London Gallery Quire 597

Isaiah LX 3-4, XLIX 13 AV Anon., from the Quayle MS, IOM. Arise, shine for thy light is come Edited by Francis Roads Symphony Soprano [Air] Alto Tenor Bass rise, a - rise, rise, a - rise, a - rise, - rise, shine, for thy light is rise, a - rise, a - rise, for thy shine, light is come, shine, A shine, for thy light is come, shine, for thy light shine, for thy light is come, is come, shine, T shine, for thy light is for thy light is come, come, shine, come, shine, for thy light is shine, come, shine, come,

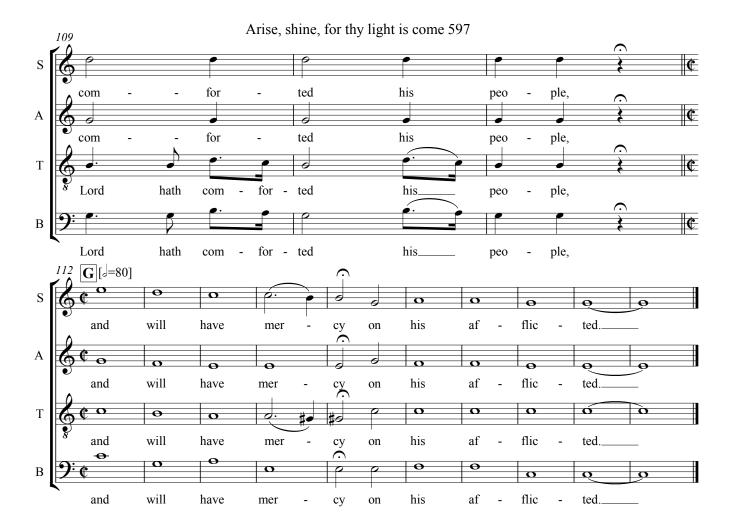
Arise, shine, for thy light is come 597











Edited from the Quayle manuscript held in the Manx National Heritage Library, Douglas. The voice parts are set out in descending order ATSB, but in the instrumental interludes the order reverts to SATB, clearly intended for melody instruments. But in bars 42-48 the accompaniment appears to be intended for keyboard. In this section alto and tenor notes are either taken out of the keyboard part or editorially added.

Bar 4 soprano notes 3-6: these are slurred in the original. There are no other slurs in the instrumental notes elsewhere, so this slur is omitted.

Bar 5 tenor and bar 8 bass: the original has these notes doubled at the lower octave.

Bar 39 tenor note 2: Bb original but possibly a mistake.

Bar 48 (rehearsal letter D to E): there is no indication of part allocation for this section. Alto, tenor and instrumental bass is the editorial choice, but the decorated tenor part could perhaps be the air, in which case soprano rendition might be chosen.

Bar 56 tenor notes 3-5: this and similar figures appear as grace notes. Bar 63 bass note 2: this note appears to have a small sharp sign added, but this would only make sense if the next note were A rather than C. Bars 95 and 98: dynamics original.

Bars 103-06 tenor: original has divided tenor, with Gs below each C. These have the effect of inverting the harmony, and have been omitted.