

# W28 John Blow, *God Spake Sometime in Visions* (1685)

from GB:Ob, Tenbury MS 1008

## Symphony

Violin I <sup>G2</sup>

Violin II <sup>C1</sup>

Viola <sup>C2</sup>

Cello and Bass continuo <sup>F4</sup>

8

15

22

Musical score for measures 22-28. The score is in 3/4 time with a key signature of one sharp (F#). It consists of four staves: two treble clefs and two bass clefs. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings alternate between *p* (piano) and *f* (forte) every two measures. The first staff has a *p* marking at the start of each measure, while the other staves have *f* markings at the start of each measure.

29

Musical score for measures 29-35. The score continues in 3/4 time with a key signature of one sharp. It consists of four staves. Dynamic markings are *p* for the first two staves and *f* for the last two staves, alternating every two measures. The music continues with eighth and sixteenth note patterns.

36

Musical score for measures 36-41. The score continues in 3/4 time with a key signature of one sharp. It consists of four staves. Dynamic markings are *p* for the first two staves and *f* for the last two staves, alternating every two measures. The music continues with eighth and sixteenth note patterns.



The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is also a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

The second system of music consists of one treble clef staff with a key signature of one sharp (F#). It continues the melodic line from the previous system.

said, some- time in vi- sions and said, God spake some-time in

The third system of music consists of one treble clef staff with a key signature of one sharp (F#). It continues the melodic line.

some- time in vi- sions and said, God spake some- time in vi- sions and said, God

The fourth system of music consists of one treble clef staff with a key signature of one sharp (F#). It continues the melodic line.

vi- sions, God spake some-time in vi- sions and said, God

The fifth system of music consists of one treble clef staff with a key signature of one sharp (F#). It continues the melodic line.

spake some- time in vi- sions and said, God spake some-

The sixth system of music consists of one treble clef staff with a key signature of one sharp (F#). It continues the melodic line.

spake some- time in vi- sions and said, and said, some- time in vi- sions and

The seventh system of music consists of one bass clef staff with a key signature of one sharp (F#). It continues the bass line.

vi- sions and said, God spake some-time in vi- sions and said, God

The eighth system of music consists of one bass clef staff with a key signature of one sharp (F#). It continues the bass line.

God spake

The ninth system of music consists of one bass clef staff with a key signature of one sharp (F#). It continues the bass line.

some- time in vi- sions and said, and said, God spake some-time in

The tenth system of music consists of one bass clef staff with a key signature of one sharp (F#). It continues the bass line.

vi- sions and said, and said, I have laid help, laid help up- on

spake some- time in vi- sions and said, up- on

spake some- time in vi- sions and said,

time in vi- sions and said, and said, I have laid help up- on

said, in vi- sions and said, I have laid help, laid help up- on

spake some- time in vi- sions and said,

some- time in vi- sions and said, and said, up- on

vi- sions and said, and said, I have laid help, laid help,

one that is migh- ty, up- on one that is migh- ty, I have laid help up- on

one that is migh- ty, up- on one that is migh- ty, up- on one that is

I have laid help up- on one that is migh- ty,

one that is migh- ty, I have laid

one that is migh- ty, is migh- ty, I have laid help up- on one that is migh- ty, is

I have laid help up- on one that is migh- ty,

one that is migh- ty, I have laid help up- on one that is

I have laid help up- on one that is migh- ty, up- on one that is

6 4 #4 6 6 b5 #4 6

one that is migh- ty, is migh- ty, is migh- ty, I have laid

migh- ty, is migh- ty, is migh- ty, I

I have laid help up- on one that is migh- ty,

help up- on one that is migh- ty, is migh- ty, up- on one that is

migh- ty, I have laid help up- on one that is migh- ty

I have laid help up- on one that is migh- ty, I have laid help up- on

migh- ty, up- on one that is migh- ty,

migh- ty, I have laid help up- on one that is migh- ty, I have laid

7 (6) 6 4 #3 #4 6

help up- on one that is migh-ty, is migh-ty, that is migh-

have laid help up- on one that is migh-ty, is migh- ty, that is migh-

I have laid help up- on one that is migh- ty, is migh-

migh- ty, is migh- ty, is migh- ty, I have laid help up- on

have laid help up- on one that is migh- ty, is migh- ty, I have laid

one that is migh- ty, is migh- ty, that is migh-

I have laid help up- on one that is migh- ty, is migh- ty,

help up- on one that is migh- ty, is migh- ty, is migh-

b5 4 3 7 6 7 5 b5



ty, I have laid help up- on one that is migh-ty, that is migh-ty, that is migh- ty.

ty, I have laid help up- on one, up- on one that is migh-

ty, I have laid help up- on one that is migh- ty, is migh- ty, is migh-

one, up- on one that is migh- ty, is migh- ty, is migh-

help up- on one that is migh- ty, is migh- ty, is migh- ty, is migh-

ty, I have laid help up- on one that is migh- ty, is migh-

I have laid help up- on one that is migh- ty, is migh- ty, is migh-

ty, I have laid help up- on one that is migh- ty, is migh-

b5 4 3 7 6 7 6 7

92

Violin I

Violin II

Viola

Cello and B.C.

99

Treble I

Treble II

Alto I

Alto II

Tenor

Bass I

Bass II

Bass III

Cello and B.C.

I have found Da- vid, found Da- vid my ser- vant,

I have found Da- vid, found Da- vid my ser- vant,

with my ho- ly oil have I a-

with my ho- ly oil have I a-

I have found Da- vid, found Da- vid my ser- vant,

with my ho- ly oil have I a-

I have found Da-vid my ser- vant,  
 I have found Da-vid my ser- vant,  
 noin- ted him, have I a- noin- ted him, with my ho- ly  
 noin- ted him, have I a- noin- ted him, with my ho- ly  
 I have found Da-vid my ser- vant,  
 noin- ted him, have I a- noin- ted him, with my ho- ly

oil have I, have I a- noin- ted him, I have found Da- vid my  
 I have found Da- vid my ser- vant, found Da- vid my  
 oil have I a- noin- ted him I have found Da- vid my ser- vant, found Da- vid my  
 have found  
 I have found Da- vid my ser- vant,  
 oil have I, have I a- noin- ted him, I have found Da- vid my

b5 b5 4 3 b5  
6

5  
6

ser- vant, with my ho- ly oil have I a- noin- ted him, have I a- noin- ted

ser- vant, with my ho- ly oil have I a- noin- ted him, have I a- noin- ted

ser- vant, with my ho- ly oil have I a- noin- ted him, have I a- noin- ted

Da- vid my ser- vant with my ho- ly oil have I a- noin- ted him, have I a- noin- ted

ser- vant with my ho- ly oil have I a- noin- ted him, have I a- noin- ted

6 #3 7 6 6 7 6

b5 b5 b5



and my arm, my arm shall streng- then him,

and my arm, my arm shall streng- then him,

and my arm,

and my arm, my arm shall streng- then him,

hold him fast, my hand shall hold him fast, and my arm,

fast, shall hold him fast, my hand shall hold him

shall streng- then him, my arm shall streng- then him,

my arm shall streng- then him, and my

my arm shall streng- then him,

my arm shall streng- then him, my

fast, shall hold him fast and my arm shall streng- then him,

and my arm shall streng- then him,

arm, and my arm shall streng- then him,

my hand shall hold him fast, shall hold him fast and my arm shall

my hand shall hold him fast and my arm shall

my hand shall hold him fast and my arm shall

my hand shall hold him fast, shall hold him fast and my arm shall

hand shall hold him fast and my arm, my arm shall strengthen him, shall

my hand shall hold him fast and my arm,

my hand shall hold him fast, shall

my hand shall hold him fast, shall hold him fast, and my



streng- then him, my hand shall hold him fast and my arm shall

streng- then him, my hand shall hold him fast and my arm, my arm shall

streng- then him, my hand shall hold him fast and my arm, my arm shall

streng- then him, and my arm, my arm shall

streng- then him, my hand shall hold him fast and my arm shall

my hand shall hold him fast and my arm,

hold him fast, my hand shall hold him fast and my arm, my arm shall

arm shall streng- then him, my hand shall hold him fast and my arm shall

streng- then him, and my arm shall streng- then

streng- then him, hand shall hold him fast and my arm shall streng- then

streng- then him, and my arm, my arm shall streng- then

streng- then him, and my arm shall streng- then

streng- then him, my hand shall hold him fast and my arm shall streng- then

my hand shall hold him fast, shall hold him fast and my arm shall streng- then

streng- then him, and my arm, my arm shall streng- then

streng- then him, and my arm, my arm shall streng- then

him. The e- ne- my shall not be a- ble to do him

him. The e- ne- my shall not be a- ble to do him

him. The e- ne- my shall not be a- ble to do him vi- o- lence,

him. The e- ne- my shall not be a- ble to do him vi- o- lence,

him. The e- ne- my shall not be a- ble to do him

him. The e- ne- my shall not be a- ble to do him vi- o- lence,

him. The e- ne- my shall not be a- ble to do him

him. The e- ne- my shall not be a- ble to do him vi- o- lence,



the son of wick- ed- ness, of wick- ed- ness shall not hurt him.

the son of wick- ed- ness shall not hurt him.

wick- ed- ness shall not hurt him, shall not hurt him.

wick- ed- ness, the son of wick- ed- ness shall not hurt him.

wick- ed- ness, shall not hurt him, shall not hurt him.

not hurt him, shall not hurt him.

the son of wick- ed- ness shall not hurt him.

wick- ed- ness, of wick- ed- ness shall not hurt him.

#4 7 6 5

162

Violin I

Violin II

Alto

Tenor

Bass

Cello and B.C.

I will smite down his foes before his face

I will smite down his foes before his face

I will smite down, smite down his foes before his face

168

and plague them that hate him, plague them that

and plague them that hate him, plague them that

and plague them that hate him, and plague them that

174

hate him,

hate him,

hate him,

180

I will smite down his foes be- fore his face

I will smite down his foes be- fore his face

I will smite down, smite down his foes be- fore his face

4 2 #4 2 6 7 6 5

186

and plague them that hate him, and plague them that hate him, and plague them that hate him, and plague them that hate him, and plague them that hate him, and plague them that

193

hate him. hate him. hate him.

4  
2

4  
2



200

Violin I

Violin II

Viola

Treble I

But my faith-ful- ness and my mer-cy, my faith- ful- ness and my mer- cy shall be with

Treble II

But my faith-ful- ness and my mer-cy, my faith- ful- ness and my mer- cy, my

Alto I

But my faith-ful- ness and my mer- cy shall be with him,

Alto II

But my faith- ful- ness and my mer- cy, my faith- ful- ness and my mer- cy, my

Tenor

But my faith-ful- ness and my mer-cy, my mer- cy, my faith- ful- ness and my

Bass I

But my faith-ful- ness and my mer-cy, my faith- ful- ness and mer- cy shall be with

Bass II

But my faith-ful- ness and my mer-cy, my faith- ful- ness and mer- cy

Bass III

But my faith-ful- ness and my mer-cy, my faith- ful- ness and my mer- cy shall be with

Cello and B.C.

6 5 6 5 7 6 7 6  
4 3

him, shall be with him,

mer- cy shall be with him,

shall be with him,

mer- cy shall be with him,

mer- cy, shall be with him,

him, shall be with him,

shall be with him,

him, shall be with him,

b5 b3 6 4/2 #4/2 7

Musical notation for the first system, including treble and bass staves with a key signature of one sharp and a common time signature.

And in my name shall his horn, shall his horn be ex- al- ted,

And in my name shall his horn, shall his horn be ex- al- ted,

and in my name shall his

and in my name shall his

And in my name shall his horn, his horn be ex- al- ted,

and in my name

and in my

And in my name shall his horn, shall his horn be ex- al- ted,

And in my name shall his horn, shall his horn be ex- al- ted,

6 5

6 5  
4 3

6 5  
4 3

and in my name shall his horn be ex- al- ted,

and in my name

horn be ex- al- ted, ex- al- ted, and in my name shall his

horn be ex- al- ted, ex- al- ted,

and in my name shall his

shall his horn be ex- al- ted, shall his horn be ex- al- ted, ex-

name shall his horn be ex- al- ted, ex- al- ted, ex- al- ted

and in my name shall his horn be ex- al- ted, ex-

7 7 7 6 7 6

First system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

Second system of musical notation, including lyrics and figured bass notation.

and in my name shall his horn be ex- al- ted, ex-  
 shall his horn be ex- al- ted, and in my  
 horn be ex- al- ted, in my name shall his horn  
 and in my name shall his horn be ex- al- ted,  
 horn be ex- al- ted, and in my name shall his horn be ex-  
 al- ted, ex- al- ted,  
 and in my name shall his horn be ex- al- ted, ex- al- ted,  
 al- ted, ex- al- ted, and in my name shall his

b5 7 b5 7 7

First system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

Second system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

al- ted, shall his horn be ex- al- ted, and in my

Third system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

name shall his horn be ex- al- ted, and in my name shall his horn be ex-

Fourth system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

be ex- al- ted, and in my name

Fifth system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

shall his horn be ex- al- ted,

Sixth system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

al- ted, and in my name shall his horn be ex- al- ted,

Seventh system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

and in my name shall his horn be ex- al- ted, ex- al- ted,

Eighth system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

and in my name shall his

Ninth system of musical notation, including treble and bass staves with a key signature of one sharp (F#).

horn be ex- al- ted, be ex- al- ted,

Tenth system of musical notation, including a bass staff with a key signature of one sharp (F#).

7 7 <sup>b</sup>6/5 6/5 <sup>b</sup>6/5 <sup>b</sup>6/5

Piano accompaniment for the first system, measures 226-228. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the bass and more melodic lines in the treble.

Vocal line for the first system, measures 226-228. It is a single treble clef staff with a melodic line that spans across the measures.

name shall his horn, shall his horn be ex- al- ted.

Vocal line for the second system, measures 229-231. It continues the melodic line from the first system.

al- ted, shall his horn be ex- al- ted.

Vocal line for the third system, measures 232-234. It continues the melodic line.

shall his horn be ex- al- ted, be ex- al- ted.

Vocal line for the fourth system, measures 235-237. It continues the melodic line.

and in my name shall his horn be ex- al- ted.

Vocal line for the fifth system, measures 238-240. It continues the melodic line.

and in my name shall his horn be ex- al- ted, ex- al- ted.

Vocal line for the sixth system, measures 241-243. It continues the melodic line.

and in my name shall his horn be ex- al- ted, be ex- al- ted.

Vocal line for the seventh system, measures 244-246. It continues the melodic line.

horn be ex- al- ted, shall his horn be ex- al- ted.

Vocal line for the eighth system, measures 247-249. It continues the melodic line.

and in my name shall his horn be ex- al- ted.

Vocal line for the ninth system, measures 250-252. It continues the melodic line.

b5 9 8 9 7

229

Treble I  
I will set his do- min- ion, will set his do- min- ion al- so in the sea,

Treble II  
I will set his do- min- ion, will set his do- min- ion al- so in the sea,

Alto I  
and his

Alto II  
I will set his do- min- ion, will set his do- min- ion al- so in the sea,

Tenor  
and his

Bass I

Bass II  
and his

Bass III

Cello and B.C.

236

and his right hand in the floods. #6

and his right hand in the floods.

right hand in the floods. He shall cry

He shall

right hand in the floods.

and his right hand in the floods.

right hand in the floods. He shall



He shall cry un-to me, Thou art my  
 He shall cry un-to me, Thou art my  
 un-to me, Thou art my fa-ther, my God, and my strong sal-  
 cry un-to me, Thou art my fa-ther,  
 He shall cry un-to me, Thou art my  
 cry, shall cry un-to me, Thou art my fa-ther,

fa-ther, my God, and my strong sal-va-tion.  
 fa-ther, my God, and my strong sal-va-tion.  
 va-tion, my God, and my strong sal-va-tion.  
 And I will make him, will make him my first-  
 fa-ther, my God, and my strong sal-va-tion. And I will make him, will make him my first-  
 And I will make him, will make him my first-



272

Violin I

Violin II

Viola

Treble I

earth.

Treble II

earth.

Alto I

earth.

Alto II

earth.

Tenor

earth.

Bass I

earth.

Bass II

earth.

Bass III

earth.

Cello and B.C.

279

Violin I

Violin II

Viola

Cello and B.C.

286

295

Violin I

Violin II

Viola

Treble I

Treble II

Alto I

Alto II

Tenor

Bass I

Bass II

Bass III

Cello and B.C.

and my

and my

My mer-cy will I keep for him for e- ver, for e-ver- more,

and my

My mer-cy will I keep, will I keep for him for e- ver- more,

My mer-cy will I keep for him for e- ver- more,

302

cov'-nant shall stand, stand fast with him for e- ver.

cov'-nant shall stand, stand fast with him for e- ver.

cov'-nant shall stand, stand fast with him for e- ver.

cov'-nant shall stand, stand fast with him for e- ver.

and my cov'- nant shall stand, stand fast with him, ver, for e- ver.

310

ver, my cov'- nant shall stand fast with him.

ver, my cov'- nant shall stand fast with him

His seed al- so will I make to en- dure, will I make to en-

ver, my cov'- nant shall stand fast with him.

more His seed al- so will I make to en- dure, will I make to en-

His seed al- so will I make to en- dure, will I make to en-

His seed al- so will I make to en- dure, will I make to en-

my cov'- nant shall stand fast with him.

319

dure for e- ver, and his throne as the  
 dure for e- ver, and his throne as the  
 dure for e- ver, and his throne as the  
 dure for e- ver, and his throne as the  
 dure for e- ver, and his throne as the  
 dure for e- ver, and his throne as the

326

days of heav'n, and his throne as the days of heav'n, his throne as the days of  
 days of heav'n, his throne as the days of heav'n, as the days of  
 days of heav'n, and his throne as the days of heav'n, as the days of  
 days of heav'n, his throne as the days of heav'n, the days of  
 days of heav'n, his throne as the days of heav'n, as the days of  
 days of heav'n, and his throne as the days of heav'n, as the days of

333

heav'n.

heav'n.

heav'n.

heav'n.

heav'n.

heav'n.

Piano introduction for measures 340-344. The music is in G major (one sharp) and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Vocal staves for measures 340-344. The lyrics are: A-men, al-le-lu-jah, al-le-  
 A-men, al-le-lu-jah, al-le-  
 A-men, al-le-lu-jah, al-le-  
 A-men, al-le-lu-jah, al-le-  
 A-men, al-le-lu-jah, al-le-lu-jah, al-le-

Bass line for measures 340-344. The lyrics are: A-men, al-le-lu-jah, al-le-  
 A-men, al-le-



Musical notation for the first system, including treble and bass staves with a key signature of one sharp (F#).

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, a- men, A- men, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, a- men, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, a- men, al- le- lu- jah, al- le- lu- jah, al- le-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-

lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-

a- men, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-

lu- jah, a-

a- men, al- le- lu- jah, al- le- lu- jah,

lu- jah, A- men, al- le- lu- jah, al- le- lu- jah, al- le- lu-



men, al- le- lu- jah, al- le- lu- jah,

al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah,

men, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

men, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le-

al- le- lu- jah, al- le-

a- men, al- le- lu- jah, al- le- lu- jah,

men, al- le- lu- jah, al- le- lu- jah,

al- le- lu- jah, al- le- lu- jah, a-

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is also a treble clef with the same key signature. The bottom staff is a bass clef with the same key signature. The music features a piano accompaniment with various rhythmic patterns and melodic lines.

The second system features a vocal line in a treble clef with a key signature of one sharp. The lyrics are: "al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The third system features a vocal line in a treble clef with a key signature of one sharp. The lyrics are: "al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The fourth system features a vocal line in a treble clef with a key signature of one sharp. The lyrics are: "lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The fifth system features a vocal line in a treble clef with a key signature of one sharp. The lyrics are: "lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The sixth system features a vocal line in a treble clef with a key signature of one sharp. The lyrics are: "lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The seventh system features a vocal line in a bass clef with a key signature of one sharp. The lyrics are: "a- men, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The eighth system features a vocal line in a bass clef with a key signature of one sharp. The lyrics are: "a- men, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The ninth system features a vocal line in a bass clef with a key signature of one sharp. The lyrics are: "men, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

The tenth system features a vocal line in a bass clef with a key signature of one sharp. The lyrics are: "men, al- le- lu- jah, al- le- lu- jah, al- le- lu- jah, al- le- lu-".

