

17

Soprano (S): Symphony *tr*

Alto (A):

Tenor (T):

Bass (B):

Charles Wesley's hymn was published in *Hymns for our Lord's Resurrection* (1746). It was subsequently printed in various collections by the Wesley brothers, this edition using punctuation and capitalisation as given in John Wesley's *A Pocket Hymn Book, for the use of Christians of all denominations* (1785), with a small number of corrections from the original printing.

Gopsal was one of the three original hymn tunes written by Handel set to texts by Charles Wesley, between 1749 and 1752. There are of course many other hymn tunes by Handel, but all are later adaptations from his oratorios. *Gopsal* was so named by William Henry Havergal in *Old Church Psalmody* (1850) after Gopsal Hall, which was the home of Charles Jennens, Handel's librettist. Handel gave the tune the heading *On the Resurrection*.

Handel's autograph is held in the Fitzwilliam Museum, Cambridge, and was discovered there by Samuel Wesley (the author's son) in 1825. The tune is set for voice and instrumental figured bass, and from this Wesley composed the Alto, Tenor and Bass vocal parts, and an organ part from which the instrumental parts in this edition have been derived. In the symphony, only the bass part is Handel's; the other parts are by Wesley. The trill was omitted from the printed edition, and added by hand.

In his edition, Wesley notated the stressed syllables at the beginning of stanzas 2 and 6 with crotchet rests, as given here. Also of note is the dotted crotchet and quaver in the Air at bar 13: the quaver is clearly e', in both sources. For this edition *Gopsal* has been transposed down a tone, and Handel's repeat marks have been omitted for the verse but retained for the refrain. In the symphony Wesley gives the final note in the Bass as c, whereas Handel wrote C.

Editorial emendations:

Bar 4, stanza 6 only: Soprano, third note crotchet e'.

Bar 13, third note: Handel writes a minim in the Soprano (and Wesley likewise in the corresponding ATB vocal parts).

In common with some other modern editions, this has been amended to a crotchet and crotchet rest, as otherwise the resulting dissonance with Handel's figured bass and Wesley's arrangement—although brief—is somewhat harsh.