London Gallery Quire 644

Anon

vv.1-3 Thesaurus Musicus (second edition), 1745

Northcourt by Thomas Clark (1775–1859) An Eleventh Set of Hymn Tunes, 1820 Edited by Nicholas Markwell





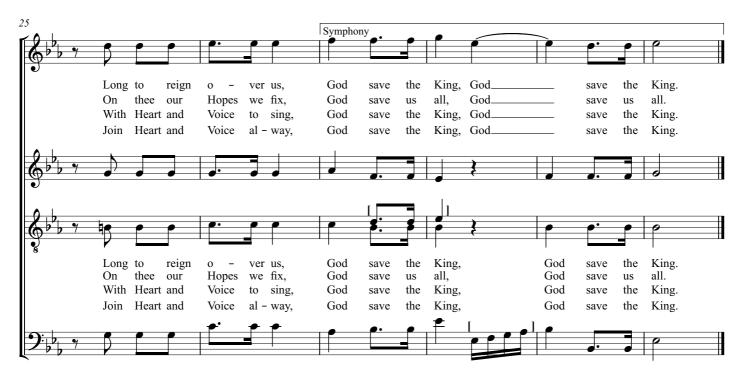
The version of the words of the first three stanzas given here is as printed in the second edition of Thesaurus Musicus, December 1745. The first edition had been compiled sometime between 1735 and 1740, but was not printed until mid-1744. The version in that edition differed from the second edition, beginning "God save our Lord the King", and contained just the first two stanzas. The third stanza was added in The Gentleman's Magazine of October 1745, and minor changes were made throughout. This is generally thought to be a pirated publication, as the second edition of Thesaurus Musicus adding the third stanza appeared just two months later. The later form of the first line "God save our gracious King" was not introduced until the proclamation of King William IV on 29th June 1830.

Dr. Francis Roads reports that the fourth stanza "is found in several Scottish 18th-century printed collections, from which it appears to have reached the Isle of Man", where it is found in the Colby manuscripts. The fifth stanza was written by Richard Brinsley Butler Sheridan on 15th May, 1800. He was present at the Drury Lane Theatre that night when an attempt was made to shoot King George III. This stanza was composed on the spot and sung from the stage that very evening.

Only one editorial change has been made for this edition : George has been changed to Charles.

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- 5. From ev'ry latent Foe,
 - And the Assassin's Blow_ God save the King. O'er him Thine Arm extend, For Britain's sake defend, Our Father, Prince and Friend, God save the King.

Thomas Clark's tune *Northcourt* was published in his *Eleventh Set of Hymn Tunes* in 1820. In this collection all the tunes were set to texts from a collection published by William Bengo' Collier in 1816—that chosen for *Northcourt* being "Glory to God on high ! let heav'n and earth reply", by James Allen in 1761.

Clark did not provide independent instrumental parts, but his figured bass does suggest that some additional notes are required. Accordingly (apart from Clark's instrumental bass in bars 9–11 and 28) additional instrumental notes have been added editorially :

Tenor: bars 9-11; Alto: bars 14 and 15; Bass: bar 16; Tenor: in bars 27 and 28.