379
N81
NO.5032

AN EDITION OF VERSE AND SOLO ANTHEMS BY WILLIAM BOYCE

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Terry L. Fansler, B. M.
Denton, Texas

August, 1975

Fansler, Terry L., An Edition of Verse and Solo Anthems by William Boyce, Master of Music (Musicology), August, 1975, 48 pp. text, 156 pp. music, 11 pp. diagrams with accompanying text, bibliography.

The English musician William Boyce was known as an organist for the cathedral as well as the Chapel Royal, a composer of both secular and sacred music, a director of large choral festivals, and the editor of Cathedral Music, the finest eighteenth-century edition of English Church music.

Among Boyce's compositions for the church are many examples of verse and solo anthems. Part II of this thesis consists of an edition of one verse and three solo anthems selected from British Museum manuscript Additional 40497, transcribed into modern notation, and provided with a realization for organ continuo.

Material prefatory to the edition itself, including a biography, a history of the verse and solo anthem from the English Reformation to the middle of the eighteenth century, a discussion of the characteristics of Boyce's verse and solo anthems, and editorial notes constitute Part I.

PREFACE

The towering genius of George Frederick Handel casts a shadow over the achievements of all English composers writing in the eighteenth century. However, this should not dim the appreciation of William Boyce, a contemporary English musician who, by means of his talent and influence, earned a niche in musical history as a prime composer of the land.

Lacking the external virtuoso characteristics of the mature Baroque, Boyce's church music is distinctly unlike that of his contemporaries. Boyce appeared concerned with a direct setting of text, resulting in a sincere, simple musical composition.

It is hoped that the present edition of verse and solo anthems will aid in bringing to light a musical figure long overlooked and provide useful, relevant music for the twentieth-century church.

TABLE OF CONTENTS

PART I

		Page
PREFACE		iv
Chapter		
I.	WILLIAM BOYCE	1
II.	THE DEVELOPMENT OF THE VERSE AND SOLO ANTHEM FROM THE REFORMATION TO THE MIDDLE OF THE EIGHTEENTH CENTURY.	12
III.	THE VERSE AND SOLO ANTHEMS OF BOYCE	31
IV.	EDITORIAL COMMENTS	41
APPENDIX.		49
BIBLIOGRAPHY.		60

PART II

TABLE OF CONTENTS		ii
THE EDITION		1

CHAPTER I

WILLIAM BOYCE

Any serious study of the history and development of eighteenth-century English music should encounter William Boyce (1711-1779). Not only was he an important influence upon the stylistic development of music in his own time, but he was also a leader in the preservation of church music from the sixteenth and seventeenth centuries. Besides being a composer for both the theater and cathedral, he was further distinguished as an organist, conductor, theorist, teacher, and music editor. Inasmuch as he received numerous honors and achievements, it is no wonder that he was considered one of the finest musicians of his day. Yet, for all his public accomplishments, much of his personal life ironically remains a mystery.[1]

The exact date of Boyce's birth is unknown. For almost two centuries now, the year 1710 has been advanced by most scholars and is calculated by subtracting the age inscribed

---

[1]Material for this biographical entry was derived mainly from a comparison of the following sources: Charles L. Cudworth, "Boyce, William," Die Musik in Geschichte und Gegenwart; allgemeine Enzyklopädie der Musik, Vol. XV (Kassel, 1973); Donovan Dawe, "New Light on William Boyce," The Musical Times, CIX (September, 1968), 802-807; Sir John Hawkins, "Memoirs of Dr. Boyce," reprinted in Vol. IV of Boyce's Services and Anthems, edited by Vincent Novello (London, c. 1849), pp. i-vii; and Harold Watkins Shaw, "Boyce, William," Grove's Dictionary of Music and Musicians, 5th ed., Vol. I (New York, 1954).

on his tombstone, 69, from the year in which he died, 1779. Occasionally the date of his death, February 7, has been given as a birthdate; however, the probability of this date being accurate is highly unlikely.

Investigators do agree that he was the son of John Boyce, a cabinet maker and later supervisor for the Joiners' Company of London. Despite the absence of supportive documents, most biographical entries give his place of birth as Joiners'Hall, the residence of the Boyce family during the time in which John was supervisor. As recently as 1968, the release of certain records previously maintained by the Joiners'Company enabled Donovan Dawe to trace the place of birth to a parish not far from Joiners'Hall where the long-sought baptismal records of a William Boyce were found. From these records the date of birth can now be established in early September, 1711.[2]

At an early age, the exact time unknown, Boyce began to show musical talent and was enrolled in the chorister school of Charles King, who was then Master of the Children at St. Paul's Cathedral in London. When sufficient improvement had been made, Boyce was admitted to the Cathedral choir, remaining until his voice began to change. At that time he was dismissed, and instead began the study of the organ under the direction of Maurice Greene, the Cathedral organist. Even

---

[2]Dawe, "New Light on William Boyce," pp. 803-804.

as a young man Boyce viewed music as a science. As a result, he was naturally interested in music theory. Since Greene apparently was unable to satisfy him in this discipline, Boyce attended lectures by the noted theorist, Johann Christopher Pepusch, who also first exposed Boyce to the great English composers of the past.

Boyce's success as an organist fluctuated throughout his lifetime. In 1734 upon completion of his apprenticeship to Greene, he applied for the vacant organist position at St. Michael's Cathedral, Cornhill. Although not awarded the post, he did, in the same year, assume the position of organist at Oxford Chapel. Remaining there until 1736, he resigned to now accept the once again vacant position at St. Michael's. In 1749 Boyce added the organist position at All Hallows Cathedral of the united great and less parishes to his responsibilities at St. Michael's. This move proved to be unsuccessful, for it was recorded in the All Hallows vestry records of 1758 that his salary was to be reduced, and in the records of 1764, it was ". . . unanimously Agreed to that Dr. Boyce Organist of the United Parish be Dismissed."[3] It is interesting to note that many biographical entries neither mention his dismissal, nor do they agree upon the date of his departure, for there are dates ranging from 1758[4] to 1769.[5] Based on the vestry records, it is safe

---

[3]Ibid., p. 807. [4]Hawkins, "Memoirs of Dr. Boyce," p. iv.

[5]John S. Bumpus, A History of English Cathedral Music 1549-1889, II (London, 1908), 270.

to say he did not leave before 1764. He remained at St. Michael's until 1768, whereupon he resigned, the result of a letter sent to him by the churchwardens saying that his performance on the organ ". . . did not give that Satisfaction to the Parish which they had a Right to expect. . . ."[6]

One can only speculate as to the cause of these failures. However, two reasons stand out as possibilities. First, this time period, as will be seen more clearly later, was a busy one in Boyce's career. He was in the process of serving two royal appointments, directing two annual choral festivals, and beginning the edition of a three-volume anthology of church music. Thus, he may have simply been too active to adequately perform his organist duties. On the other hand, he was suffering from increased deafness which had begun early in his life, and this worsening ailment may have become too much of a handicap for him to satisfactorily perform on the organ.

Even after relinquishing the two cathedral positions, his career as an organist continued, for in 1758 Boyce had received an appointment to the Chapel Royal as organist. Royal appointments normally lasted until the death of the individual, and this was true in the case of Boyce.

It was during his apprenticeship to Maurice Greene that Boyce began a second career as a composer. His first major compositions were works for the theater, a popular medium

---

[6]Dawe, "New Light on William Boyce," p. 807.

in the eighteenth century. These first works included a musical setting of the masque, Peleus and Thetis, and the oratorio, David's Lamentation Over Saul and Jonathan, both composed c. 1734.

Two years later in 1736, Boyce broadened his compositional career to include church music, for in that year he was appointed a composer to the Chapel Royal. His duties were to provide service music, including anthems. He retained this position until his death. Thus, all other composing after 1736 was done in addition to his duties at the Chapel Royal.

In 1743 he composed a serenata, Solomon, and in 1747 he set to music 12 sonatas for two violins. Shortly after the sonatas were completed, he began the publication of a collection of songs and cantatas he had previously set to music and entitled this collection Lyra Britannica.

In 1749 Boyce received the doctorate in music from the University of Cambridge. An anthem which he had been commissioned to write for the installation of the new chancellor at Cambridge served as his "dissertation" for the degree. In this same year he set to music a drama, The Chaplet, and followed it in 1752 with another drama, The Shepherd's Lottery.

In 1755 upon the death of his master, Maurice Greene, Boyce assumed Greene's position as director of the King's private orchestra. Using this ensemble, he composed annual

New Year and Birthday odes for the King. He held this appointment, like his other royal appointments, until his death.

The latter part of Boyce's life was spent more in publication of his previously composed works than in new compositions. In 1760 he published the first collection of his overtures,which was favorably received by the public. However, by 1770,when he published a second collection, the influence of newer styles coming from the Mannheim school caused such a poor reception of his pieces that he ceased all further publication of his works.

Twice during Boyce's career he was appointed conductor of large choral groups. First, in 1737 he assumed the position of conductor for the "Three Choirs Festival", which was an annual choral gathering for the choirs of Gloucester, Hereford, and Worcester, formed for the purpose of improving service music. In 1755 he assumed Maurice Greene's duties as conductor of the "Annual Festival of the Sons of the Clergy," which met at St. Paul's Cathedral.

Although he was known as a conductor, his influence upon the development of that skill has been exaggerated. In a lecture delivered in London in 1827, Samuel Wesley said:

> I remember that in the time of Dr. Boyce it was customary to mark the measure to the orchestra with a roll of parchment, or paper, in hand, and this usage is yet continued at St. Paul's Cathedral at the musical performances for the Sons of the Clergy.[7]

---

[7]Lecture by Samuel Wesley, cited in Ralph Vaughan Williams, "Conducting," Grove's Dictionary of Music and Musicians, 3rd ed., Vol. I (New York, 1938).

Citing the article in Grove's containing the above quotation as his source, Edmund Fellowes made the following statements:

> His [Boyce's] appointment as Conductor of the Three Choirs Festival . . . in 1737 is especially interesting from a historical point of view, because this is a very early date in the history of "conducting." It was customary at that date to direct opera performances sitting at the harpsichord. But it is recorded of Boyce that it was his custom "to mark the measure to the orchestra with a roll of parchment or paper in hand." He was thus one of the first conductors to adopt the modern method of conducting with the equivalent of a "baton."[8]

Even though Fellowes' statements have been unchallenged, it is apparent that, in the attempt to credit Boyce with such a noble achievement, he misconstrued the evidence. First, the accomplishment is discussed in terms of the wrong time period in Boyce's career. Fellowes credited Boyce with this accomplishment in connection with the "Three Choirs Festival," for which Boyce assumed the leadership in 1737. However, Wesley was talking in terms of the "Annual Festival of the Sons of the Clergy." Therefore, the time period in consideration must be moved from c. 1737 to at least 1755, when Boyce first began to conduct the latter festival. Secondly, the use of this manner of conducting was not as unique as Fellowes implied. While it is true that the common practice was to direct opera performances from the harpsichord, it was just as common throughout the eighteenth century to

---

[8]Edmund H. Fellowes, English Cathedral Music from Edward VI to Edward VII, 3rd ed. (London, 1946), p. 183.

direct large choral ensembles with a roll of paper, due to the time-keeping problems created by the size of the groups.[9] Thirdly, by altering Wesley's statement ". . . in the time of Dr. Boyce it was customary . . ." to ". . . it was his [Boyce's] custom . . .," the implication is made that Boyce certainly was the principal, if not the original user of this method. However, when he inherited the Sons of Clergy Festival from Greene in 1755, he also inherited the method of conducting from Greene.[10] Furthermore, the idea of beating time with a roll of paper was known as far back as the fifteenth century.[11] Despite the many honors due Boyce, it is misleading to credit him with this one.

By c. 1750 the cathedral music of the past two centuries was well on its way to becoming obsolete, due to the multiplicity of incorrect manuscript copies and the carelessness of transcribers. Dr. John Alcock, a respected church musician in London, was so disturbed by this that in 1752 he announced his intentions to remedy the situation by progressively publishing a modern, correct edition of selected services from the sixteenth and seventeenth centuries. Upon hearing of Alcock's intention, Maurice Greene announced a similar project, and Alcock subsequently conceded all of his

---

[9]Adam Carse, The Orchestra in the XVIIIth Century (New York, 1940), p. 88.

[10]Hawkins, "Memoirs of Dr. Boyce," p. iv.

[11]Vaughan Williams, "Conducting."

manuscripts to Greene. Just how much work Greene did on the collection is unknown. All that is for certain is that Greene, shortly before his death, willed the work to Boyce for completion. Boyce worked on the project for five years before publishing the first volume in 1760, then following it with two other volumes published in 1768 and 1773, all under the title, Cathedral Music.[12]

The importance of Cathedral Music to the preservation of English church music cannot be overemphasized, for no collections of cathedral repertoire had been made since John Barnard's 1641 collection, entitled The First Book of Select Church Musick. Barnard's compilation was hardly in use by the time of the Civil War (1642-46), when Puritan ideology allowed the destruction of the anthology. Boyce himself declared that in no cathedral in England was he able to find a complete set of the Barnard collection.[13] Although the reception of Cathedral Music hardly paid for the cost of printing, the edition is considered the greatest achievement of the period and determined the repertory of cathedral choirs for the next century and a half.

Upon examining the collection, one should immediately notice the absence of any music by Greene or Boyce. In the preface to the third volume, Boyce declared that he would

---

[12]A detailed history of Cathedral Music can be found in H. Diack Johnstone, "The Genesis of Boyce's 'Cathedral Music'," Music and Letters, LVI (January, 1975), 26-40.

[13]Bumpus, A History of English Cathedral Music 1549-1889, I, 261.

have included works by Dr. Greene had he not been bound by Greene's last will and testament not to do so. Whether Boyce was following the example of his master, or whether he was influenced by the poor reception of his second collection of overtures published in 1770 is unknown, but he did not include any of his own compositions in the collection. However, two volumes of his music were published shortly after his death in the years 1780 and 1790.

Cathedral Music was by no means Boyce's only edition. He revived older works by adding modern orchestral accompaniments to them, as in the case of Henry Purcell's "Te Deum and Jubilate," as well as extracting pieces from larger works, especially those by Handel, and making them practical for daily services by scaling them down for performance without instruments. While Edmund Fellowes credited Theodore Aylward (1730-1801) with introducing the scaled-down Handelian works to cathedral choirs upon the latter's appointment to St. George's Chapel,[14] Elwyn Wienandt and Robert Young point out that Aylward was not appointed to St. George's until nine years after Boyce's death.[15] It would therefore appear that Boyce deserved the credit for this custom.

In spite of his importance Boyce was a humble individual. Sir John Hawkins, a long-time friend of Boyce, wrote of him: "He possessed a great degree of that modesty peculiar

---

[14]Fellowes, English Cathedral Music, p. 200.

[15]Elwyn A. Wienandt and Robert H. Young, The Anthem in England and America (New York, 1970), p. 105.

to real artists, arising from a comparison of their works with their ideas, and the inferiority of the former to the latter, that rendered him ever indifferent to applause and even commendation."[16] The Reverend Charles Wesley best summed up the feelings of Boyce's contemporaries in a letter in which he wrote: ". . . a more modest man than Dr. Boyce I have never known. I never heard him speak a vain or an ill-natured word, either to exalt himself or depreciate another."[17]

---

[16]Hawkins, "Memoirs of Dr. Boyce," p. vii.

[17]Letter by Charles Wesley, cited in Bumpus, A History of English Cathedral Music 1549-1889, II, 279.

CHAPTER II

THE DEVELOPMENT OF THE VERSE AND SOLO ANTHEM FROM THE REFORMATION TO THE MIDDLE OF THE EIGHTEENTH CENTURY

The only portion of the Anglican liturgy in which the congregation does not participate[1] is the anthem, a musical composition in English based on an unprescribed religious text. Though the anthem officially came into being with the establishment of the English service in 1549, no written instructions for its inclusion in the liturgy can be found before the 1662 revision of the Book of Common Prayer. In this revision an inscription following the third collect reads: "In Quires and Places where they sing, here followeth the Anthem."[2] Actually, the inscription sheds little light because the choir sang throughout the service. Fortunately, however, James Clifford, an official at St. Paul's Cathedral, London, published a collection of services and anthems in 1664 in which he briefly outlined a typical service in his day. According to his outline, an anthem followed the third collect as well as the sermon in both the morning and evening services. The latter

---

[1]Kenneth R. Long, The Music of the English Church (New York, 1971), p. 38.

[2]The Book of Common Prayer . . . According to the Use of the Church of England (London, 1926), p. 50.

anthem further served as the conclusion to each service.[3] Because the service has changed little since c. 1650,[4] it is probable that the anthem still occupied similar liturgical positions during the time of William Boyce. With its inception in 1549 the anthem became an integral part of the English liturgy, remaining so to the middle of the eighteenth century. This period saw numerous social and political changes in England, and it is in this context that the anthem may properly be viewed.

While the reformation of the Roman Church (c. 1520-c. 1660) was a religious movement in most countries, it began as a political maneuver in England. The reform spirit was certainly alive in England, but the formal break from Catholicism came about with the refusal of Rome to grant Henry VIII a divorce. The principle of reform, then, was merely used as the outward basis for declaring England's independence from Rome. In 1534, subsequent to the formal break, Henry renamed the church and set himself up as supreme head.

Henry was no reformer; instead he was a devout Catholic who had no desire to alter Catholic doctrine or procedure. He did tolerate some change although he was probably pressured

---

[3]James Clifford, cited in Edmund H. Fellowes, English Cathedral Music from Edward VI to Edward VII, 3rd ed. (London, 1946), p. 34.

[4]Christopher Dearnley, English Church Music 1650-1750 in Royal Chapel, Cathedral and Parish Church (London, 1970), p. 96.

by the spirit of the reform into doing so. Most notably, an English version of the Bible was allowed to be used in the churches, and as a result parts of the liturgy began to be taught in English.

In the Protestant attempt to make worship more relevant, music also came under scrutiny. One of the early leaders in musical reform was the Archbishop of Canterbury, Thomas Cranmer. In a letter to Henry dated October 7, 1544, Cranmer related his feelings concerning the type of music needed to ". . . much excitate and stir the hearts of all men unto devotion and godliness. . . ." Cranmer felt that the right type of music ". . . would not be full of notes, but, as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly. . . ."[5] Although, as Peter Le Huray points out, Cranmer was talking about congregational as opposed to choral music, the idea was soon to invade the polyphonic choral style.[6]

The efforts of Cranmer and other reformers came to fruition in 1549, when an English liturgy was ordered established by Henry's successor, Edward VI. With the arrival of the first English Liturgy, there came a need for accompanying English music.

---

[5]Thomas Cranmer, cited in Oliver Strunk, editor, Source Readings in Music History (New York, 1950), p. 351.

[6]Peter Le Huray, Music and the Reformation in England 1549-1660 (London, 1967), p. 6.

The roots of the new anthem were embedded in the Latin motet. Though the formal structure of the two pieces was similar, the function within their respective services was very different. Conceptually, the anthem was designed for use in the liturgy as an optional piece of music. Since the text, being unprescribed in the Book of Common Prayer, served no liturgical function, the anthem could be completely omitted from the service with no consequence. On the other hand, texts for the motet were largely governed by liturgical function, and as a result motets were more obligatory to certain sections of the Mass.[7]

Initially, the only structural difference between the motet and the anthem was language; therefore an "anthem" could correctly be called an "English motet." Greater differences did, however, quickly arise as a result of the reform effort to simplify the liturgy. In Latin motets one word or even syllable was set to several notes. Music, then, became merely extended vocalizations and words were simply ". . . pegs on which to hang the music."[8] With the adoption of the English Liturgy, text quickly became more important than music. In fact, this emphasis on text over music was so important to the reformers that a royal injunction, handed down in 1548, instructed that all music for the liturgy be composed in Cranmer's "for every syllable a note" style,

---

[7]Elwyn A. Wienandt and Robert H. Young, The Anthem in England and America (New York, 1970), p. 4.

[8]Long, The Music of the English Church, p. 50.

and that the compositions be only in English and only about "our Lord."[9] This is not to say that the composition in England of polyphonic Latin motets ceased. They were still composed, but not for the new service.

Just when the English liturgy was stabilizing, Catholicism was re-established under the reign of Mary Tudor (1553-1558). However, Protestantism permanently replaced Catholicism with the accession of Elizabeth I in 1558.

It was during Elizabeth's rule that English church music began to adopt distinct characteristics. Compositions with both stylistic and formal changes appeared,apparently because the Queen allowed composers to have a great deal of creative freedom. Liturgically, two types of musical services, the "great" and "short," were being composed. They differed not in content, but in text setting. The older melismatic setting of Latin compositions continued to be used in the "great" services, though now in English, while Cranmer's new syllabic style was incorporated in both "short" services and anthems. During this early time formal structure began to change with the addition of verses for solo voices in the "short" services and anthems. The result was the beginning of the "verse" service and anthem.

Two points should be noted concerning the relationship of the verse form to its predecessors. First, the verse form was not the initial use of the solo voice in choral music.

---

[9]Le Huray, Music and the Reformation in England 1549-1660, p. 9.

There are early examples of the verse form which include the responsorial psalmody of Gregorian Chant, polyphonic sequences, polyphonic carols, and polyphonic antiphons.[10]

The increasing use of the solo voice in vocal music of the late sixteenth century is usually associated with the rise of monody and the resulting opera in Italy. While these events did influence most countries, at this time England was musically too isolated from the continent to be greatly influenced by current advancement. Italy's influence is seen to some degree in declamatory text settings of the solo song in England, but it was not until the time of the Restoration in 1660 that the greatest influence of monody was felt. The solo song was already a part of England's early Renaissance music in the form of secular lute songs, which appear to be the immediate source of the verse forms.

Further proof that the verse form must have been derived from some source other than Italian monody can be shown in its construction, for it is conceived polyphonically, not harmonically. Considering the isolation of English composers from the Continent, it is interesting to note that England became a musical rival of Italy in the latter part of the sixteenth century because of the quality as well as the variety of music produced by English composers.

---

[10]Phillip W. Sims, "The Non-Orchestral Anthems of William Boyce (1710-1779): A Stylistic and Formal Study," unpublished doctoral dissertation, School of Church Music, Southwestern Baptist Theological Seminary, Ft. Worth, Texas, 1970, pp. 22-23.

Secondly, although the Elizabethan solo-chorus form was not the first of its kind, it did differ from its predecessors in the type of accompaniment used. Choral music in the fifteenth and sixteenth centuries could be performed without accompaniment. When desired, an improvised type of accompaniment was used, but it was unnecessary for the complete performance of a piece. With the re-establishment of the solo voice as a principal instrument, there came a new type of accompaniment which added the harmonies previously supplied by vocal parts. Because it was essential to a complete rendering of the music, the new musical background was called an "obbligato" accompaniment.[11]

It is most difficult to determine primacy when assessing compositional advancement. The following section deals with Elizabethan composers who were contemporaries; thus each had access to the ideas of the others. While compositional development of individual composers will be noted, this is not necessarily to be construed as an affirmation of primacy.

When considering the contributions of individual composers, William Byrd (1543-1623) stands out as foremost in his time. If one composer is to be singled out as the originator of the Elizabethan verse style, then Byrd would be the likeliest possibility. It is thought that he was not only the earliest Elizabethan composer to construct verse

---

[11]H. C. Colles, "Accompaniment," Grove's Dictionary of Music and Musicians, 5th ed., Vol. I (New York, 1954).

anthems, but it is also believed that his Second Service was the earliest example of the verse service.[12]

In the verse anthem Byrd's finest technical developments are found in the accompaniments. In those anthems using viol accompaniment, the voice, by interacting polyphonically with the instruments, supplied one melody among several. However, in those with organ accompaniments, the newer "obbligato" style was used so that the voice sang the only melody. The latter type of composition, then, approached the advanced style of the secular English lute songs.[13]

Further contributions were made by such composers as Thomas Morley (c. 1557- c. 1602), who gave solo verses more expression by combining bold melodic lines, better balanced phrases, and more imaginative key schemes.[14] Morley also expanded solo verse sections to include trios and quartets of voices.[15] It was Thomas Tomkins (1572-1656) who showed an increasing emphasis on the use of the organ as an independent accompanying instrument. His organ accompaniments created technical demands which led to the advancement of organ building and a reawakening of interest in the organ itself.[16] Thomas Weelkes (1575-1623) also encouraged independent

---

[12]Edmund H. Fellowes, William Byrd (London, 1936), p. 134.

[13]Colles, "Accompaniment."

[14]Dearnley, English Church Music 1650-1750, p. 250.

[15]Long, The Music of the English Church, p. 141.

[16]Ibid., p. 157.

polyphonic organ accompaniments by including short instrumental interludes, usually less than one measure in length, in which the organ anticipated vocal motives.[17] Weelkes also had a fondness for using the higher voice of both trebles (boys) and countertenors in verses. Solos were often written for trebles, a trait which was not to be carried over into Restoration compositions.[18]

No Elizabethan composer contributed more to verse anthem development than did Orlando Gibbons (1583-1625). In Gibbons' verse anthems elements leading to the style of Purcell can be detected. Although still writing polyphonically, Gibbons began to use some declamatory vocal techniques of Italian origin. New techniques included the use of delayed accents in solo sections and greater amounts of syllabic composition in chorus sections.[19] Formal structure was lengthened to the point that verse and chorus sections were complete in themselves; thus the verse anthem became a series of "miniature movements"[20] in the hands of Gibbons. Because many of his verse anthems were written for specific church or state events, they were scored for instrumental accompaniment. Many of these instrumental anthems were likely written for the

---

[17]Sims, "The Non-Orchestral Anthems of William Boyce," p. 28, and supported by Long, The Music of the English Church, p. 171.

[18]Long, The Music of the English Church, p. 171.

[19]Wienandt and Young, The Anthem in England and America, pp. 22-23.

[20]Long, The Music of the English Church, p. 181.

Chapel Royal, suggesting that the resumption of instruments in the Chapel by Charles II in 1660 was not nearly as revolutionary as is often thought.

A religious turmoil began with the accession of James I to the throne in 1603 upon the death of Elizabeth. A segment of conservative Protestants were already dissatisfied both with the doctrinal laxity of the Anglican church as well as with the degree to which it was politically controlled. These people were further upset by political attempts to force a stricter allegiance to the State church upon them. The situation worsened under the reign of Charles I (1625-1649) to the point that a Civil War began in 1642, resulting in the establishment of a military commonwealth under the leadership of Oliver Cromwell in 1646 and the execution of King Charles in 1649.

Cromwell led the group of conservative Protestants which became known as "Puritans," the name being derived from the fact they wanted to purify the church or reform the reformers. This movement was founded on three areas of conflict with the established church: (1) organization--they wanted a new system of government which would include the layman, (2) theological doctrine--they wanted to include major doctrinal ideas from Continental reformers, and (3) form of worship--they wanted to simplify the services.[21] Their methods of purification included closing cathedrals, dismantling organs,

---

[21]Ibid., pp. 203-204.

and destroying materials. These actions all but suspended the composition of church music for 20 years.

Even though Cromwell's military rule began as an improvement over the existing monarchy, it ended being the worse, for when Cromwell died in 1660, the people were ready to return to a monarchy and did so with the restoration of the Stuart household to the throne in the person of Charles II. As part of a return to Anglicanism, Charles immediately reopened the cathedrals, and musicians began to compose for the church once again. With the return to the composition of church music, a new style came about in the 1660's which can be called the "English Baroque."[22]

The closing of cathedrals during the Commonwealth forced church musicians to compose for secular audiences as a means of survival. The result was more composition for the solo voice, for choral music was not needed. Most notably, the use of secular techniques by church musicians opened the way for the infiltration of Italian ideas.

When the Restoration composers, who had been involved in much solo composition, began again to compose verse anthems, they lengthened solo passages as well as increased the number of verses to the extent that the roles of soloists and full choirs were reversed.[23] The structure of the anthem, then, was lengthened to cantata proportions,with several

---

[22]Ibid., p. 212.

[23]Ibid., p. 223.

movements. Choral numbers were interspersed between arias, duets, and quartets for solo voices.[24]

The Psalms had always been a popular source for textual material. In the Latin motet only a small portion of a Psalm could be used,due to the melismatic method of composition. However, in the anthem, longer formal structures allowed for longer texts so that large portions and even entire Psalms were used.[25]

The Italian style of composition was brought to England at the hands of Italian-trained Pre-Restoration and early Restoration composers such as Walter Porter (c. 1595-1659) and Henry Cooke (c. 1616-1672) as well as through the encouragement of the King himself. Charles had become fascinated with the music of Lully at the court of Louis XIV, where he had spent some nine years in exile before his return to England. Thomas Tudway (1650-1726), one of the first Restoration choristers in the Chapel Royal, wrote that the new King ". . . was soon tired with the grave and solemn way which had been established by Byrd and others . . .,"[26] and that he began to encourage his composers to incorporate the new, lighter style of France.

---

[24]Edmund H. Fellowes, "Anthem," Grove's Dictionary of Music and Musicians, 5th ed., Vol. I (New York, 1954).

[25]Fellowes, English Cathedral Music, p. 163.

[26]Thomas Tudway,cited in Myles B. Foster, Anthems and Anthem Composers: An Essay upon the Development of the Anthem from the Time of the Reformation to the End of the Nineteenth Century (New York, 1901), p. 50.

Specific Italian influence can be seen in the increased use of vocal ornamentation, a new type of chordal accompaniment derived from a bass line, the conclusion of anthems with a halleluia chorus, and the concentration upon the use of adult male voices as opposed to those of boys in solo passages. In all probability, the preference for adult male voices was the result of imitating the popular Italian opera style. King Charles even incorporated twenty-four violins in the Chapel Royal to match those of the French court.

The violin began to gain popularity in the secular music of the Commonwealth era[27] so that it was in use in England at the time of the Restoration. The employment of violins in the court brought about their use in royal services. If their inclusion in church music performance was shocking to the people, then it was due to the secular connotations the instrument carried, since instrumental accompaniments were known in the Elizabethan age. The question then arises: why are the instrumental accompaniments of Restoration church music the best remembered characteristic? The answer has to do in part with the use of "secular" instruments, but it also has to do with the function of Restoration accompaniments. Elizabethan viols were used as a contrapuntal continuation of the vocal line, but the Restoration violins assumed a more independent role in the form of added symphonies and ritornellos.[28] Composers used chorus, soloists, and strings

---

[27]Dearnley, English Church Music 1650-1750, p. 42.

[28]Ibid., p. 41.

in concertato contrast. Thus, the strings were used not only to accompany but also to alternate with the voices.[29]

In church music of the late seventeenth century, the increasing use of the solo voice in the secular style of Italian opera coupled with the new "thorough-bass" accompaniment, harmonically derived from a bass line, opened the way for the establishment of a special type of verse anthem called the "solo" anthem.[30] [31] The new form consisted of recitative and aria sections, was usually accompanied by organ, and concluded with a chorus. The only real difference between the verse and solo anthem forms was that the verse anthem had as an option the use of small ensembles along with solos in the verse sections, whereas the solo anthem used one voice throughout the piece. In terms of form, verse anthems tended to alternate between verse and chorus, while solo anthems tended to have a solo divided into sections by means of meter and key changes with the chorus entering only as the last section.[32]

---

[29] Long, The Music of the English Church, p. 226.

[30] Sims, "The Non-Orchestral Anthems of William Boyce," pp. 38-39.

[31] While the solo anthem form originated in the seventeenth century, the term was not unanimously agreed upon even in the eighteenth century, for Boyce, in his Cathedral Music (1760-1773), does not use the term while Samuel Arnold, in his Cathedral Music (1790), does.

[32] However, this should not be construed as a hard and fast rule, for there are examples of verse anthems in the solo form described above and vice versa.

Of the composers of the Restoration, the three who stood out as leaders in the composition of verse anthems were Pelham Humfrey, John Blow, and Henry Purcell.[33]

In 1664 the King sent Pelham Humfrey (1647-1674) to France presumably to study with Lully. Humfrey's travels apparently changed him, for after his return Samuel Pepys wrote that Humfrey was ". . . an absolute Monsieur, . . . full of form, and confidence, and vanity, and disparages [sic] everything, and everybody's skill but his own."[34] Despite Humfrey's apparent arrogance, his new skills did enable him to solidify the verse anthem in the Italian style.

Both John Blow (1649-1708) and his pupil Henry Purcell (1659-1695) were closely associated with Humfrey. In 1674 Blow succeeded Humfrey as organist to the Chapel Royal, and Purcell had trained as a chorister under him at the Chapel Royal in 1672. The compositions of Blow and Purcell included the finest examples in the Restoration style of services and anthems written for instrumental as well as organ accompaniment.

Because of its virtuoso nature, church music in the latter part of the seventeenth century was appreciated as much for its entertainment value as for its ability to

---

[33]The information concerning Humfrey, Blow, and Purcell is a comparison of the following: Fellowes, English Cathedral Music, pp. 130-147, 155-170; Long, The Music of the English Church, pp. 251-252, 258-283; and Wienandt and Young, The Anthem in England and America, pp. 60-65, 82-90.

[34]Samuel Pepys, cited in Wienandt and Young, The Anthem in England and America, p. 62.

to uplift the spirits. Just when this new, lighter form of church music began to flourish, a series of political and philosophical events caused a decline that reached into the next two centuries.

Charles II died in 1685, leaving James II as his successor. Being Catholic, James had no interest in Anglican developments and did not encourage musical composition as Charles had done. By the accession of William and Mary in 1689, it seemed that royalty no longer had the power to influence national tastes, even if it so desired.[35]

Without the support of the Chapel Royal, the instrumental verse anthem lacked a stage for regular performance. This type of anthem, which had been heard weekly at one time, was composed in the early eighteenth century by men like Jeremiah Clarke and William Croft only for such special occasions as Thanksgiving, military victories, and festivals. For church use, composers once again turned to the organ as the principal accompanying instrument for the verse forms, and they began to look into further development of the "full," strictly choral anthem.

The changing attitudes of the public added to the decline of church music. These attitudes were influenced by changing musical tastes, the continuing influence of the Puritans, and the influence of "Enlightenment" thought.

---

[35]Dearnley, English Church Music 1650-1750, p. 23.

The beginning of the eighteenth century found the center of musical life increasingly shifting from the royal court to the aristocratic entertainments of opera and concerts.[36] Musicians became entertainers ". . . charged with upholding the surface elegance, [by] disguising unwanted emotions or anything that undermined a reasonably ordered existence."[37] Church musicians were no longer respected for their deeper artistic abilities, and some say rightly so because they lacked the genius of their predecessors. Cathedral composers were in a dilemma: even if they resigned themselves to the new rank of entertainer, they now lacked a marketable form for composition which they had had in the instrumental verse anthem.

The Puritan attitude toward the established church, though submerged, was not abolished. The belief that music had no practical purpose other than entertainment was inculcated in the church by the Puritans, and as a result music took a lesser position in the mind of church congregations.[38]

The ideas of the eighteenth century Enlightenment also had their effect on music. The Age of the Enlightenment included an intellectual revolution which, among other things, took a close look at Nature from a scientific point of view and discovered a type of inherent universal order therein. A resulting search for order encompassed all

---

[36]Ibid., p. 59.

[37]Ibid., pp. 5-6.

[38]Ibid., p. 63.

areas of life, including the arts. In music formal structure became an important consideration for both composer and listener. On one hand, formal structure in part accounted for the success of symphonic development, but it was the downfall of the verse anthem. By nature the setting of texts is a piecemeal operation with each phrase having its own mood and interpretation. The forced application of form upon music of this type resulted in an endless and meaningless repetition of words.[39] With the development of Classical form, there came an increased interest in "tuneful" melodies. Certainly this influence is felt in the melodies of parish hymnody. Thus, Classical form both aided and hindered eighteenth-century church music.

Composers of verse anthems included such men as Jeremiah Clarke, William Croft, John Weldon, and Maurice Greene; however, there is not much to be said about anthem development until the time of Greene.[40]

Maurice Greene (c. 1696-1755) began his musical training as a chorister at St. Paul's Cathedral, where in 1718 he became the cathedral organist. In 1727 he was appointed composer to the Chapel Royal, and in 1730 he was named Professor of Music at Cambridge, at the same time receiving the doctorate in music. In 1736 he was appointed director of the King's orchestra.

---

[39]Long, The Music of the English Church, p. 286.

[40]The biographical material for Greene is derived mainly from John S. Bumpus, A History of English Cathedral Music, 1549-1889, I (London, 1908), 244-255.

During his earlier years as organist Greene was often seen with a distinguished friend who would come to St. Paul's to play the organ. The friend was none other than George Frederick Handel. It seems that Handel's attraction to the organ at St. Paul's had to do with the fact that it had a set of pedals, an attachment which was uncommon at that time in England. Greene greatly admired Handel as a composer and was influenced by him; however,he did not simply copy Handel's style.

England was not cut off from the continent, and Greene's techniques were common for the day even without Handel's sway. Greene drew much from his predecessor, Croft, such as the continued use of concluding halleluia sections, the use of parallel thirds and sixths in chorus sections, and the excessive use of dotted rhythms. Greene, like Restoration composers, preferred male voices for solo use, especially the male alto. He differed from his predecessors in the use of more ornamentation in both the organ and the solo voice, which was typical of the time in which he lived and a characteristic of the spirit of the Rococo.[41] Because Greene was a melodist, his compositions are full of extraneous word and phrase repetitions.

This, then, was the style which influenced the succeeding generation of church composers, and most significantly Greene's outstanding pupil, William Boyce.

---

[41]Long, The Music of the English Church, p. 297.

CHAPTER III

THE VERSE AND SOLO ANTHEMS OF BOYCE

During the eighteenth century, the lack of public interest in church music composition caused many composers to seek other avenues of expression, often more for the sake of survival than for creativity. Many historians believe that this extension of church musicians into the secular field caused the great decline in English church music of the eighteenth century. By the time of Boyce, church music composition had become no more than a respectable activity which clothed extraneous musical pursuits ". . . like a well-cut frock coat."[1] Boyce's multifaceted career, then, in no way countered the current trend.

General Features

Boyce was conservative in all areas of composition, but particularly in church music. Although his instrumental pieces are considered stylistically to be midway between the Baroque and Gallant style,[2] his church music largely remained in the older style. The most plausible reasons for the lack of stylistic progressiveness in Boyce's church

---

[1]Christopher Dearnley, English Church Music 1650-1750 in Royal Chapel, Cathedral and Parish Church (London, 1970), p. 14.

[2]Charles L. Cudworth, "The Symphonys of Dr. William Boyce," Music, II (February, 1953), 28.

music center around his apparent preference for the older compositional style learned in his youth, and possibly upon his increasing deafness, but certainly not upon any lack of technical ability. After all, he was considered a composer second only to Handel in his time, and it is inconceivable that a technically deficient composer would be so highly regarded. From his symphonies we can see that deafness certainly did not inhibit sensitivity to modern "gallant" techniques. Since "gallant" features found their way first into secular forms, such techniques undoubtedly suffered guilt by association in the view of Puritan conservativism. Further, Boyce and the Puritans were not the only ones to prefer the Handelian idiom, for even King George II was known to be an ardent Handelian. For whatever reasons, Boyce apparently encountered no opposition to his church music in the old forms.

Handel's influence on Boyce is clear, but the British are quick to point out that Boyce was no slave to his older contemporary. The influence of many predecessors including those as far back as the Restoration school played as great or greater part in the anthems of Boyce as did the influence of Handel.[3]

---

[3]Kenneth R. Long, The Music of the English Church (New York, 1971), pp. 301-302. Boyce not only continued to use Restoration forms of verse and solo anthems, but also incorporated characteristics such as the abundant use of male voices in solo sections, final halleluia choruses, elaborate word painting, and the excessive use of dotted rhythms.

Features of the Edited Anthems

Examples of both verse and solo anthems are included in the accompanying edition. "Hear My Crying," "I Will Magnifie Thee, O God," and "Lord Teach Us To Number Our Days" are solo anthems, while "I Cried Unto the Lord" represents the only verse anthem. Since most features apply to both verse and solo anthems, the reader may assume that this is the case unless otherwise stated.

Formal and Tonal Development

The anthems are written for solo voice (including duet in one case), organ continuo, and a four-part male chorus consisting of treble, contratenor, tenor, and bass voices. Of four anthems, three are written for solo countertenor (one including a countertenor duet), while the fourth is written for solo tenor. Each anthem is divided into sections marked always with a double bar and often by both meter and key changes. Verse sections for solo or duet consist of either arias, ariosos, ariettas, or recitatives, and are cast either in a one part or a loosely constructed binary form.[4] Sections for chorus are subdivided by changes in texture, tonality, or text.

The method of structural organization most often used in the four anthems is the arch form. This can be found within the sections of all anthems, and it constitutes the

---

[4]See the Appendix for detailed formal and tonal diagrams of each anthem.

overall design of two anthems. The key scheme for "I Cried Unto the Lord" moves: g min--c min--g min, and for "I Will Magnifie Thee, O God": F maj--B^b maj--d min--F maj. Further arch forms can be found in the vocal construction of these two anthems. Prior to the chorus of "I Cried Unto the Lord," the duet and solo sections move: duet, solo, solo, duet, and similarly in "I Will Magnifie Thee, O God" the sequence is: solo-chorus, solo, solo, solo-chorus. Thus, Boyce was fond of, though not bound by, an arch form design.

Instrumental ritornellos, largely used by Restoration composers, are continued by Boyce in the form of introductions, interludes, and codas. Boyce's ritornellos are shorter than those of Restoration times and are now intended for organ alone, indicated by written-out right hand melodies. They are used as techniques for thematic development and will be discussed presently under that topic.

Harmonic and Melodic Development

Modulations, within and connecting sections, generally move to closely related keys. Sectional modulations are usually direct, while those within sections normally use pivot chords. Authentic cadences are most common both within and at the conclusion of sections; however, there are two examples of concluding phrygian cadences ("I Will Magnifie Thee, O God," measures 139-140 and "Lord Teach Us to Number Our Days," measures 328-329) as well as an example of a concluding plagal cadence ("I Will Magnifie Thee, O God," measures 309-311).

Techniques of thematic elaboration used by Boyce were common to the contrapuntal style of the mature Baroque. Imitation abounds in choral sections and is even used in solo sections by alternating motives and rhythms between the voice and bass line ("Hear My Crying," measure 162 and "I Will Magnifie Thee, O God," measures 26-29). Repetition is used in choral sections and in solo sections between the solo voice and the right hand ritornello melodies. Responsorial writing is found in both "I Will Magnifie Thee, O God" and "I Cried Unto the Lord," where the chorus echoes the phrases of the countertenor soloist, and there are examples of fugal, imitative, and homophonic writing in all chorus sections. Finally, what appears to be an ostinato figure in the bass line is occasionally begun and repeated throughout a section, but never in a true ostinato form ("Lord Teach Us to Number Our Days," measures 82-135).

Ritornello passages are used thematically in three ways: (1) to preview material to be sung ("Hear My Crying," measures 159-161), (2) to repeat material previously sung ("Hear My Crying," measures 50-56), and (3) to provide an additional melodic line which, though derived in part from the vocal line, is repeated throughout the section in an independent fashion ("I Cried Unto the Lord," measures 27-81).

Melodically, Boyce occasionally injects recitative sections in the style of Italian monody into his contrapuntal settings. Even aria sections feel the effect of monodic

writing in that texts are often set syllabically, creating more simple yet more dramatic compositions than those common to the mature Baroque.

Boyce enlivens his somewhat plain Baroque melodies with ornaments common to the period. However Italianate his anthems may be, the more dramatic Italian ornaments are not used. Boyce most often restricts himself to two: the appoggiatura and the trill.

The Italian term "appoggiatura," meaning "to lean," is used to indicate the temporary leaning on a harmonically dissonant accessory note before moving on to the harmonic main note. Boyce uses both descending appoggiaturas, moving stepwise downward from the tone or semitone above, and ascending appoggiaturas, moving upward a tone or semitone. While the former abounds, only four examples of the latter type can be found ("I Cried Unto the Lord," measures 20, 51 and "Hear My Crying," measure 77).

Another occasionally used member of the appoggiatura family is the "slide." This ornament is made up of two accented conjunct notes connecting two disjunct main notes; thus the derivation of its proper name, the "conjunct double appoggiatura." All three types of appoggiaturas are found in solo and duet lines, while only the descending type is found in chorus parts and organ ritornellos.

The other type of ornament used most often by Boyce is the trill, which is a more or less free and rapid alternation of the main note with an upper accessory that is either a

tone or semitone above. Trills occur within sections as well as at cadence points, and are found in all vocal parts as well as in organ ritornellos. At cadences they are often part of a formula which includes an octave drop in the continuo line with the trill preceded by an appoggiatura and followed by a note of anticipation. In these cadential formulas, found in both vocal and ritornello parts, the sign indicating the trill is often omitted; however, it is always proper to add the trill at these points.

In addition to the above, there are many cases where Boyce writes the ornament into the vocal or instrumental line rather than using a symbol. (Measure 9 of "Hear My Crying " contains an example of a written-out appoggiatura, and measure 81 contains an example of a written-out slide, while measure 8 of "I Cried Unto the Lord " contains an example of a written-out mordent). Therefore, these anthems are ornamented to a greater degree than is obvious at first glance.

Textual Development

The texts of the anthems are settings of the Psalms; however, they are taken from the Psalms as found in the Book of Common Prayer, rather than the authorized King James version of the Bible. The texts may be identified as follows: "Hear My Crying" is Psalm 61 in its entirety, "I Cried Unto the Lord" is from Psalms 142 and 77, "I Will Magnifie Thee, O God" is from Psalm 145 and "Lord Teach Us

to Number Our Days" is from Psalms 90, 143, 103, 144, 39, 15, 51, and 73.[5] [6] Within the texts there are occasional word substitutions and order changes which appear to have been done for musical rather than theological reasons.

Boyce incorporated an abundance of word and text painting. He was very fond of melismatic passages to illustrate words such as "praise" ("I Will Magnifie Thee, O God," measures 50-53), "great" ("I Cried Unto the Lord," measures 160-163), and "preserve" ("Hear My Crying," measures 216-223). In addition to ornaments, vocal melismas are used to express the pathos of certain words such as "O" in the phrase, "hear my crying, O Lord" (vocal melisma in "Hear My Crying," measures 6-7), and "vexed" in the phrase, "when my heart is vexed, I will complain" (slide in "I Cried Unto the Lord," measure 40). Certain words are illustrated by means of the melodic line. For example, in section two of "I Cried Unto the Lord" (measures 35-73), every time the word "heaviness" is used, the melody descends. On the other hand, in the phrase, "O set me up upon the rock that is higher than I," from section two of "Hear My Crying" (measures 37-86), the word "higher" is set to the highest note of the phrase.

Along with melodic and ornamental illustration, certain words are emphasized by the use of accents. For example,

---

[5] See the Appendix for a complete diagram of texts.

[6] The scrambled order of the text in "Lord Teach Us to Number Our Days" appears to be the result of thematic organization.

in the phrase, "for Thou hast been my hope and a strong tower for me," the word "strong" is given force by the use of a tonic accent ("Hear My Crying," measures 45-51), while in the phrase, "Thou art our God," the word "Thou" is given emphasis by means of an agogic accent ("Lord Teach Us to Number Our Days," measures 30-32). Occasionally, the last few phrases of a final chorus are stressed by means of hemiola ("I Cried Unto the Lord," measures 168-198).

Boyce took great care in the setting of texts. His emphasis on conveying the meaning of the text not only accounts for the recurring use of the technical devices described above, but also for the surprising use of a monodic vocal style in a countrapuntal composition. It would not appear that Boyce consciously combined the two to be especially clever; on the other hand, neither was it an accident. Boyce was grounded in the Baroque style and the only way he knew to give the florid texts more meaning was to set them in a more direct manner. The result is a style considered to be somewhat unique to him.

Dating the Anthems

Determining compositional dates for the anthems in this edition is difficult, since there is no information given in the manuscript. Without the aid of the manuscript, a logical consideration is a time in Boyce's career when he might have largely devoted himself to anthem composition.

It will be recalled that in 1736 Boyce was appointed composer to the Chapel Royal, for which his responsibility was to compose service music including anthems. His two prior positions were as organist for large cathedrals. Therefore, it may be assumed that the four anthems for this edition were not composed before c. 1736. However, this is about as much information as there is since Boyce continued anthem composition for the Chapel Royal until his death in 1779.

CHAPTER IV

EDITORIAL COMMENTS

The Manuscript

The four anthems included in this edition are found in British Museum Additional 40497, which contains in addition to two anonymous anthems, eleven by Boyce, eight by Maurice Greene, and one by William Croft. Not all anthems in the collection are complete; in fact, several are represented by only a single page. Even though all compositions, with the exception of the two anonymous pieces, are assigned to a composer, the attribution is questionable in several cases.

According to inscriptions on prefatory pages, the collection had a history of several owners before coming into possession of the British Museum. Though the initial compiler of the manuscript is not disclosed, a few facts invite speculation.

The earliest owner mentioned was Samuel Arnold (1740-1802), a contemporary of Boyce and a well-known organist, composer, conductor, and music editor. Arnold's 1790 publication, Cathedral Music, a continuation of Boyce's anthology, included five anthems also found in the manuscript. While it is possible that Arnold compiled Additional 40497, the fact that he used such a small percentage of the twenty-two

piece manuscript suggests that he probably acquired the document intact and extracted those few usable anthems from it.

If Arnold was not the compiler, then the likeliest candidate is Boyce himself. In his will Boyce lists, as his musical legacy, documents ". . . printed and in manuscript of my own compositions and of the various other authors. . . ."[1] Initially, then, from Boyce's description it is clear that he owned manuscripts similar to the one in question. The contents of the manuscript further suggest that Boyce might have compiled the anthems in connection with his edition of Cathedral Music. It will be recalled that all music by both Greene and Boyce was excluded from the anthology. Consequently, the only anthem from the manuscript that Boyce might have used is William Croft's, "Give the King Thy Judgements," which is indeed to be found in volume III. If the anthems were collected for use in the monumental anthology, then the compilation probably was made prior to 1773, the publication date for the third volume.

Boyce left instructions after his death that all of his possessions be equally divided between his wife, Hannah, and his two children, Elizabeth and William Jr.. The earliest recorded auction of his personal effects was on

---

[1]Boyce's will, cited in Robert J. Bruce, "William Boyce: Some Manuscript Recoveries," Music and Letters, LV (October, 1974), 437.

April 14-15, 1779, at the request of Hannah. She did not sell any of his music at the auction, possibly retaining it for friends who would better appreciate it.[2] While nothing is known of Elizabeth's share, it is known that William's was auctioned off only after his death in 1803. Therefore, if Boyce originally owned the manuscript, Arnold probably acquired it from Hannah after her husband's death.

Following Arnold's ownership, the history of the manuscript becomes clearer. From a note included on a prefatory page, we learn that William Russell (1777-1813), a former pupil of Arnold's, purchased it on May 26, 1803, at the sale of his deceased teacher's personal effects. On another prefatory page is a note by George Gwilt, dated November 22, 1848, presenting the collection to Vincent Novello. It is impossible to accurately trace the circumstances taking place between Russell's acquisition in 1803 and Gwilt's 1848 presentation. Beneath Gewilt's note is an inscription by Vincent Novello, dated Autumn, 1849, donating the manuscript to the municipal library of the British Museum for the purpose of compiling a complete collection of works by English cathedral composers.

Novello published a four-volume collection c. 1849 entitled Boyce's Services and Anthems, and it appears from his marginal comments in Additional 40497 that he worked at

---

[2] Ibid., pp. 437-438.

least in part from this document. According to Novello's inscriptions (pages 57 and 132), the anthems "Hear My Crying" and "Lord Teach Us to Number Our Days " are autographs. In passing, it should be noted that Novello's annotation clearly refutes Harold Watkins Shaw's claim, made in his locational list of Boyce's anthems,[3] that"Hear My Crying" is no longer extant.[4]

The Edition

The anthems, typically for their time, are written for thoroughbass accompaniment. The piece "Lord Teach Us to Number Our Days " has a completely figured continuo line if the final chorus (pages 245-250), which is a copy of the autograph chorus, is used. In the autograph chorus, found on pages 132-138 of the manuscript, the continuo line is omitted altogether.[5] Two of the remaining three anthems are sparcely figured as follows: "Hear My Crying" in measures 27 and 148, and "I Will Magnifie Thee, O God" in measure 250. The last anthem, "I Cried Unto the Lord," is completely unfigured.

---

[3]Harold Watkins Shaw, "Boyce, William," Grove's Dictionary of Music and Musicians, 5th ed., Vol. I (New York, 1954).

[4]Furthermore, Shaw incorrectly claimed that "I Cried Unto the Lord" is no longer extant, while falsely crediting the anthem "Hear My Prayer" to Additional 40497. Finally, he failed to note that all four anthems in this edition are also part of Novello's collection.

[5]Since a continuo staff was provided and no rests implying an a cappella chorus were written in, it would appear that Boyce intended the chorus to be accompanied. Therefore, the figured continuo line used in the copy of the final chorus has been transcribed, and a complete realization provided in this edition.

Notational peculiarities, common to the period, have been transposed to modern notation. Five clefs were used in the manuscript as follows: treble, for ritornello passages in the right hand organ part; soprano, for treble chorus parts; alto, for contratenor solo and chorus lines as well as for an occasional high continuo line; tenor, for tenor solo and chorus lines plus an occasional higher continuo line; and bass, for both bass chorus lines and the majority of the continuo line. In this edition two clefs plus a modification are incorporated. Bass clefs are used for all continuo and bass voice lines while treble clefs are used for all continuo realizations, including ritornellos and treble chorus lines. A modification of the treble clef, i.e. the treble clef with a subscript 8 indicating lower octave transposition, is used for all contratenor and tenor lines in both solo and chorus parts. Notational peculiarities involving the bar line include dotted notes across the bar (written by Boyce and transcribed in the edition) as well as whole notes divided by the bar (written by Boyce and transcribed in the edition). Finally, in the anthem, "Hear My Crying," Boyce indicated repeat signs above the score with the sign . In the present edition repeats are represented by the common sign .

The attempt has been made to make the realization similar in style to that of Boyce. Organ accompaniment from a thoroughbass is not treated in any detail by seventeenth and eighteenth-century theorists, but some information is available. In his treatise of 1672, Lorenzo Penna (1613-

1693) recommended that the organist sound no more than three or possibly four notes at a time when accompanying a solo voice, and that the octave of the bass not be doubled in the upper part.[6] Although the standard voicing for thoroughbass accompaniment in the eighteenth century was mainly four-part,[7] J. J. Quantz, in his Essay of 1752, felt that it was better to occasionally omit some parts rather than keep a consistent four-part texture.[8] Boyce must have had similar ideas to those of Quantz, for Boyce's accompaniments included three as well as four-part textures, according to Hawkins.[9]

The method of playing accompaniments in the early seventeenth century was to divide the notes between the hands. However, as the century progressed, accompanists began to play only the bass in the left hand and add the harmony with the right.[10] Therefore, on the basis of this information, the present realization has a three and four-part texture with the bass in the left hand and the other

---

[6]Lorenzo Penna, cited in F. T. Arnold, The Art of Accompaniment from a Thorough-Bass: As Practised in the XVIIth and XVIIIth Centuries, I (New York, 1965), 153.

[7]Robert Donington, The Interpretation of Early Music (London, 1963), p. 260.

[8]Johann Joachim Quantz, On Playing the Flute, edited and translated by Edward Reilly (London, 1966), p. 251.

[9]Sir John Hawkins, "Memoirs of Dr. Boyce," reprinted in Vol. IV of Boyce's Services and Anthems, Vincent Novello, editor (London, c. 1849), p. ii.

[10]Arnold, The Art of Accompaniment from a Thorough-Bass, I, 330-331.

notes in the right. Ritornello sections, supplied by Boyce for the right hand, have been woven into the accompaniment and are indicated in the edition with brackets.

Several contemporary performance practices should be noted. First, there is little in the manuscript indicating organ registration besides the occasional instructions "Loud Organ" and "Soft Organ."[11] For the sake of authenticity,it should be observed that Boyce seldom played on any stop other than the diapason.[12] Secondly, certain sections may be performed using a tasto solo, i.e. the playing of the bass line without any additional harmony. In his edition of Boyce's music, Novello treated measures 141-149 and 175-179 of "I Will Magnifie Thee, O God" in this manner. However, since Boyce does not indicate a tasto solo with a written instruction, right hand harmony for these measures has been supplied, giving the performer an option.

Thirdly, the performance of ornaments should be considered. Trills should always begin with the upper auxiliary note. Boyce placed the trill sign over the first written note involved, whether the auxiliary or main note, and they have been indicated in the present edition as he wrote them. While the duration of auxiliary notes in all forms of the appoggiatura is best determined from the musical context,

---

[11]The one exception is the instruction, "Trumpet Bass without the principle [sic]," found in "I Will Magnifie Thee, O God," measures 141 and 175.

[12]Hawkins, "Memoirs of Dr. Boyce," p. ii.

there are general rules set forth by eighteenth-century theorists that will apply. According to these rules, the appoggiatura takes one-half the length of an undotted note, two-thirds the length of a dotted note, all of the first of two tied notes in compound triple time, and all of a note before a rest to which it is connected.[13] Finally, Boyce was not consistent in notating the true value of the appoggiatura note; therefore, in some cases, appoggiatura note values have been altered to aid the performer in determining their proper length.

---

[13]Donington, The Interpretation of Early Music, p. 137.

APPENDIX

TEXT FOR "HEAR MY CRYING"

Psalm 61. Exaudi, Deus.

1 Hear my crying, O God: give ear unto my prayer.

2 From the ends of the earth will I call upon thee: when my heart is in heaviness.

3 O set me up upon the rock that is higher than I: for thou hast been my hope, and a strong tower for me against the enemy.

4 I will dwell in thy tabernacle for ever: and my trust shall be under the covering of thy wings.

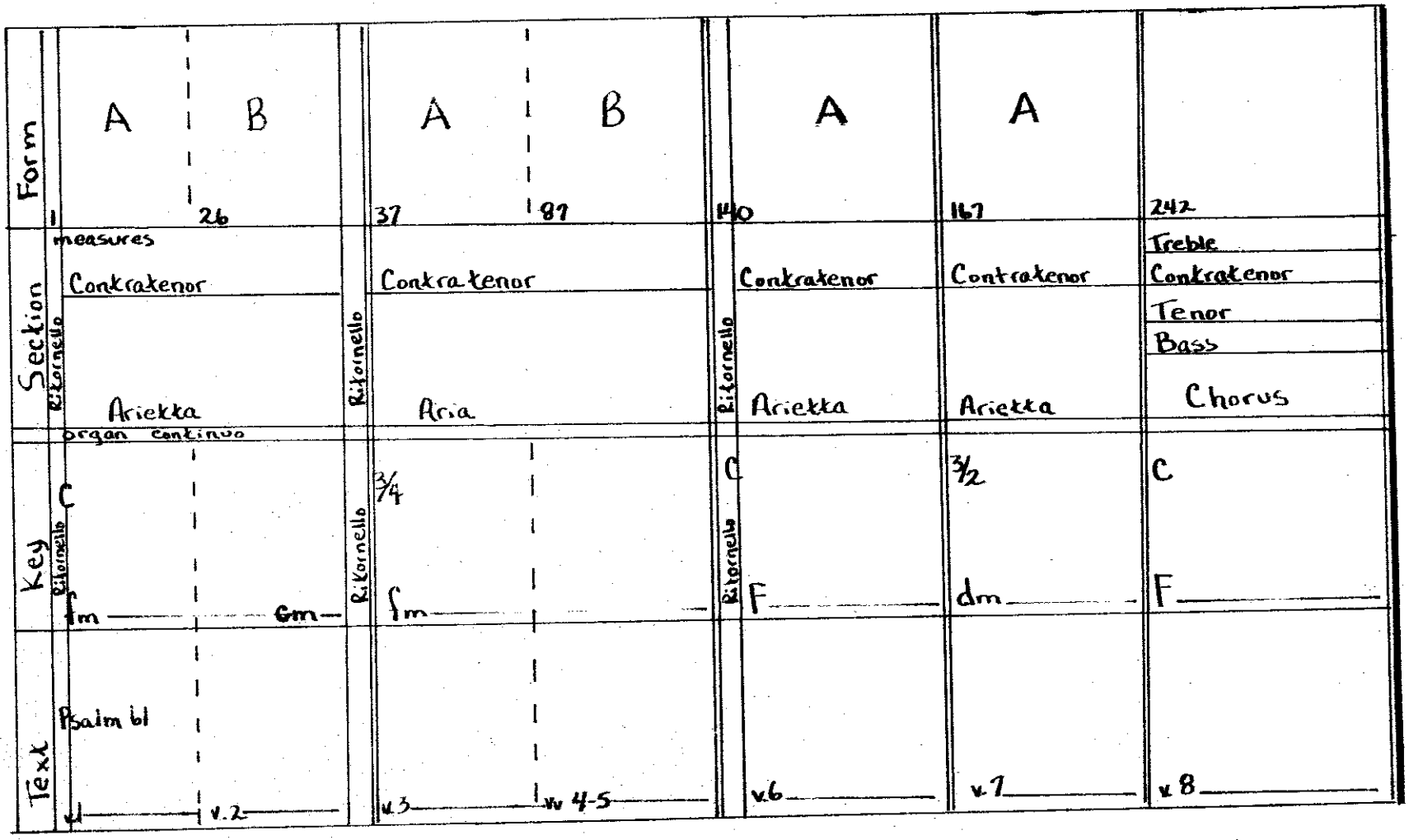
5 For thou, O Lord, hast heard my desires: and hast given an heritage unto those that fear thy Name.

6 Thou shalt grant the King a long life: that his years may endure throughout all generations.

7 He shall dwell before God for ever: O prepare thy loving mercy and faithfulness, that they may preserve him.

8 So will I alway sing praise unto thy Name: that I may daily perform my vows.

HEAR MY CRYING



TEXT FOR "I WILL MAGNIFIE THEE, O GOD"

Psalm 145. Exaltabo te, Deus.

1 I will magnifie thee, O God, my King: and I will praise thy Name for ever and ever.

2 Every day will I give thanks unto thee: and praise thy Name for ever and ever.

3 Great is the Lord, and marvellous worthy to be praised: there is no end of his greatness.

4 One generation shall praise thy works unto another: and declare thy power.

5 As for me, I will be talking of thy worship: thy glory, thy praise, and wondrous works;

6 So that men shall speak of the might of thy marvellous acts: and I will also tell of thy greatness.

I WILL MAGNIFIE THEE, O GOD

Form		A	A	B	B'	B'	B'	A | B
	1		38	66	82	92	105	122 ⌒ 131
Section	measures	Contratenor	Treble / Contratenor	Contratenor	Treble / Contratenor	Contratenor	Treble / Contratenor	Contratenor
	ritornello		Tenor / Bass		Tenor / Bass		Tenor / Bass	
		Arietta	Chorus	Arietta	Chorus	Arietta	Chorus	Arioso
		organ continuo						
Key	F	—	F —	dm —	G — dm —	dm — F —	F —	B^b — C | C — A
Text		Psalm 145						
	21	—	—	v2 —	—	—	—	v.3 — | v.4 —

I WILL MAGNIFIE THEE, O GOD, 2

Form	A					
	141	225	247	251	255	260
Section	measure	Treble		Treble		Treble
	Contratenor	Contratenor	Contratenor	Contratenor	Contratenor	Contratenor
ritornello		Tenor		Tenor		Tenor
		Bass		Bass		Bass
	Aria	Chorus	Verse	Chorus	Verse	Chorus
	organ continuo	ritornello				
Key	3/2	¢				
	dm	F	G—C	C—F	F—B♭	B♭—F
Text						
	V5	V6 a	b			a + b

TEXT FOR "I CRIED UNTO THE LORD"

Psalm 77. Voce mea ad Dominum.

3 When I am in heaviness, I will think upon God: when my heart is vexed, I will complain.

6 I call to remembrance my song: and in the night I commune with mine own heart, and search out my spirits.

7 Will the Lord absent himself for ever: and will he be no more intreated?

11 I will remember the works of the Lord: and call to mind thy wonders of old time.

12 I will think also of all thy works: and my talking shall be of thy doings.

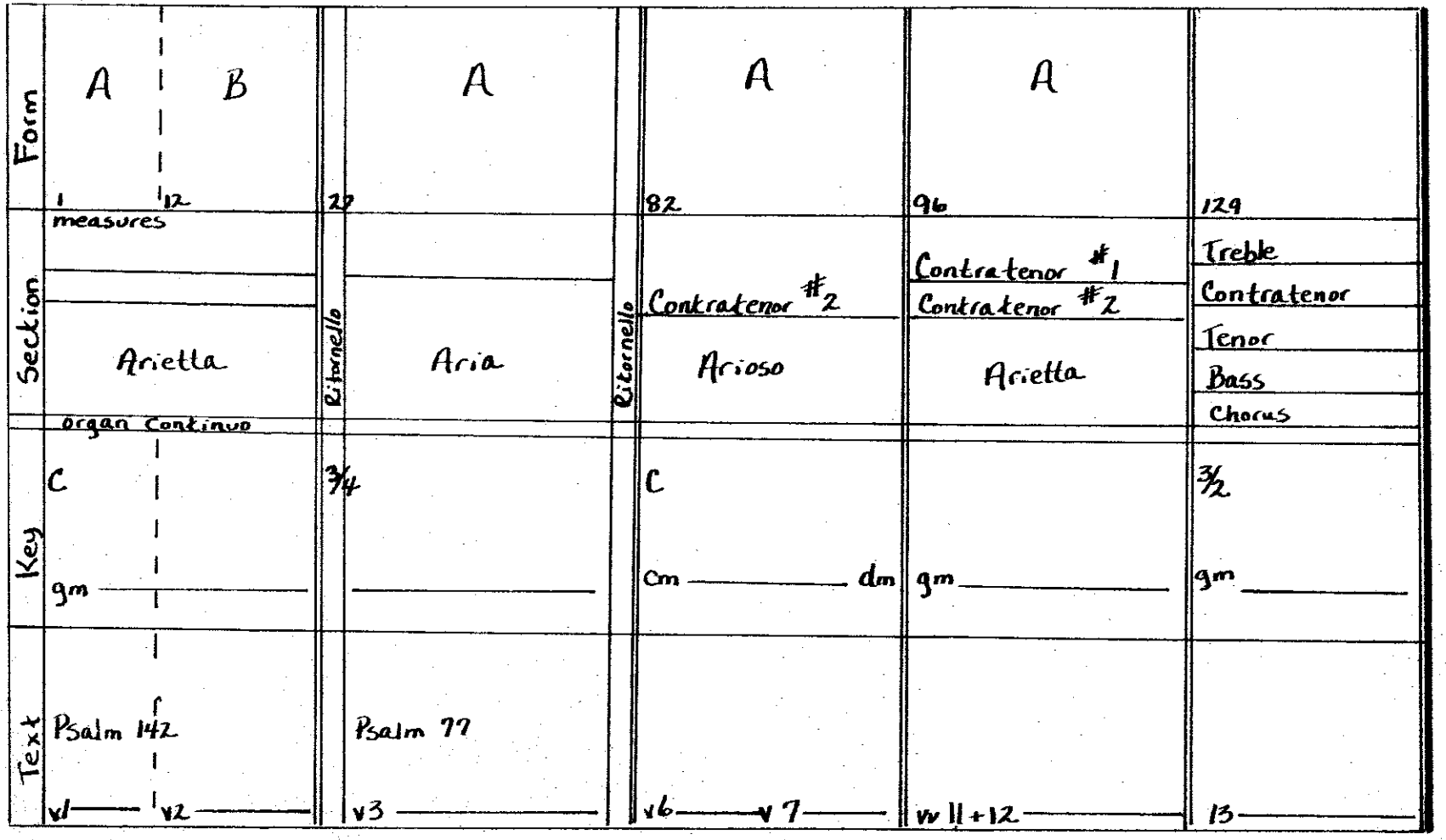
13 Thy way, O God, is holy: who is so great a God as our God?

Psalm 142. Voce mea ad Dominum.

1 I cried unto the Lord with my voice: yea, even unto the Lord did I make my supplication.

2 I poured out my complaints before him: and shewed him of my trouble.

I CRIED UNTO THE LORD



TEXT FOR "LORD TEACH US TO NUMBER OUR DAYS"

Psalm 15. Domine, quis habitabit?

1 Lord, who shall dwell in thy tabernacle: or who shall rest upon thy holy hill?

2 Even he, that leadeth an uncorrupt life: and doeth the thing which is right, and speaketh the truth from his heart.

Psalm 39. Dixi, custodiam.

8 And now Lord what is my hope: truly my hope is even in thee.

Psalm 51. Miserere mei, Deus.

10 Make me a clean heart, O God: and renew a right spirit within me.

11 Cast me not away from thy presence: and take not thy holy Spirit from me.

12 O give me the comfort of thy help again: and stablish me with thy free Spirit.

17 The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt thou not despise.

Psalm 73. Quam bonus Israel!

24 Whom have I in heaven but thee: and there is none upon earth that I desire in comparison of thee.

25 My flesh and my heart faileth: but God is the strength of my heart, and my portion forever.

Psalm 90. Domine, refugium.

12 So Teach Us to Number our days, that we may apply our hearts to wisdom.

TEXT FOR "LORD TEACH US TO NUMBER OUR DAYS" --2

Psalm 103. Benedic, anima mea.

8 The Lord is full of compassion and mercy, long suffering, and of great goodness.

9 He will not alway be chiding: neither keepeth he his anger for ever.

13 Yea, like as a father pitieth his own children even so is the Lord merciful unto them that fear him.

14 For he knoweth whereof we are made: he remembreth that we are but dust.

15 The days of man are but as grass: for he flourisheth as a flower of the field.

Psalm 143. Domine, exaudi.

2 And enter not into judgement with thy servant, for in thy sight shall no man living be justified.

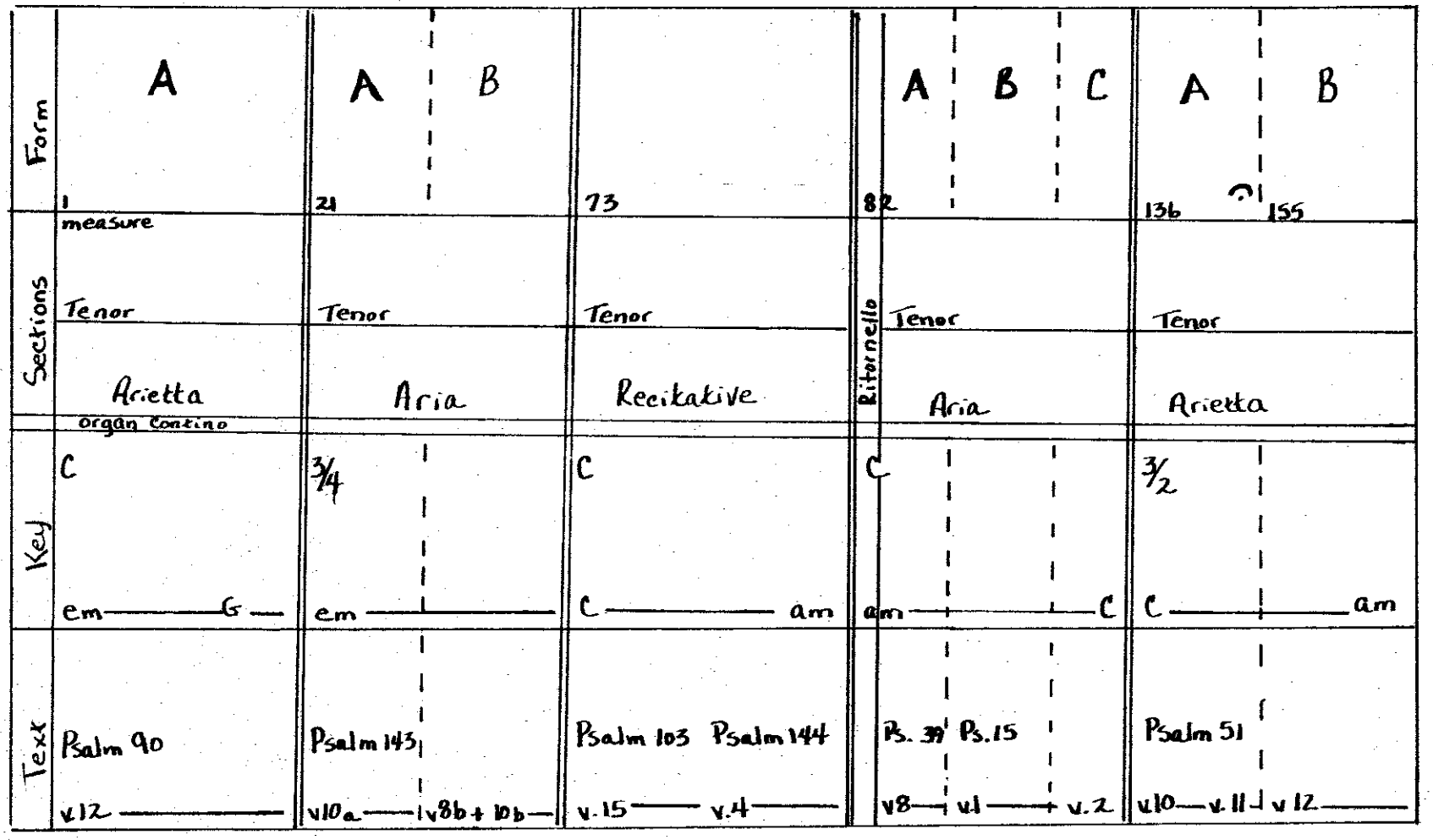
8 O let me hear thy loving-kindness betimes in the morning, for in thee is my trust: shew me the way that I should walk in, for I lift up my soul into thee.

10 Teach me to do the thing that pleaseth thee, for thou art my God: let thy loving spirit lead me forth into the land of righteousness.

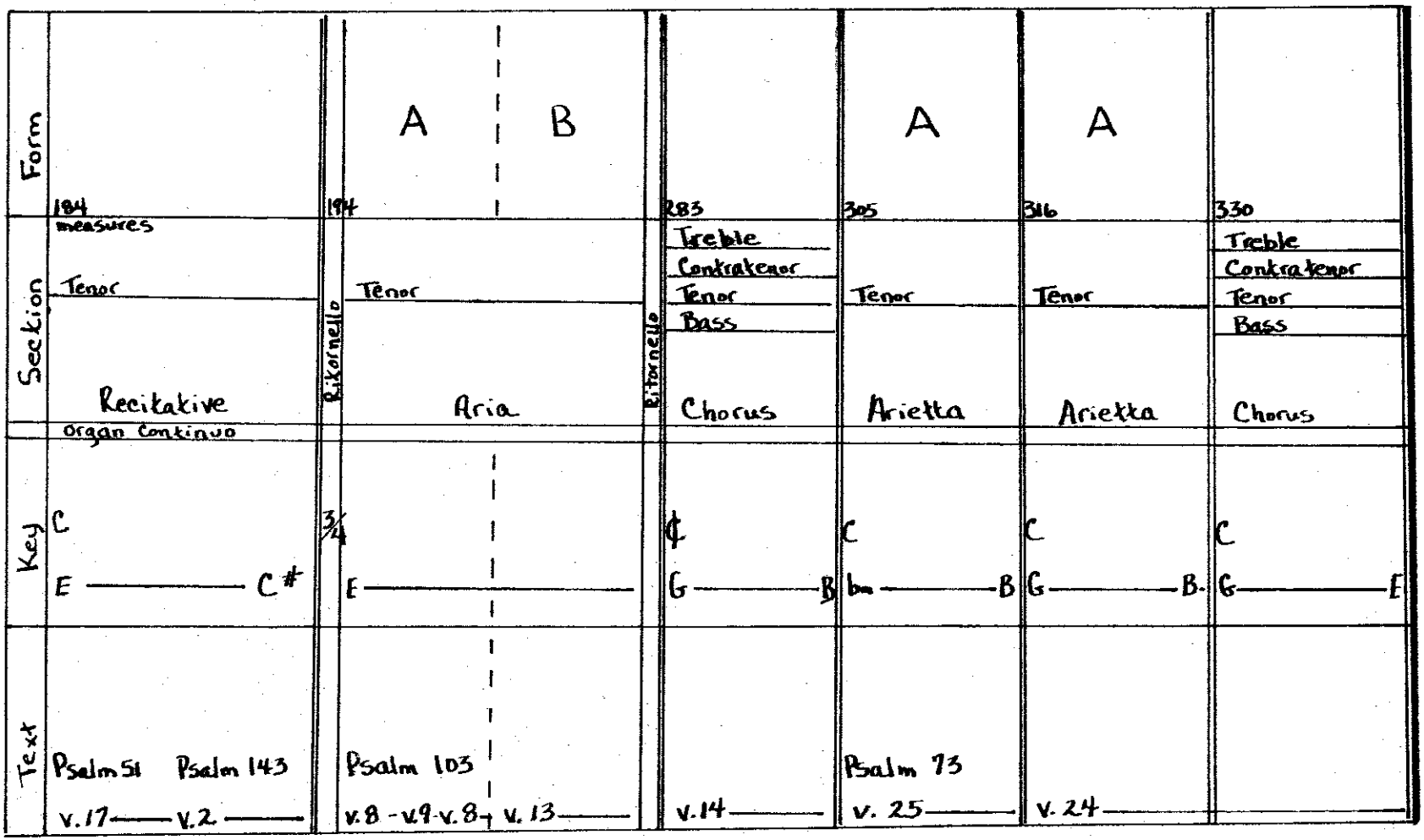
Psalm 144. Benedictus Dominus.

4 Man is like a thing of Nought: his time passeth away like a shadow.

LORD TEACH US TO NUMBER OUR DAYS



LORD TEACH US TO NUMBER OUR DAYS, 2



BIBLIOGRAPHY

Books

Arnold, F. T., The Art of Accompaniment from a Thorough-Bass: As Practised in the XVIIth and XVIIIth Centuries (2 volumes), New York, Dover, 1965.

Barrett, William Alex, English Church Composers, London, Sampson Low, Marston and Co., 1925.

The Book of Common Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church According to the Use of the Church of England, London, Oxford University Press, 1926.

Boroff, Edith, "The Classical Generation," Music in Europe and the United States: A History, Englewood Cliffs, N. J., Prentice-Hall, 1971.

Buelow, George, Thorough-Bass Accompaniment According to Johann David Heinichen, Berkeley, University of California Press, 1966.

Bumpus, John S., A History of English Cathedral Music 1549-1889 (2 volumes), London, T. Werner Laurie, 1908.

Burney, Charles, "Dr. William Boyce (1710-79)," A General History of Music from the Earliest Ages to the Present Period (1789) (2 volumes), New York, Harcourt, Brace and Co., 1935.

Carse, Adam, The Orchestra in the XVIIIth Century, New York, Broude Bros., 1940.

Daniel, Ralph T., "Church Music in England from the Restoration to the American Revolution," The Anthem in New England Before 1800, Evanston, Ill., Northwestern University Press, 1966.

Dearnley, Christopher, English Church Music 1650-1750 in Royal Chapel, Cathedral and Parish Church, London, Barrie and Jenkins, 1970.

Donington, Robert, The Interpretation of Early Music, London, Faber and Faber, 1963.

Fellowes, Edmund H., English Cathedral Music from Edward VI to Edward VII, 3rd ed., London, Methuen, 1946.

_____, William Byrd, London, Oxford University Press, 1936.

Foster, Myles Birket, Anthems and Anthem Composers: An Essay upon the Development of the Anthem from the Time of the Reformation to the End of the Nineteenth Century, New York, Novello, Ewer and Co., 1901.

Hawkins, Sir John, A General History of the Science and Practice of Music (2 volumes), New York, Dover, 1963.

Le Huray, Peter, Music and the Reformation in England 1549-1660, London, Herbert Jenkins, 1967.

Long, Kenneth R., The Music of the English Church, New York, St. Martin's Press, 1971.

Parry, W. H., Thirteen Centuries of English Church Music, 2nd ed., London, Hinrichsen Edition, 1946.

Quantz, Johann Joachim, On Playing the Flute, edited and translated by Edward Reilly, London, Faber and Faber, 1966.

Rainbow, Bernarr, The Choral Revival in the Anglican Church (1839-1872), London, Barrie and Jenkins, 1970.

Routley, Erik, The Church and Music: An Enquiry into the History, the Nature, and the Scope of Christian Judgement on Music, New York, Duckworth, 1950.

Scholes, Percy A., The Life and Activities of Sir John Hawkins: Musician, Magistrate and friend of Johnson, New York, Oxford University Press, 1953.

Stevens, Denis W., Tudor Church Music, New York, Merlin Press, 1955.

Stevenson, William, The Story of the Reformation, Richmond, Va., John Knox Press, 1963.

Strunk, Oliver, editor, Source Readings in Music History, New York, W. W. Norton, 1950.

Weinmann, Karl, History of Church Music, translated from the German, New York, Friedrich Pustet, 1910.

Wellesz, Egon and Frederick Sternfeld, editors, The Age of Enlightenment 1745-1790, Vol. VII of The New Oxford History of Music (7 volumes to date), edited by J. A. Westrup and others, New York, Oxford University Press, 1973.

Wienandt, Elwyn A., Choral Music of the Church, New York, Free Press, 1965.

Wienandt, Elwyn A. and Robert H. Young, The Anthem in England and America, New York, The Free Press, 1970.

Articles

Bruce, Robert J., "William Boyce: Some Manuscript Recoveries," Music and Letters, LV (October, 1974), 437-443.

Colles, H. C., "The Chamber Music of William Boyce," The Musical Times, LI (January, 1910), 11-13.

Cudworth, Charles L., "Boyce and Arne: The Generation of 1710," Music and Letters, XLI (April, 1960), 136-145.

_____, "The Symphonys [sic] of Dr. William Boyce," Music, II (February, 1953), 27-29.

Dawe, Donovan, "New Light on William Boyce," The Musical Times, CIX (September, 1968), 802-807.

Edwards, F. G. (E.), "Dr. Boyce," The Musical Times, XLII (July, 1901), 441-449.

Johnstone, H. Diack, "The Genesis of Boyce's 'Cathedral Music'," Music and Letters, LVI (January, 1975), 26-40.

Sadie, Stanley, "The Chamber Music of Boyce and Arne," The Musical Quarterly, XLVI (October, 1960), 425-436.

Taylor, Eric, "William Boyce and the Theatre," Music Review, XIV (November, 1953), 275-287.

Encyclopedia Articles

Baker, Theodore, "Anthem," A Dictionary of Musical Terms, 23rd ed., New York, G. Schirmer, 1923.

Bingley, William, "William Boyce, Mus. Doc.," Musical Biography; Or Memoirs of the Lives and Writings of the Most Eminent Musical Composers and Writers, Who Have Flourished in the Different Countries of Europe During the Last Three Centuries, 2nd ed., Vol. II, London, for H. Colburn by R. Bentley, 1834.

Blom, Eric, "Three Choirs Festival," Grove's Dictionary of Music and Musicians, 5th ed., Vol. VIII, New York, St. Martin's Press, 1954.

Brown, James D., "Boyce, William," Biographical Dictionary of Musicians with a Bibliography of English Writings on Music, London, Alexander Gardner, 1886.

Colles, H. C., "Accompaniment," Grove's Dictionary of Music and Musicians, 5th ed., Vol. I, New York, St. Martin's Press, 1954.

_____, "Motet," Grove's Dictionary of Music and Musicians, 5th ed., Vol. V, New York, St. Martin's Press, 1954.

Cudworth, Charles L., "Boyce, William," Die Musik in Geschichte und Gegenwart; allgemeine Enzyklopädie der Musik, Vol. XV, Kassel, Bärenreiter, 1973.

Eitner, Robert, "Boyce, William," Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehten Jahrhunderts, Vol. II, New York, Musurgia, 1946-47.

Fellowes, Edmund H., "Anthem," Grove's Dictionary of Music and Musicians, 5th ed., Vol. I, New York, St. Martin's Press, 1954.

Gurlitt, Wilibald, "Anthem," Rieman Musik Lexikon, Vol. III, New York, Schott Music, 1959.

_____, "Boyce, William," Rieman Musik Lexikon, Vol. I, New York, Schott Music, 1959.

Husk, William H., "Boyce, William, Mus. D.," Grove's Dictionary of Music and Musicians, 3rd ed., Vol. I, New York, Macmillan, 1938.

_____, "Russell, William," Grove's Dictionary of Music and Musicians, 5th ed., Vol. VII, New York, St. Martin's Press, 1954.

Scholes, Percy A., "Anthem," The Oxford Companion to Music, 9th ed., New York, Oxford University Press, 1955.

Shaw, Harold Watkins, "Boyce, William," Grove's Dictionary of Music and Musicians, 5th ed., Vol. I, New York, St. Martin's Press, 1954.

Slonimsky, Nicholas, "Boyce, William" Baker's Biographical Dictionary of Musicians, 5th ed., New York, G. Schirmer, 1958.

Stevens, Denis W., "Chapel Royal," Grove's Dictionary of Music and Musicians, 5th ed., Vol. II, New York, St. Martin's Press, 1954.

Vaughan Williams, Ralph, "Conducting," Grove's Dictionary of Music and Musicians, 3rd ed., Vol. I, New York, Macmillan, 1938.

Westrup, J. A., "Anthem," Die Musik in Geschichte und Gegenwart; allgemeine Enzyklopädie der Musik, Vol. I, Kassel, Bärenreiter, 1949-51.

Unpublished Materials

Jordon, Henry Bryce, "The Music of Pelham Humfrey," unpublished doctoral dissertation, School of Music, University of North Carolina, Chapel Hill, North Carolina, 1956.

Sims, Phillip W., "The Non-Orchestral Anthems of William Boyce (1710-1779): A Stylistic and Formal Study," unpublished doctoral dissertation, School of Church Music, Southwestern Baptist Theological Seminary, Ft. Worth, Texas, 1970.

Musical Editions

Arnold, Samuel, editor, Cathedral Music: Being a Collection in Score of the Most Valuable and Useful Compositions for that Service by the Several English Masters of the Late Two Hundred Years. The Whole Selected and Carefully Revised by Dr. Samuel Arnold (4 volumes), London, printed for the editor, 1790.

Boyce, William, Boyce's Services and Anthems, edited by Vincent Novello (4 volumes), London, J. Alfred Novello, c. 1849.

Boyce, William, editor, Cathedral Music: Being a Collection in Score of the Most Valuable and Useful Compositions for that Service by the Early English Masters, 3rd ed. (3 volumes), newly revised and edited by Joseph Warren, London, R. Cocks, 1849.

AN EDITION OF VERSE AND SOLO ANTHEMS

BY WILLIAM BOYCE

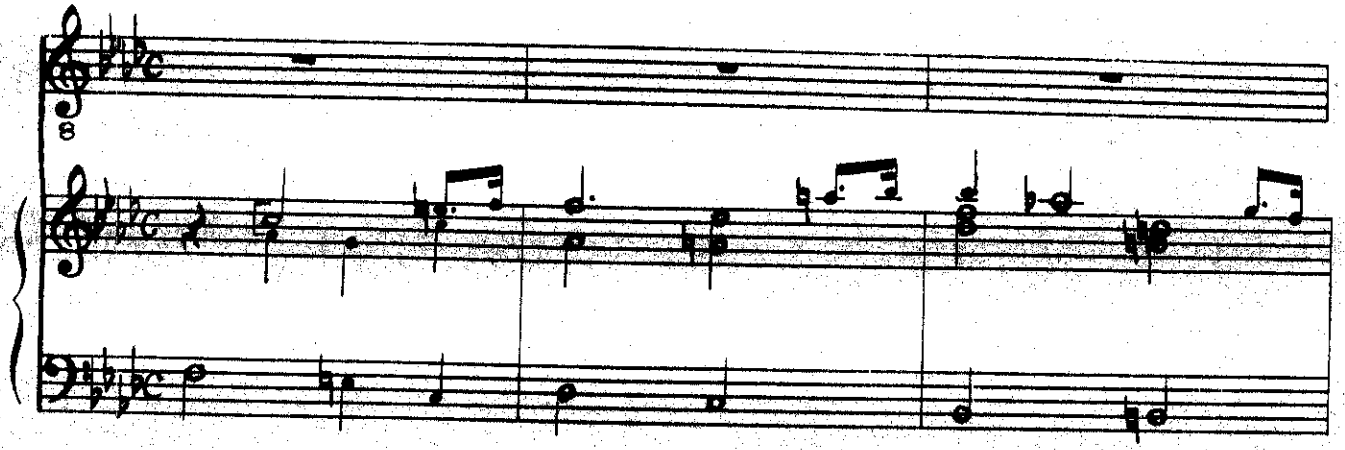
PART II

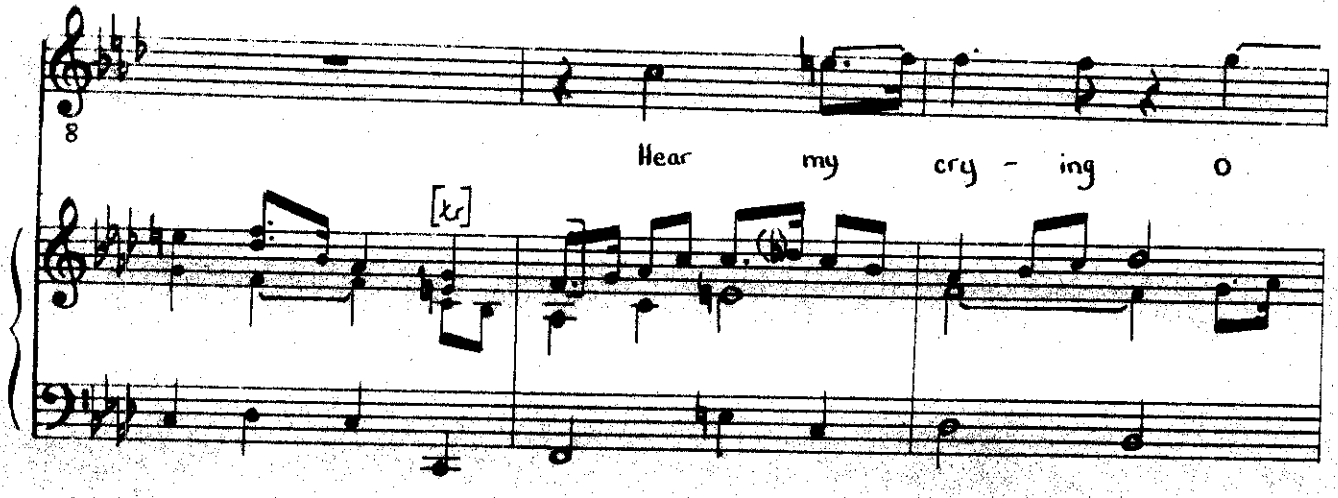
TABLE OF CONTENTS

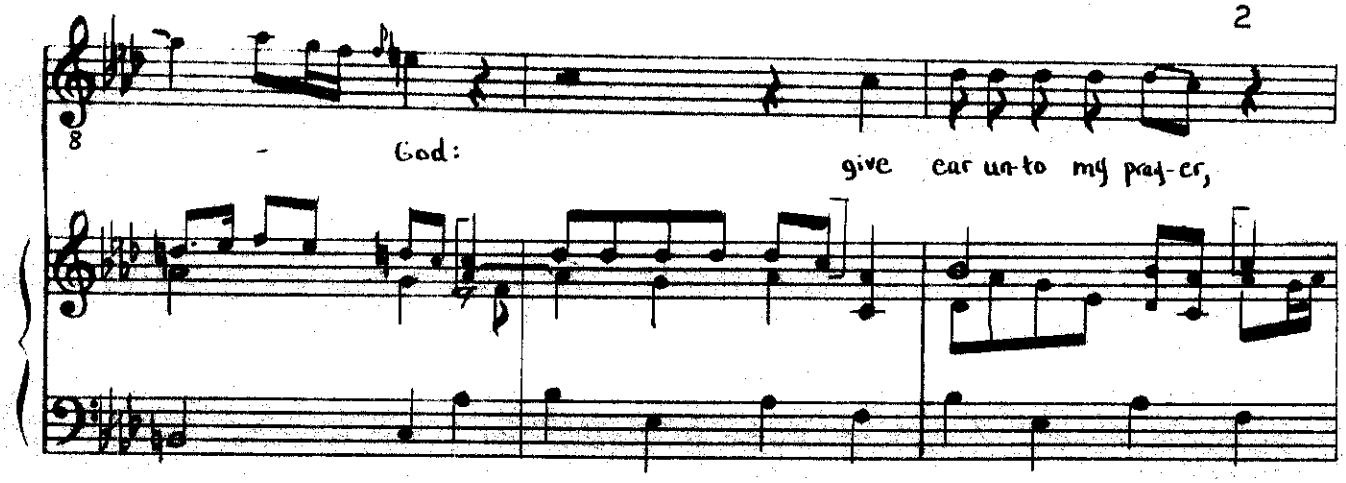
	Page
HEAR MY CRYING.	1
I WILL MAGNIFIE THEE, O GOD	39
I CRIED UNTO THE LORD	82
LORD TEACH US TO NUMBER OUR DAYS.	109

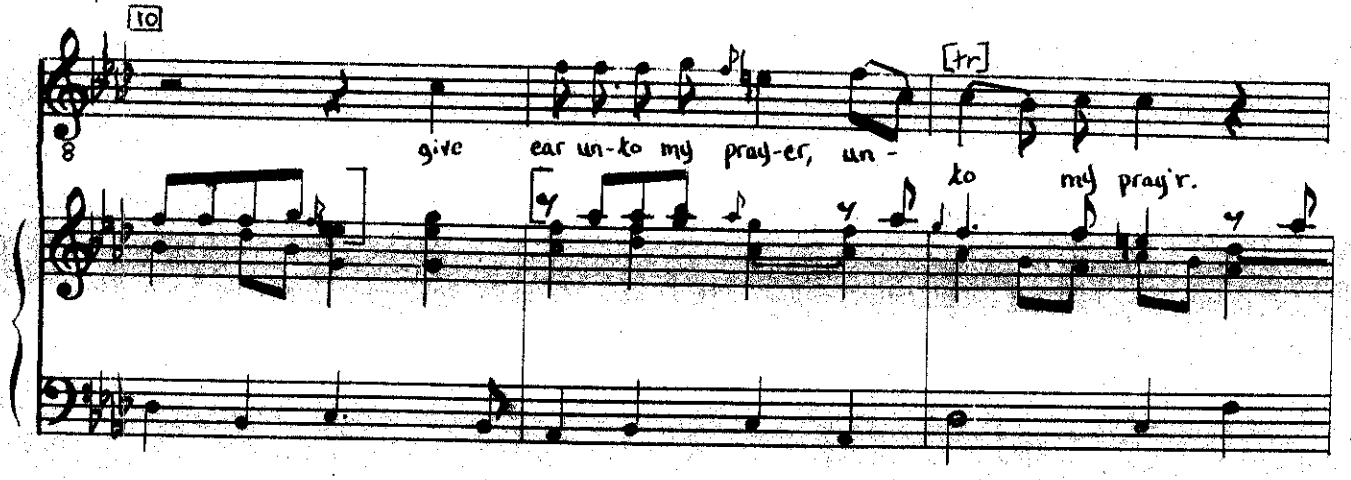
HEAR MY CRYING

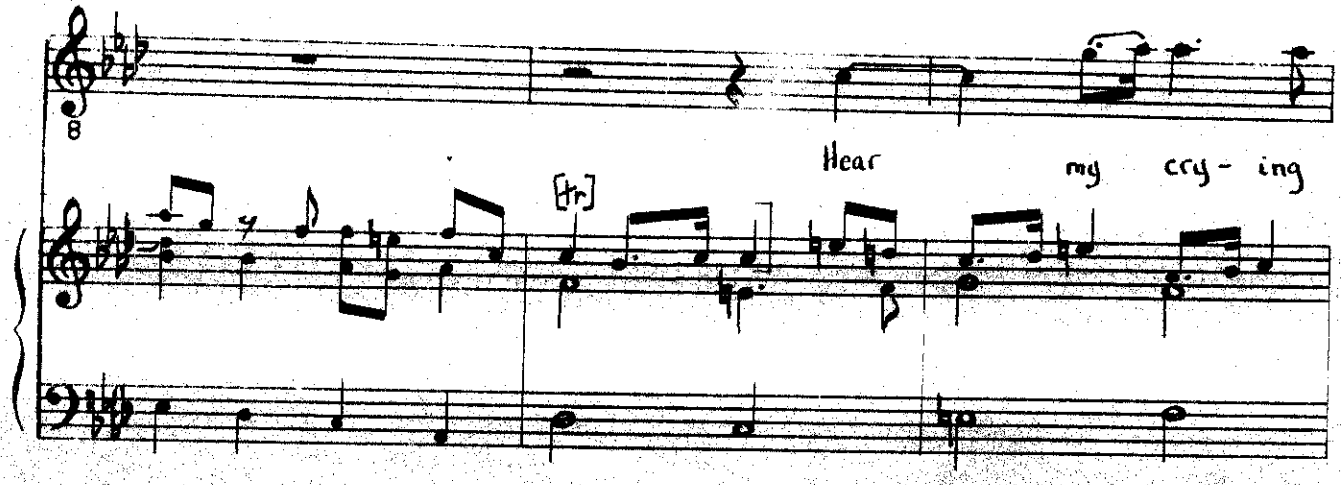
Solo Anthem for Contratenor

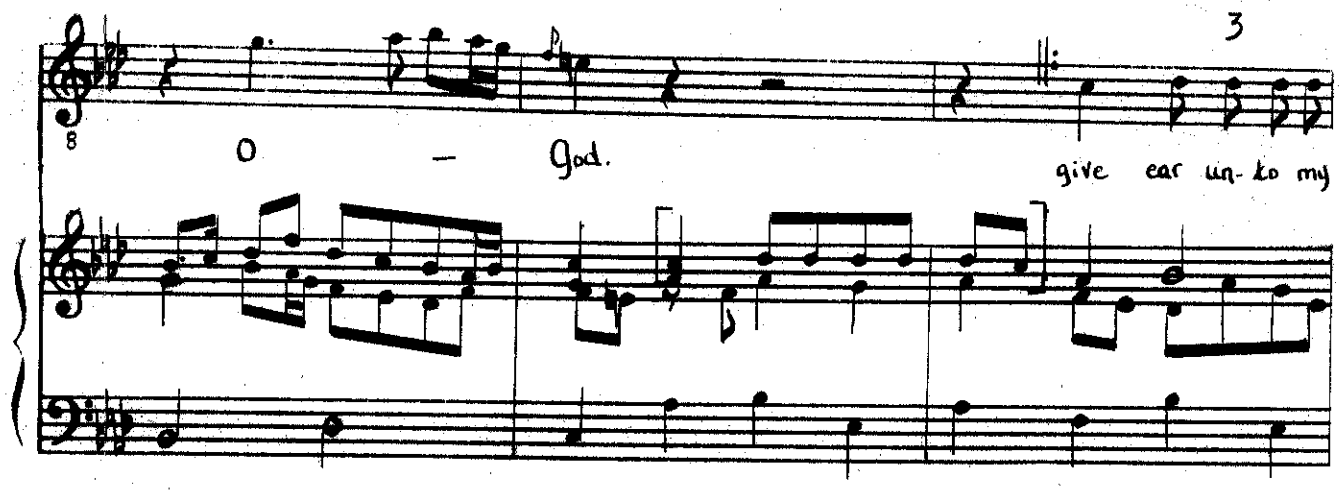


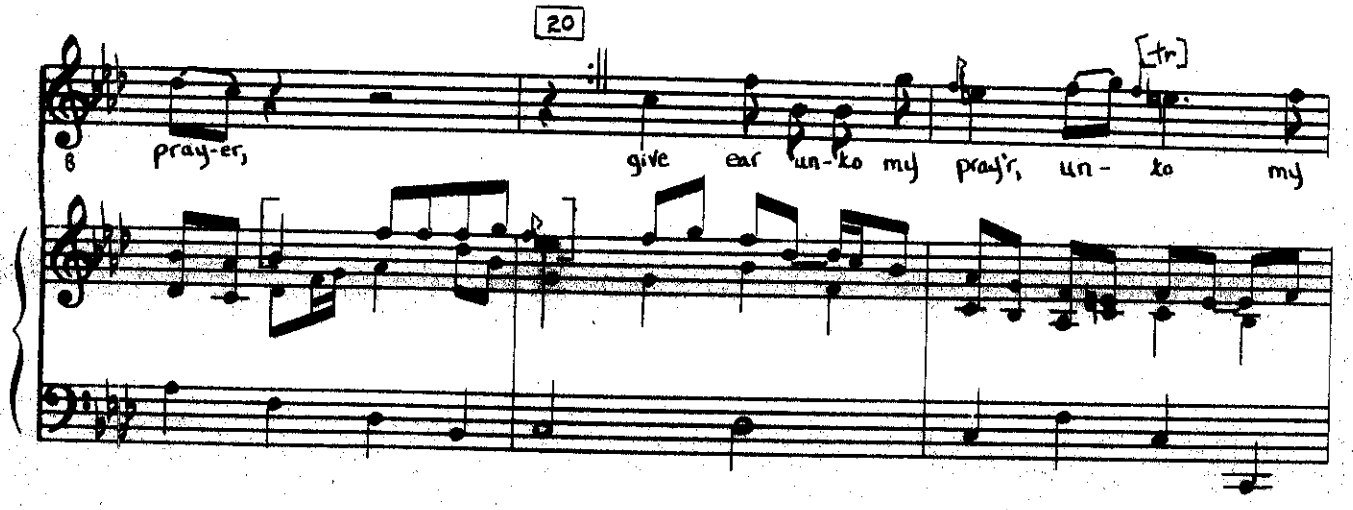


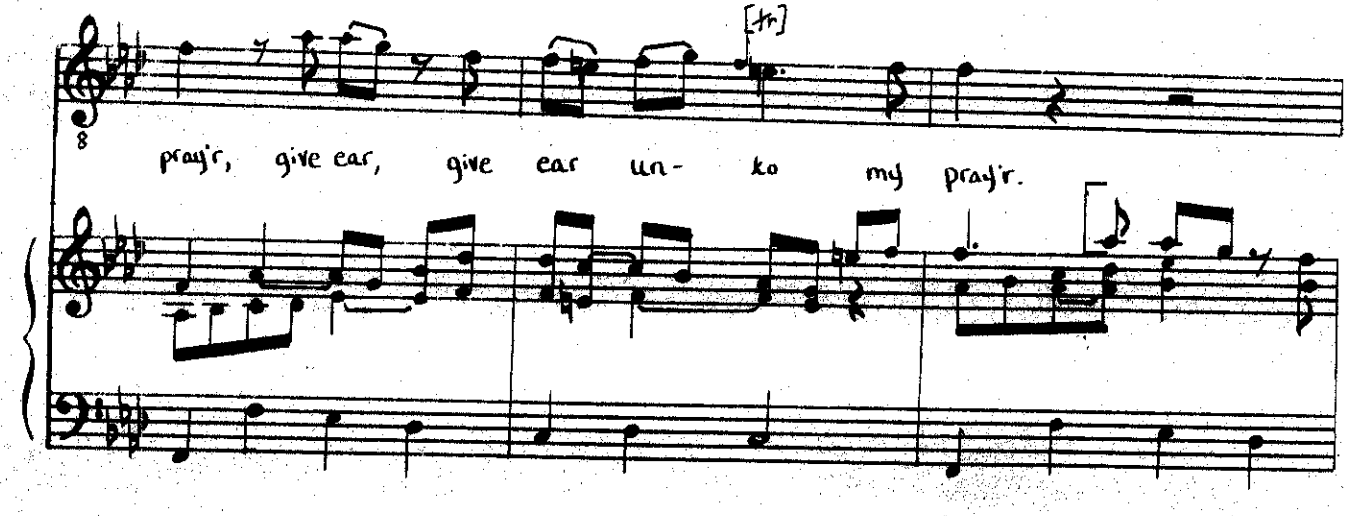

God:
give ear un-to my pray-er,

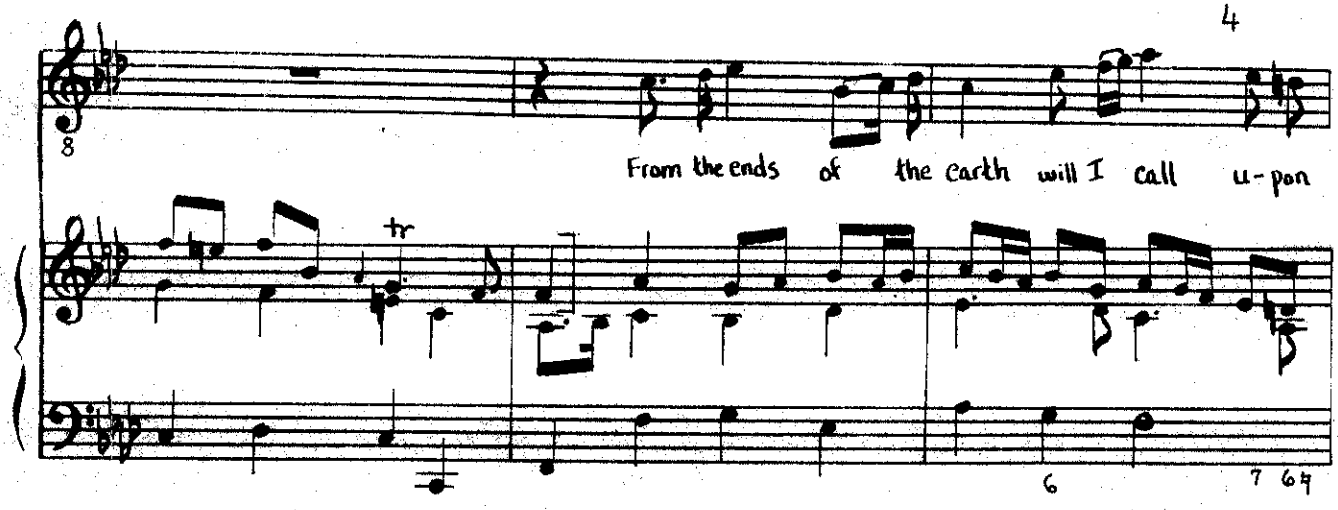

10
give ear un-to my pray-er, un-
tr
to my pray'r.

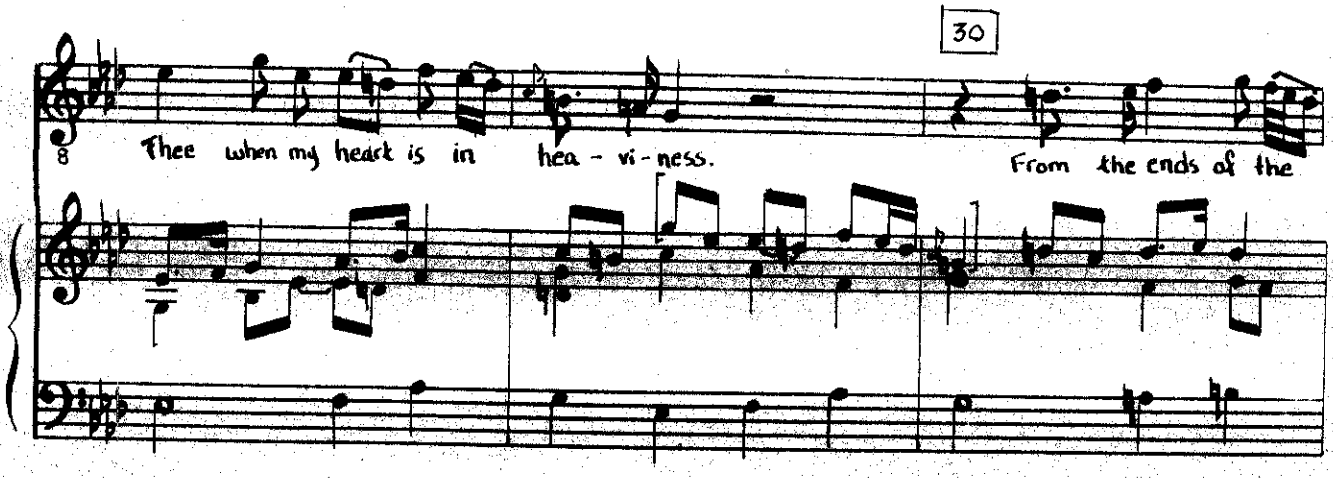

Hear my cry- ing
tr

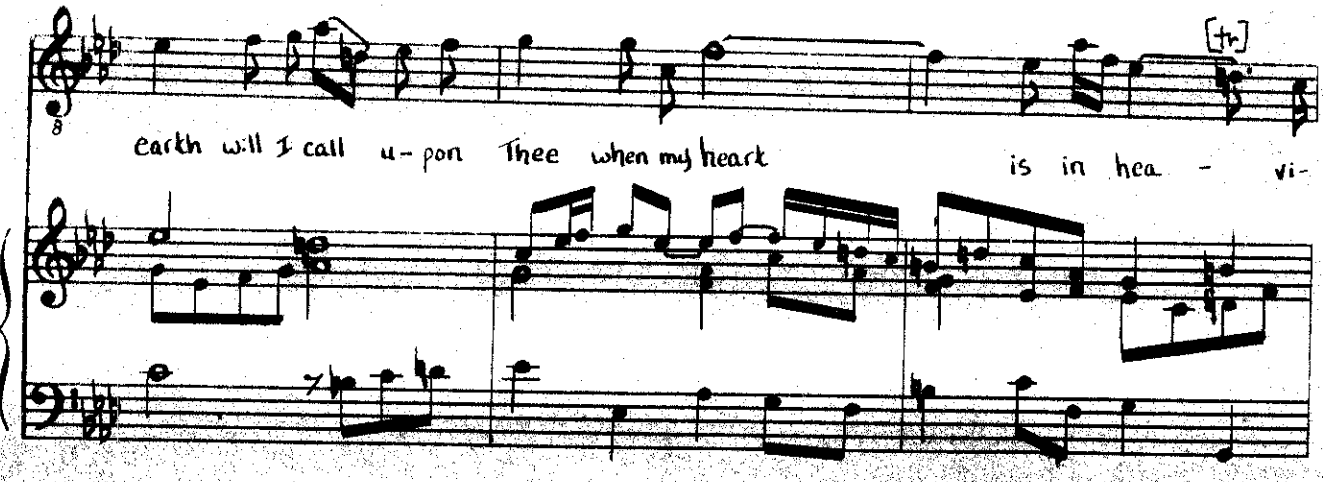

O – God.
give ear un-to my

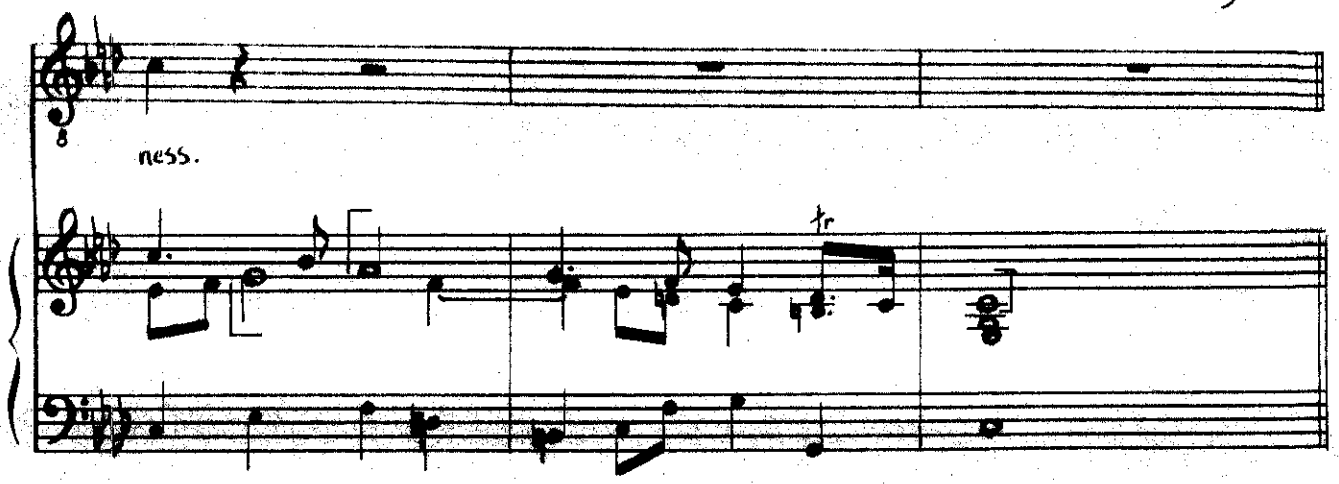

20
pray-er,
give ear un-to my pray'r, un- to my
tr

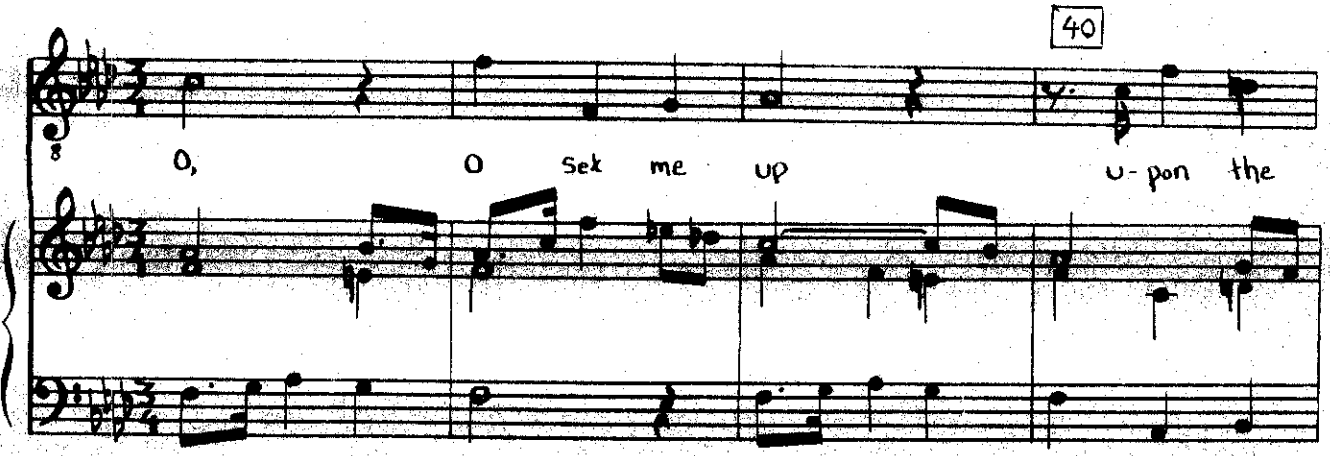

pray'r, give ear, give ear un- to my pray'r.
tr

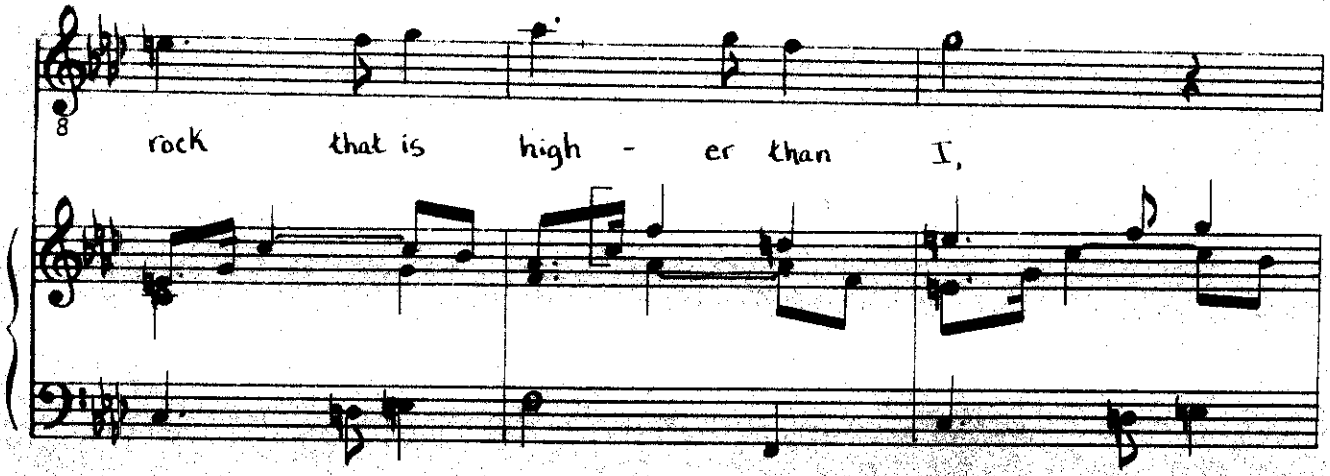

From the ends of the earth will I call u-pon

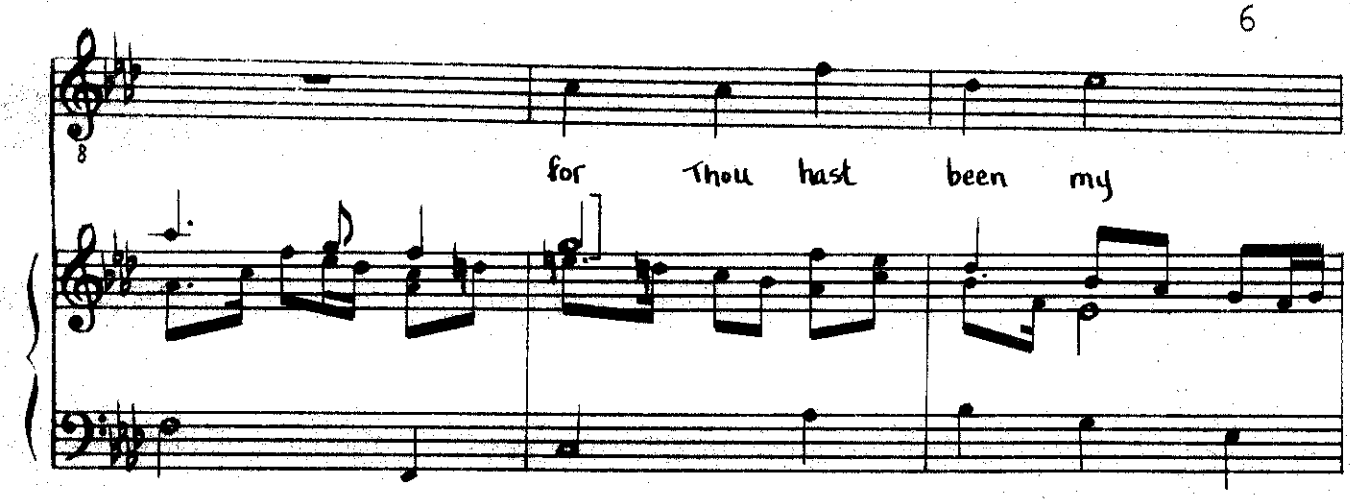

30
Thee when my heart is in hea-vi-ness.
From the ends of the

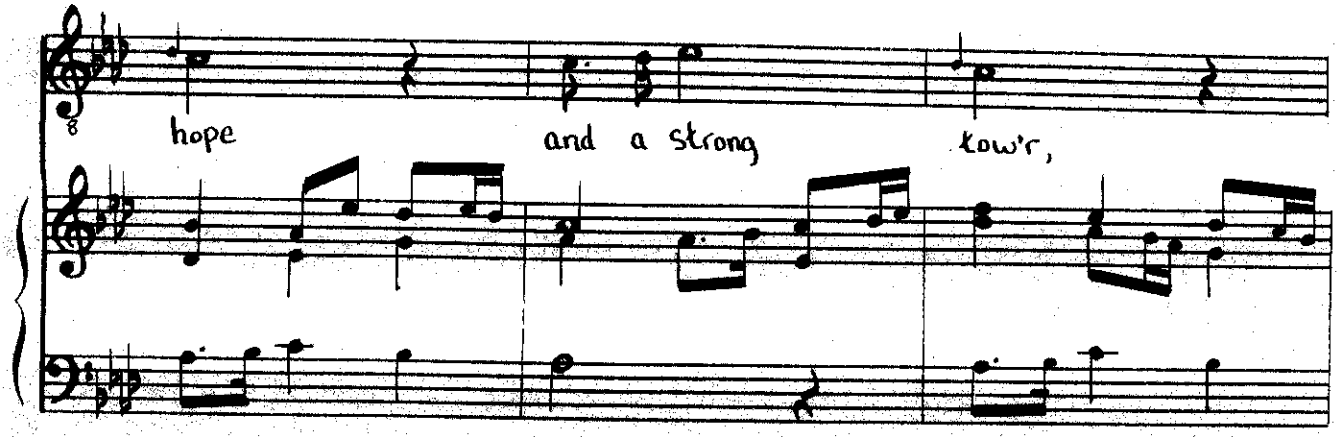

earth will I call u-pon Thee when my heart
is in hea - vi-

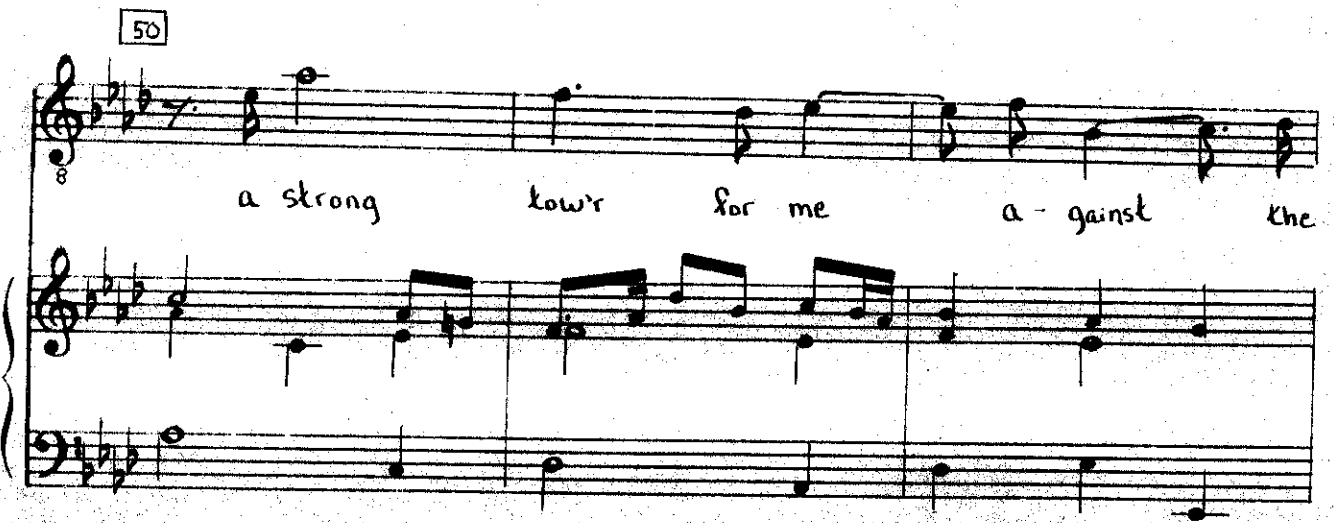

ness.
tr

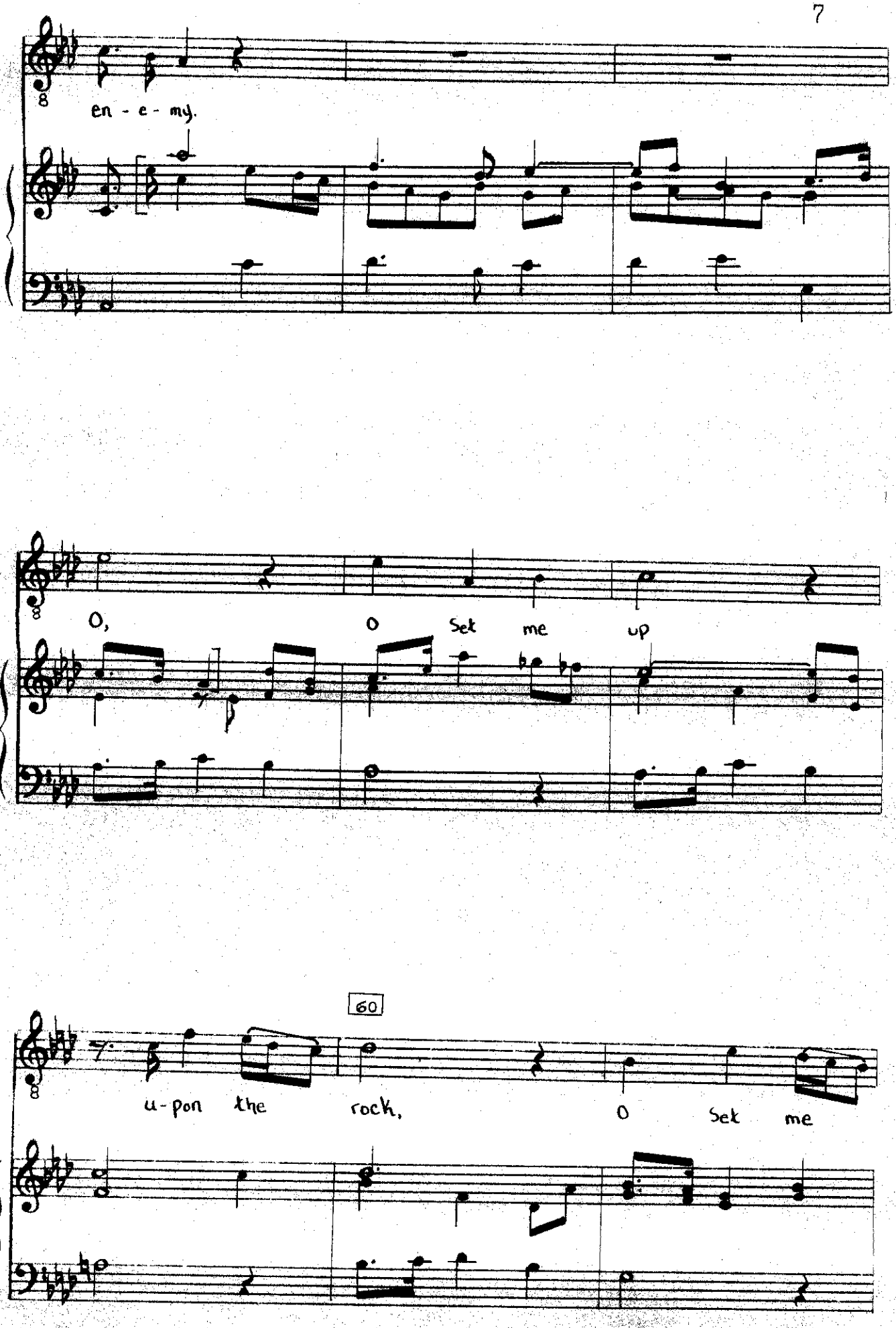

40
O, O sek me up u-pon the

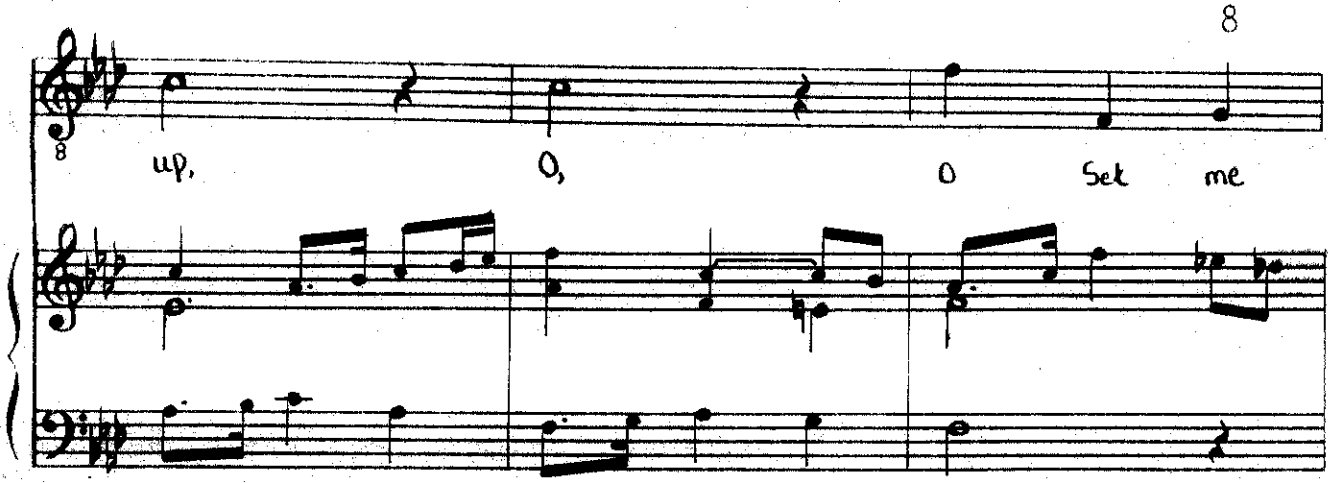

rock that is high - er than I,

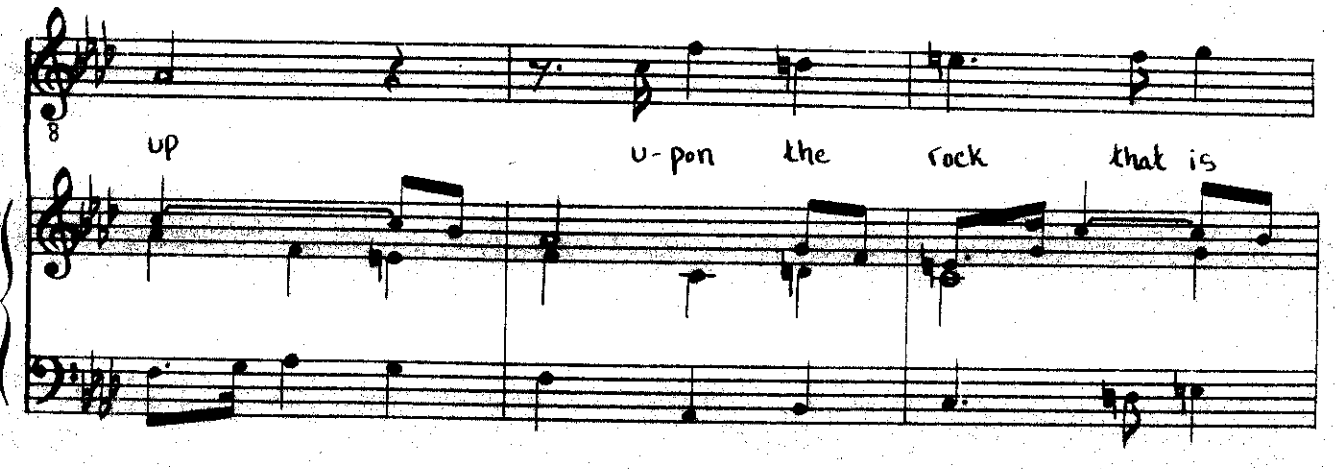

for Thou hast been my

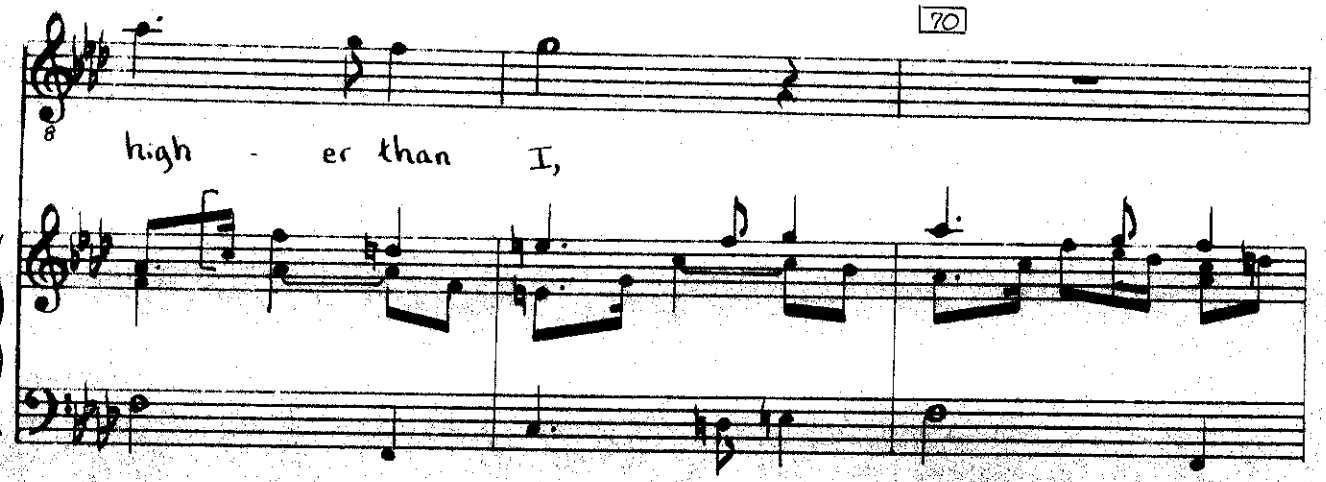

hope and a strong tow'r,

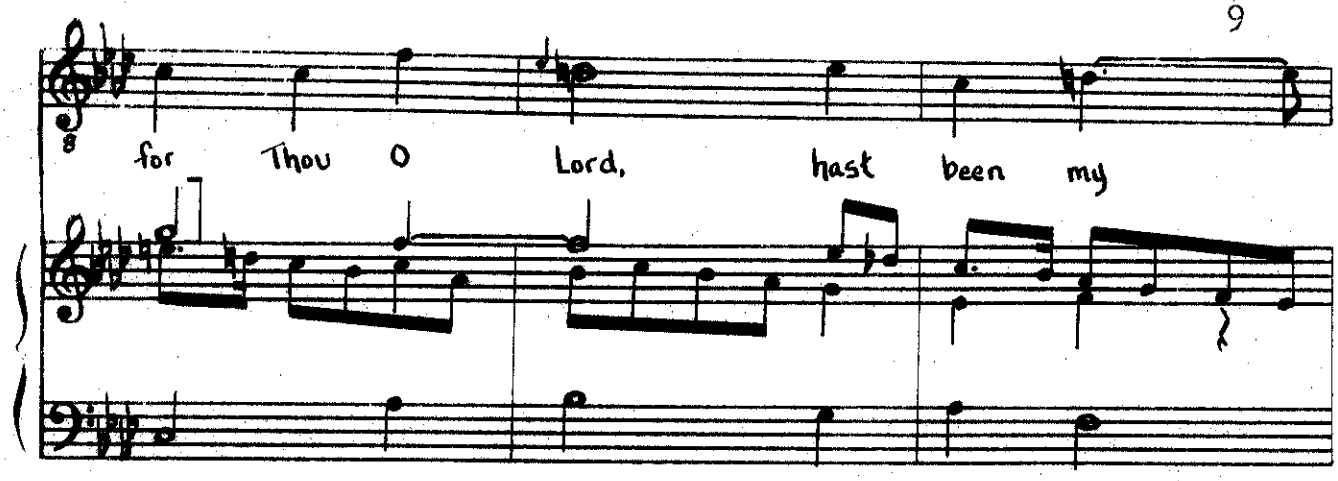

50
a strong tow'r for me a - gainst the

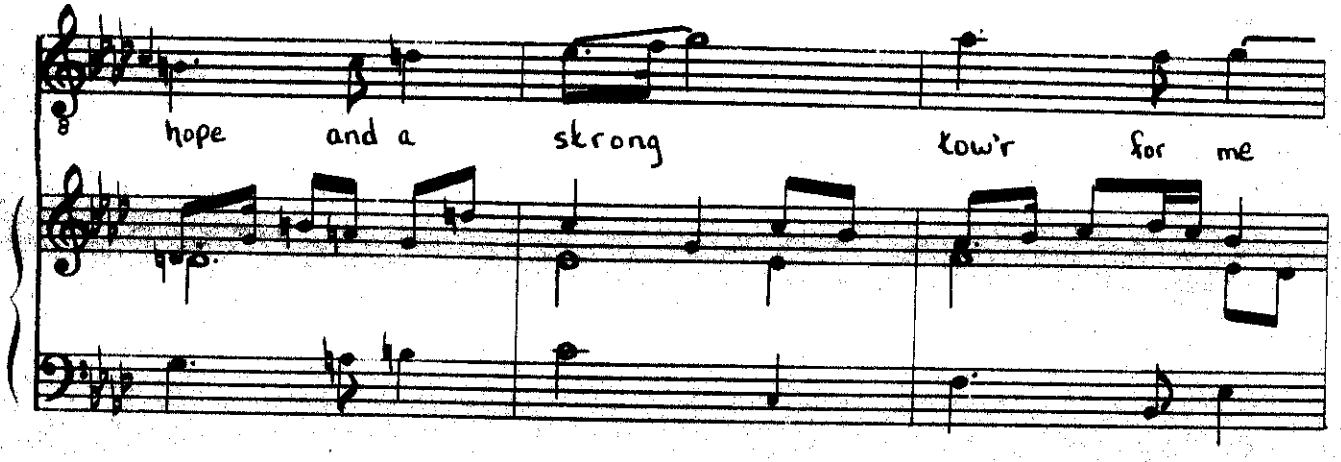

en - e - my.
O, O Set me up
60
u - pon the rock, O Set me

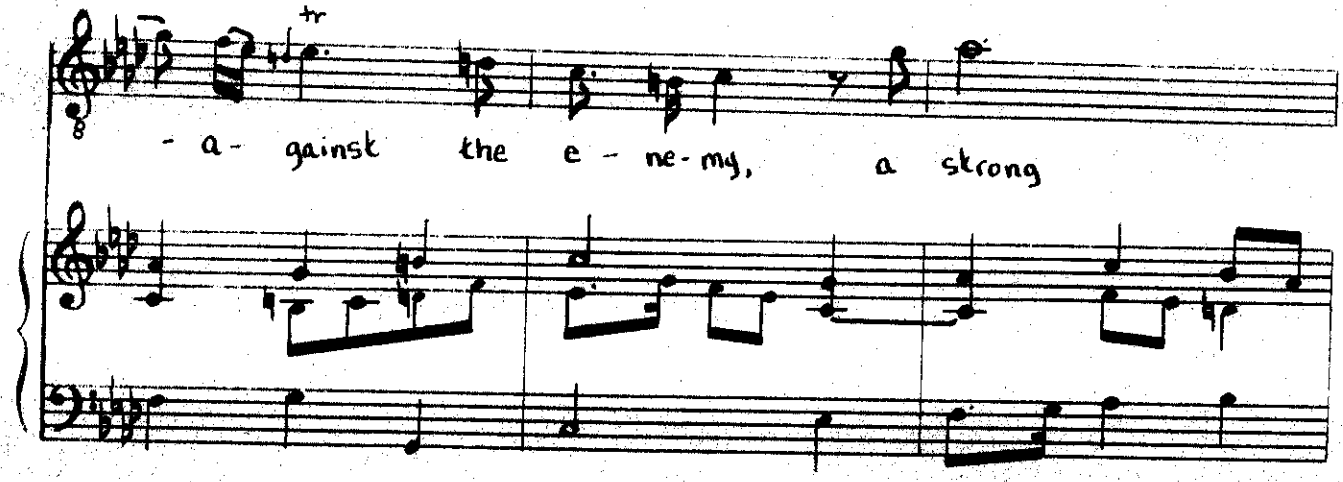

up, O, O Set me

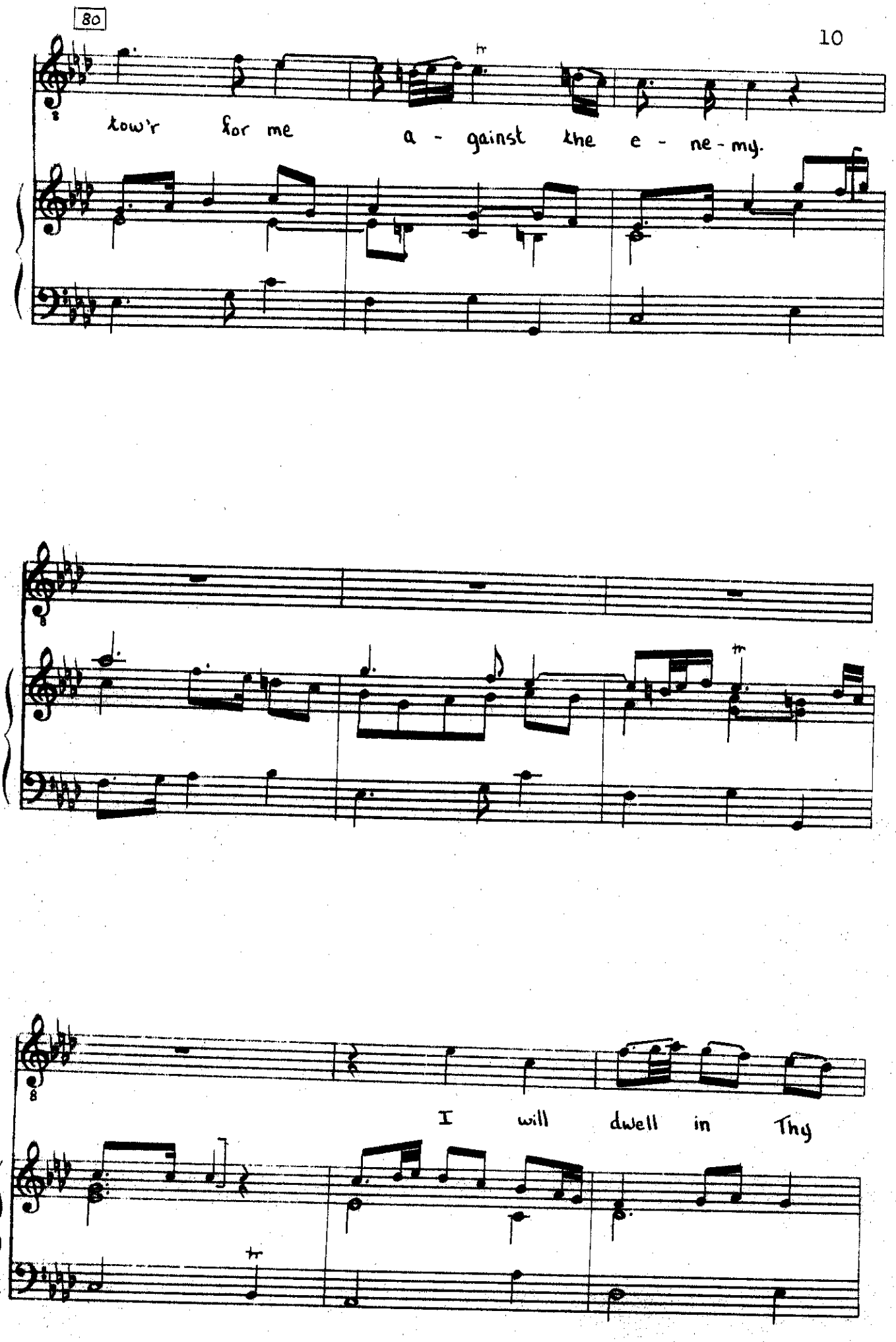

up u-pon the rock that is

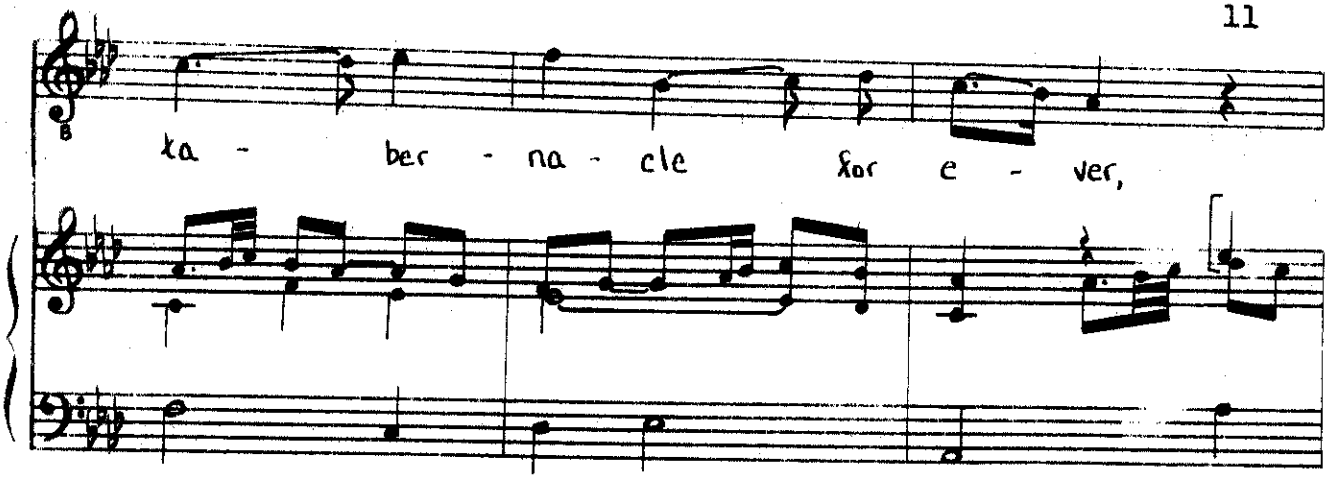

70
high - er than I,

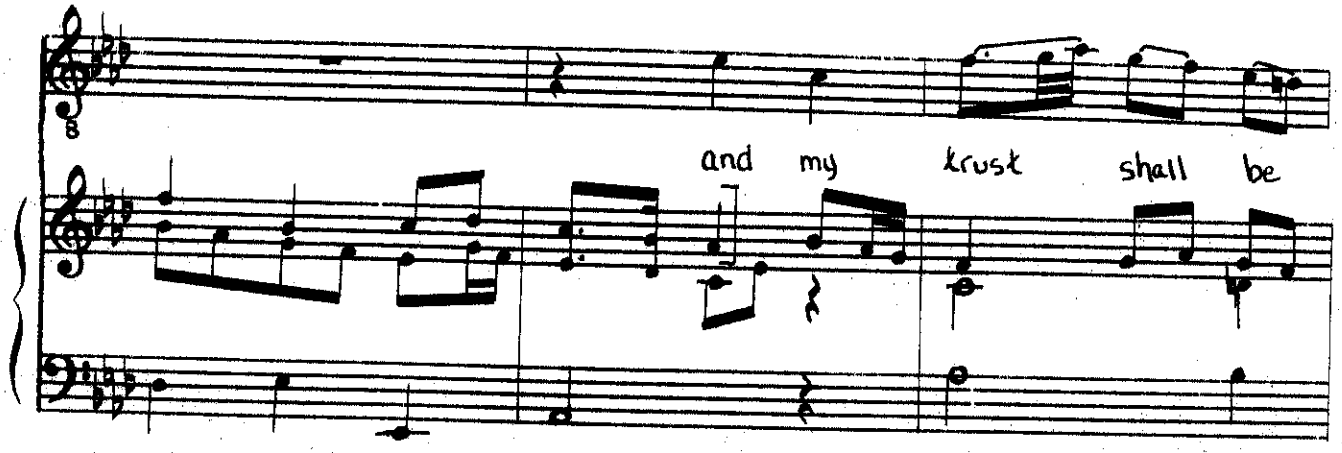

for Thou O Lord, hast been my

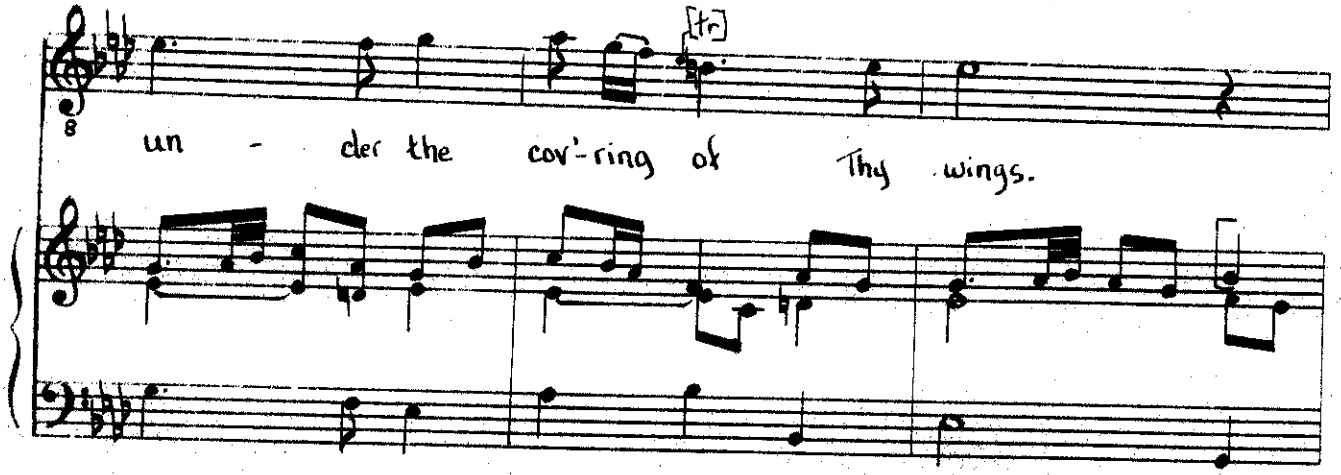

hope and a strong tow'r for me

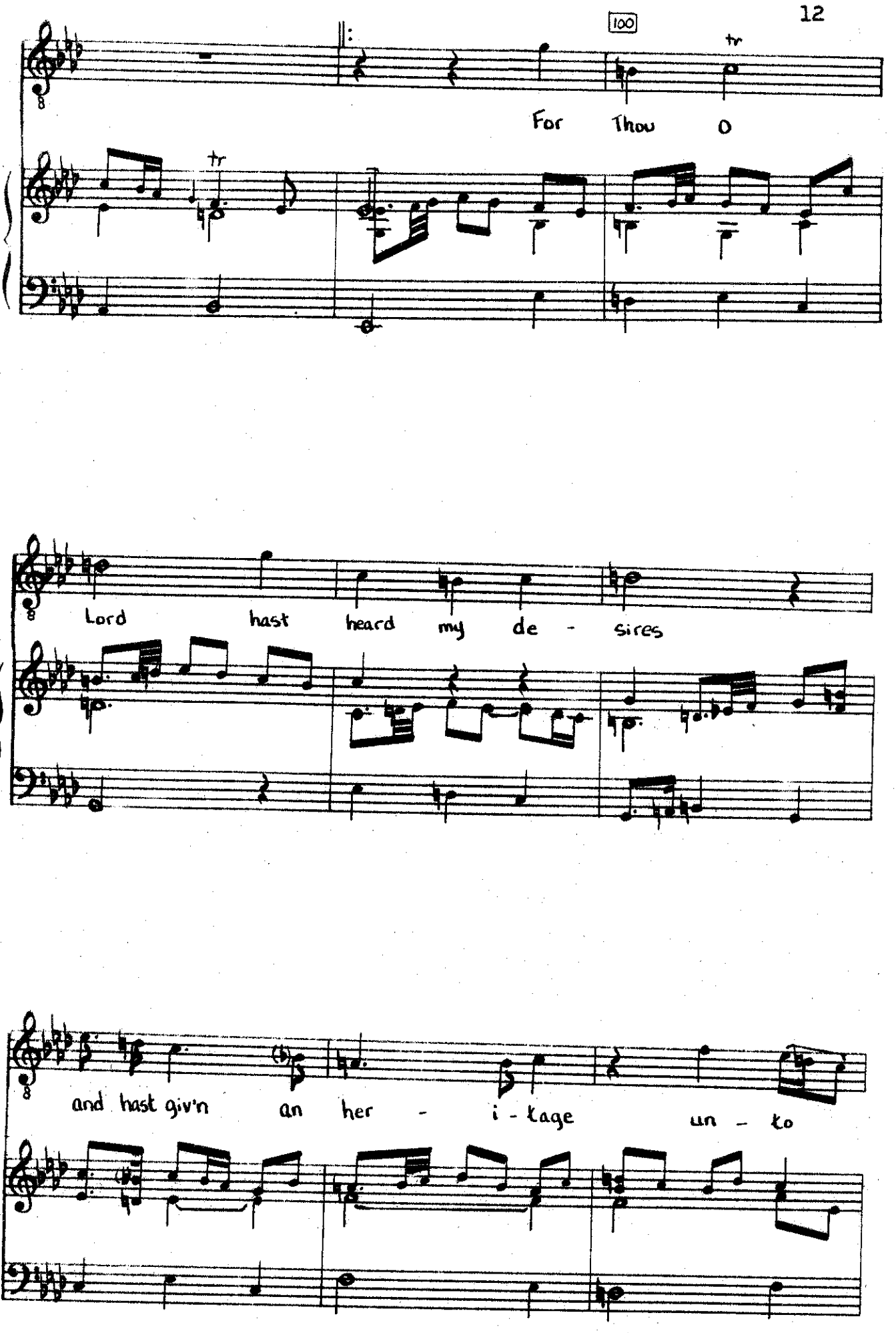

tr
- a - gainst the e - ne - my, a strong

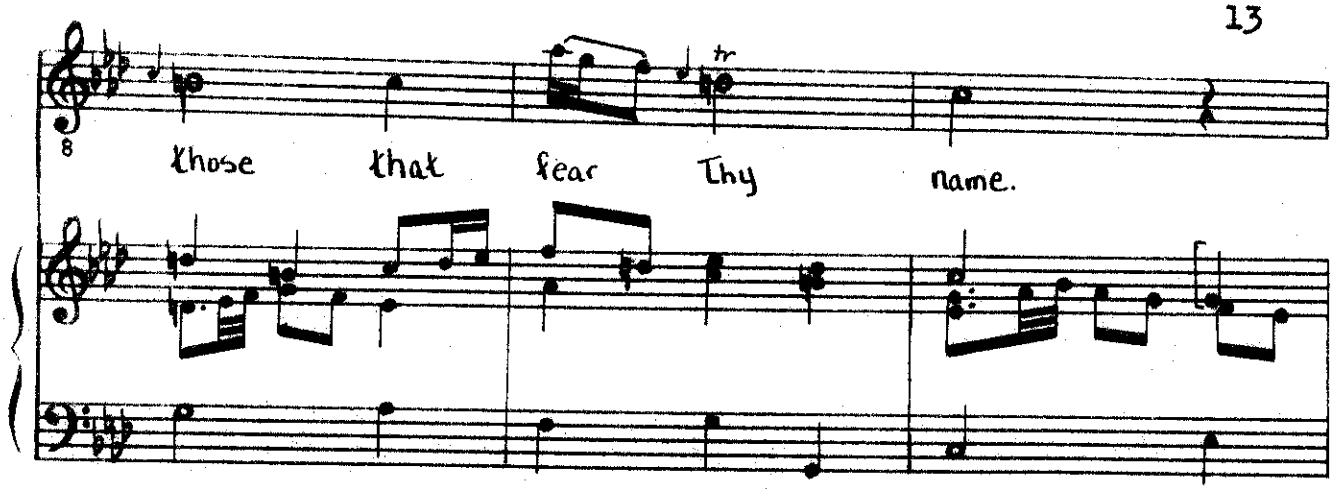

80
tow'r for me a - gainst the e - ne - my.
I will dwell in Thy

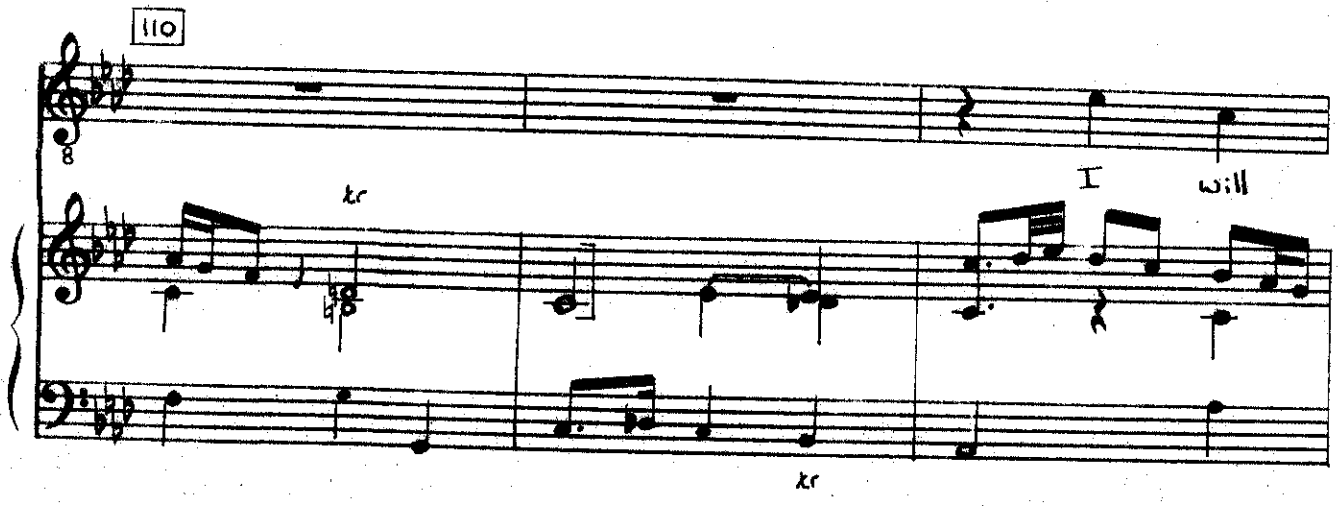

ta - ber - na - cle for e - ver,

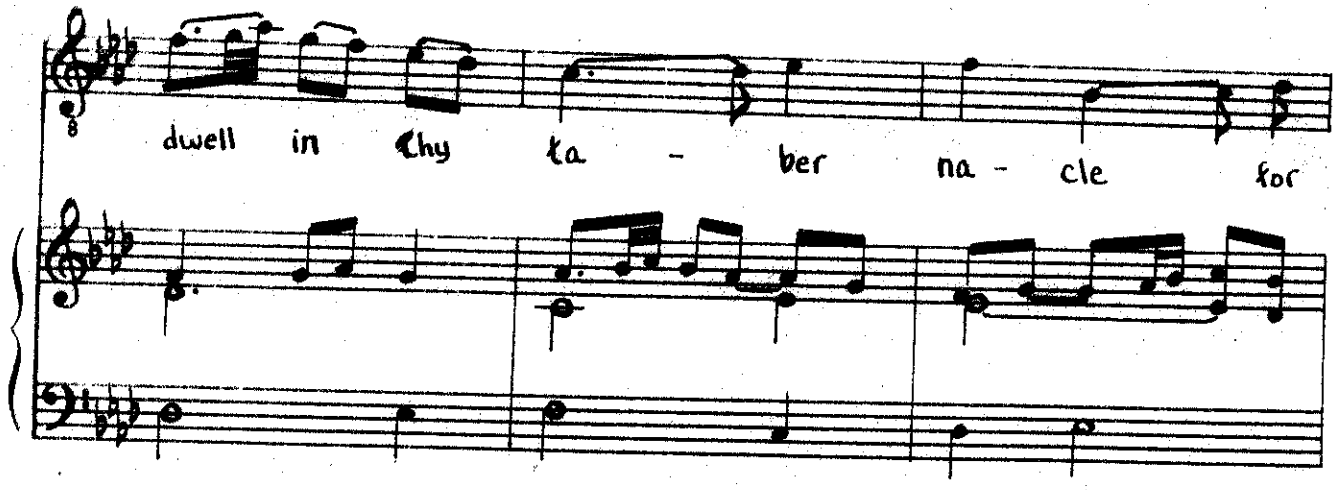

and my trust shall be

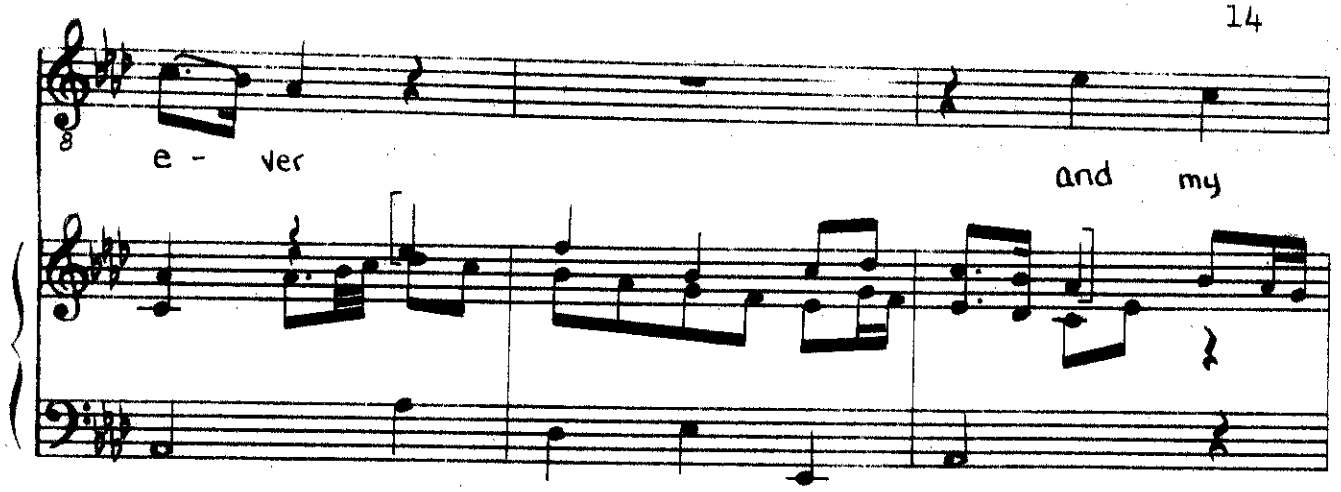

tr
un - der the cov'-ring of Thy wings.

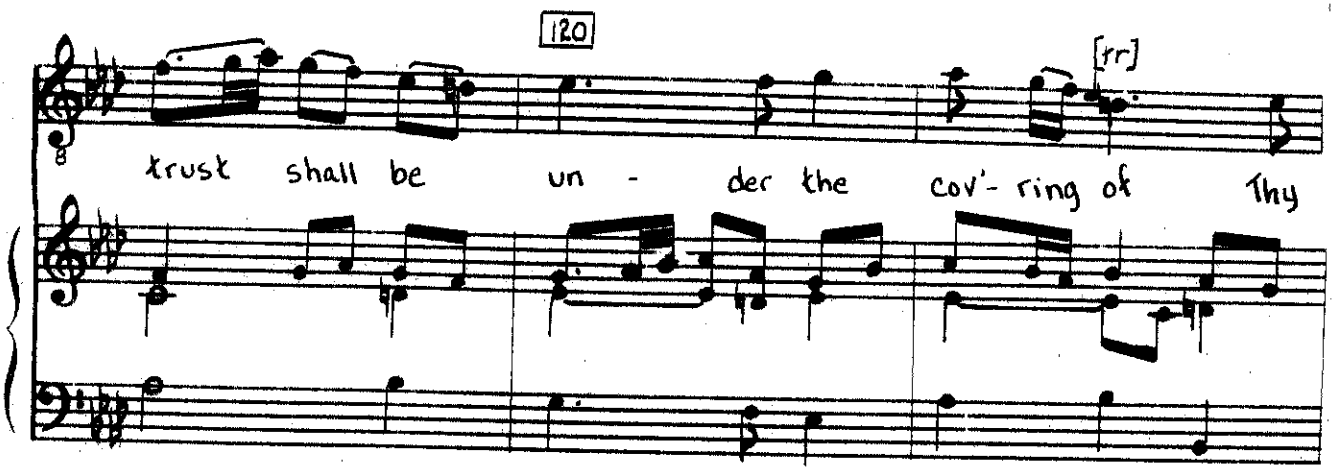

100
tr
For Thou O
tr
Lord hast heard my de - sires
and hast giv'n an her - i - tage un - to

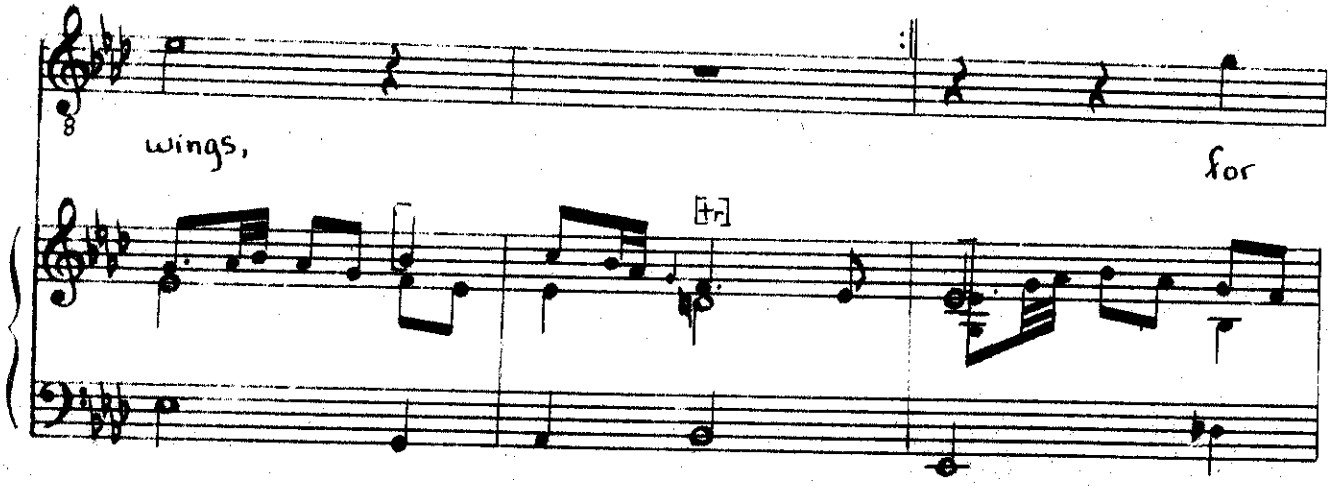

those that fear Thy name.

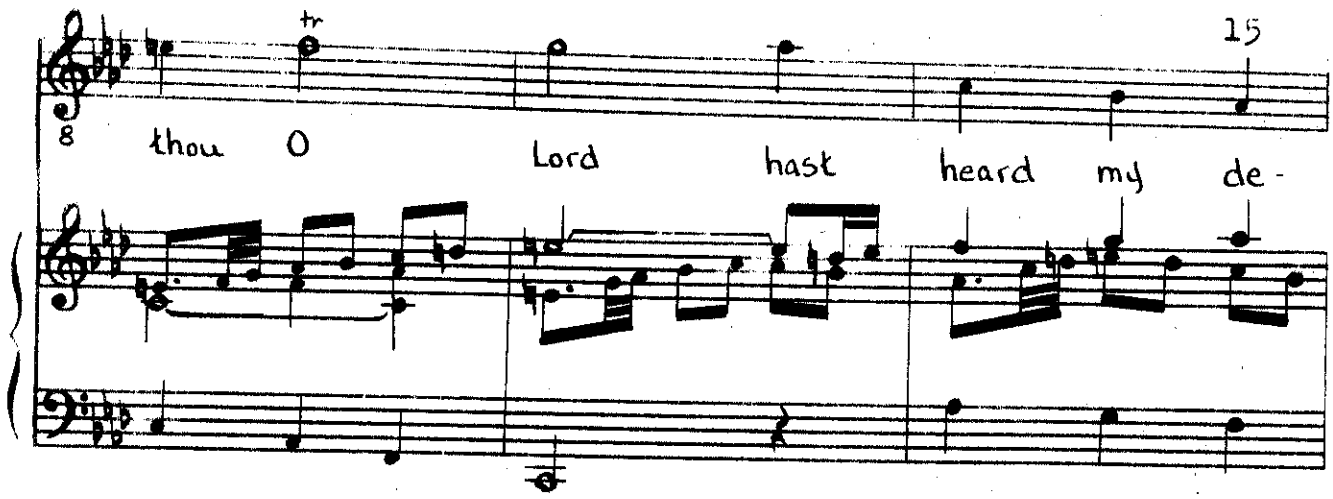

110
I will

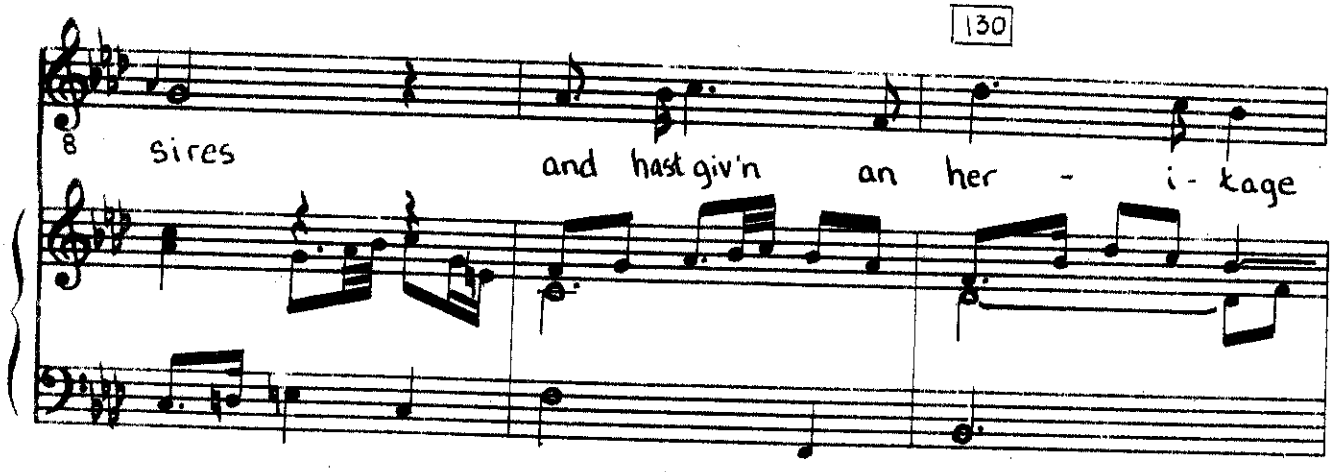

dwell in Thy ta - ber na - cle for

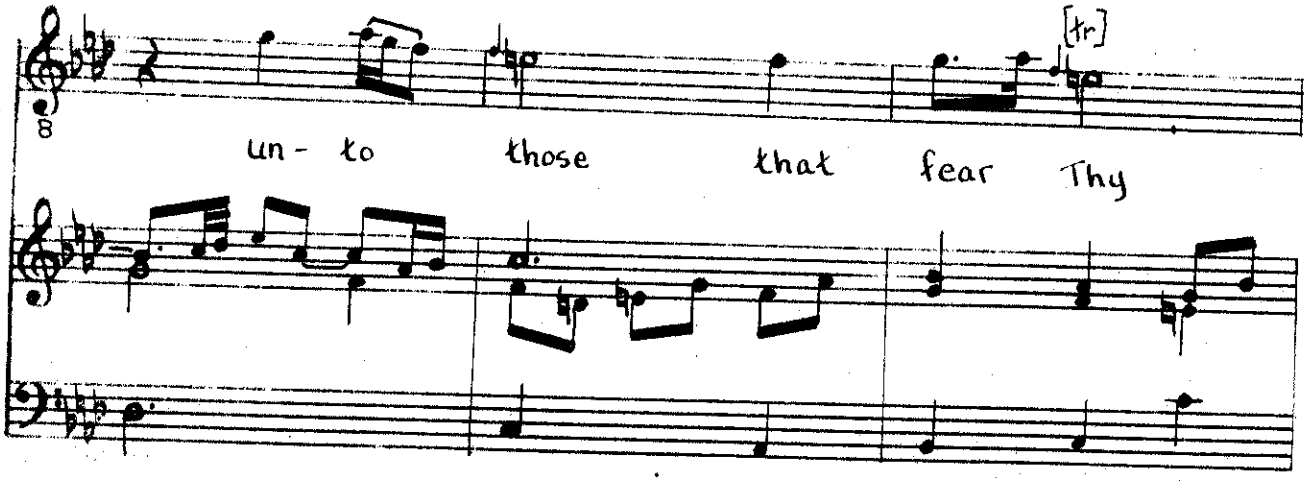

e - ver
and my

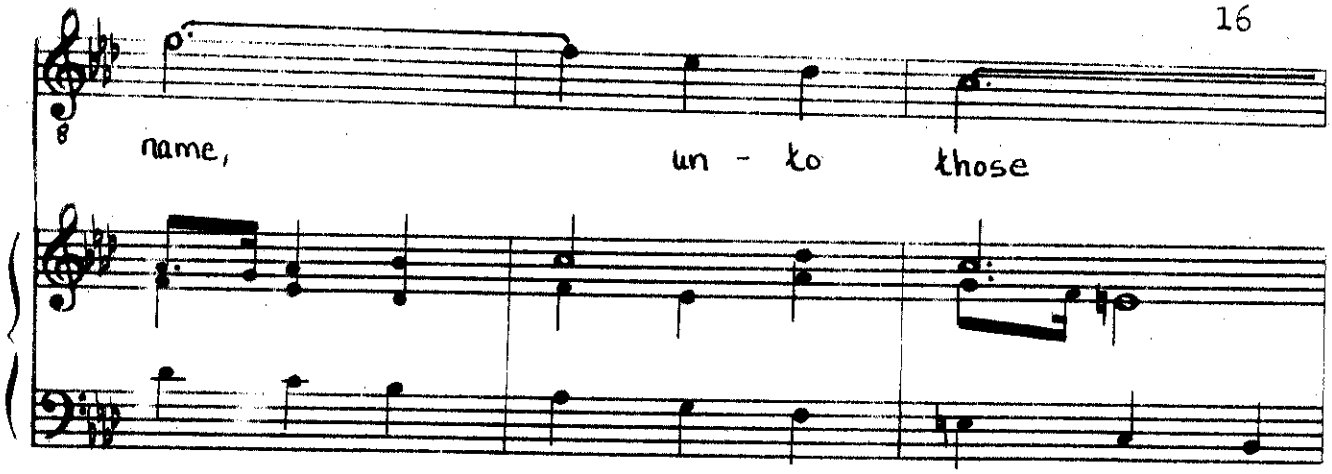

120
[rr]
trust shall be un - der the cov'- ring of Thy

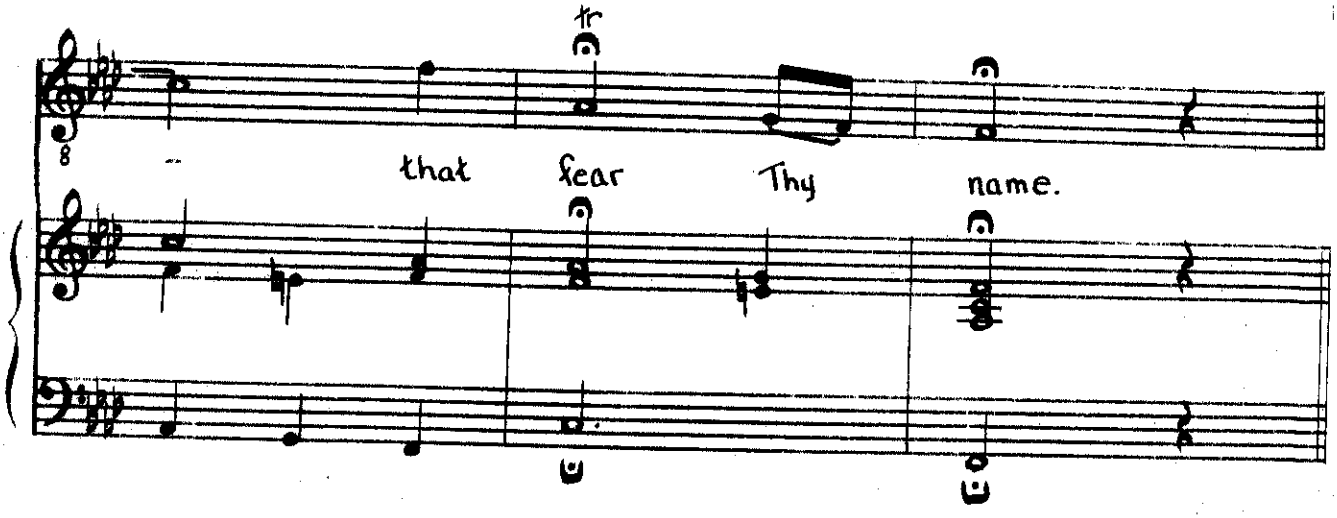

wings,
for
[tr]

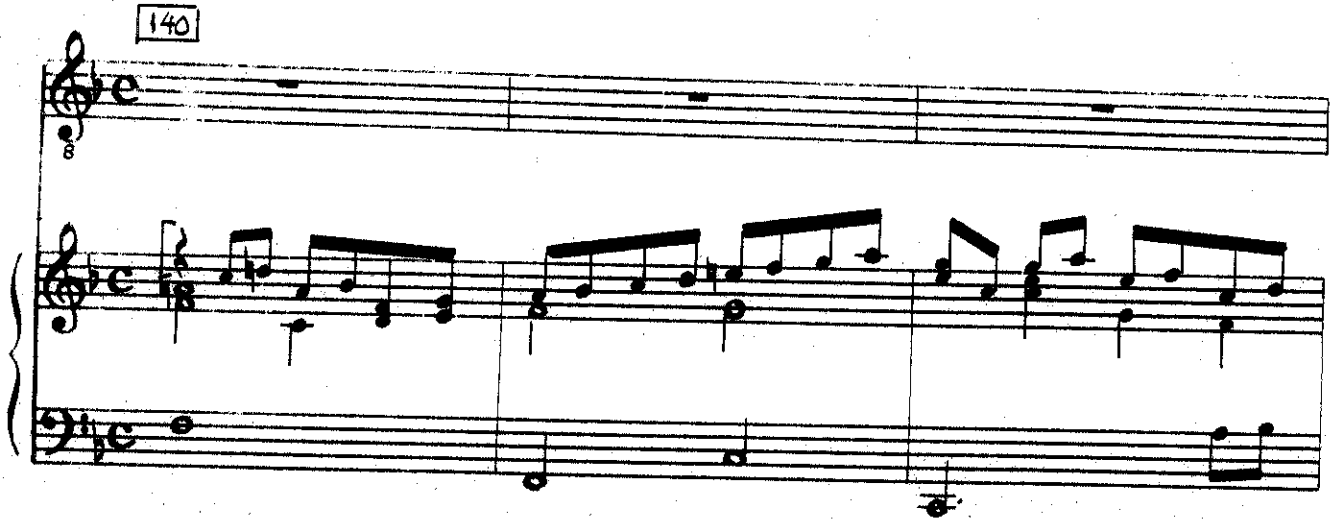

tr
thou O Lord hast heard my de-

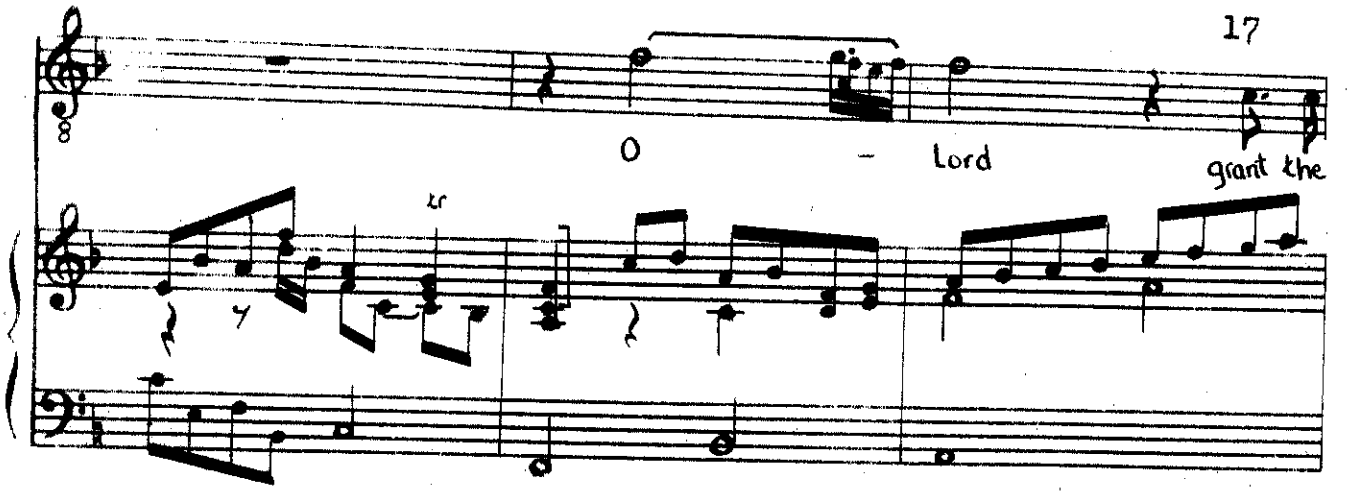

130
sires and hast giv'n an her - i - tage

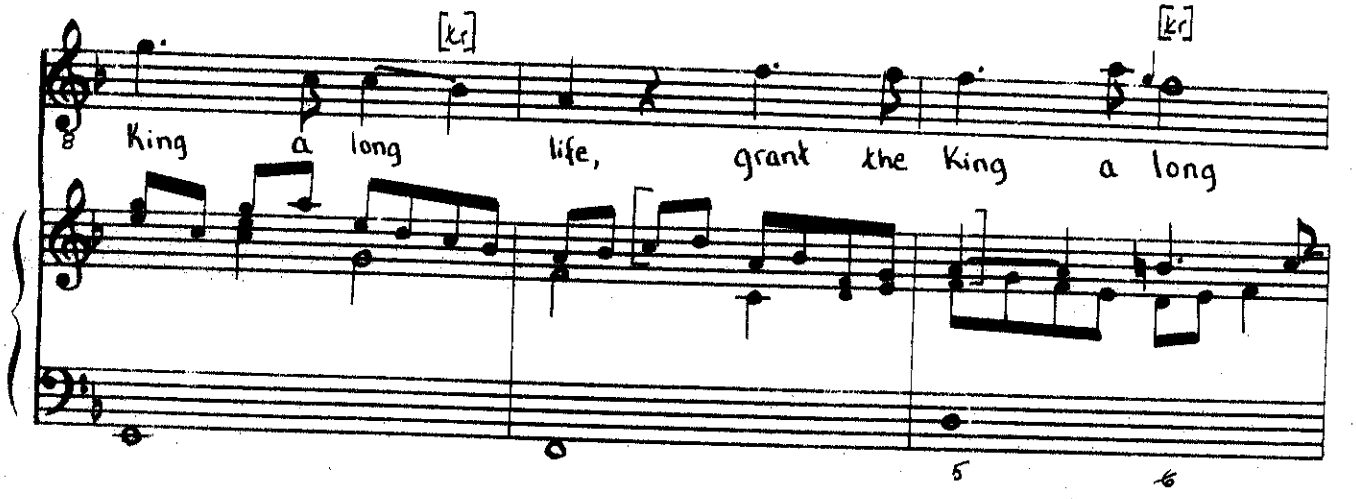

[tr]
un - to those that fear Thy

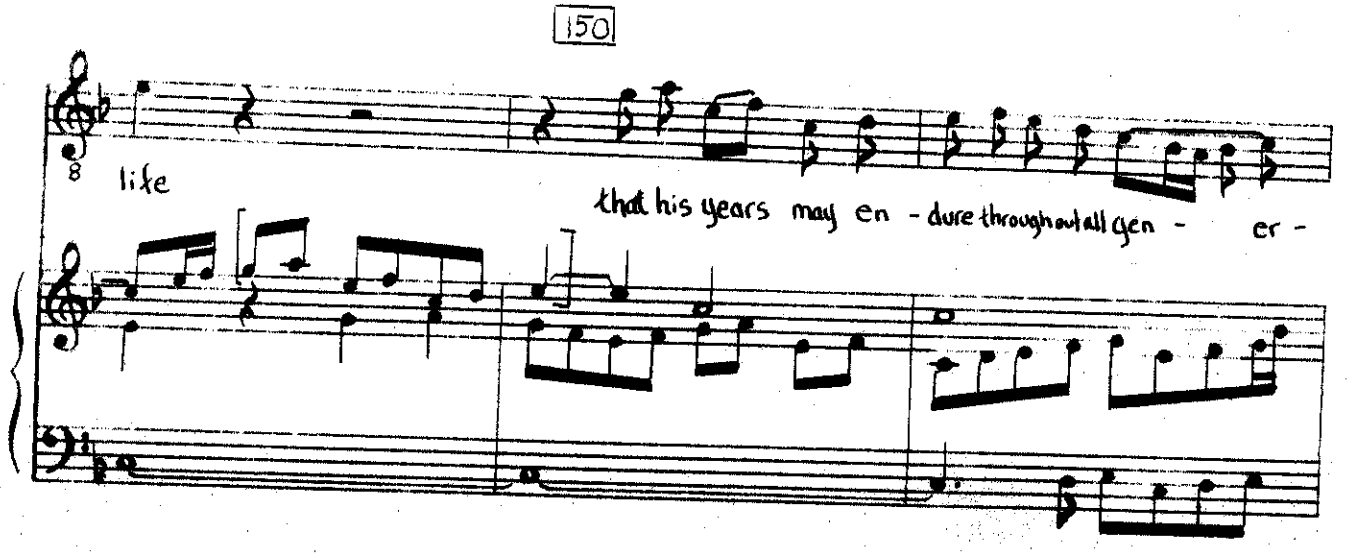

name,
un - to those

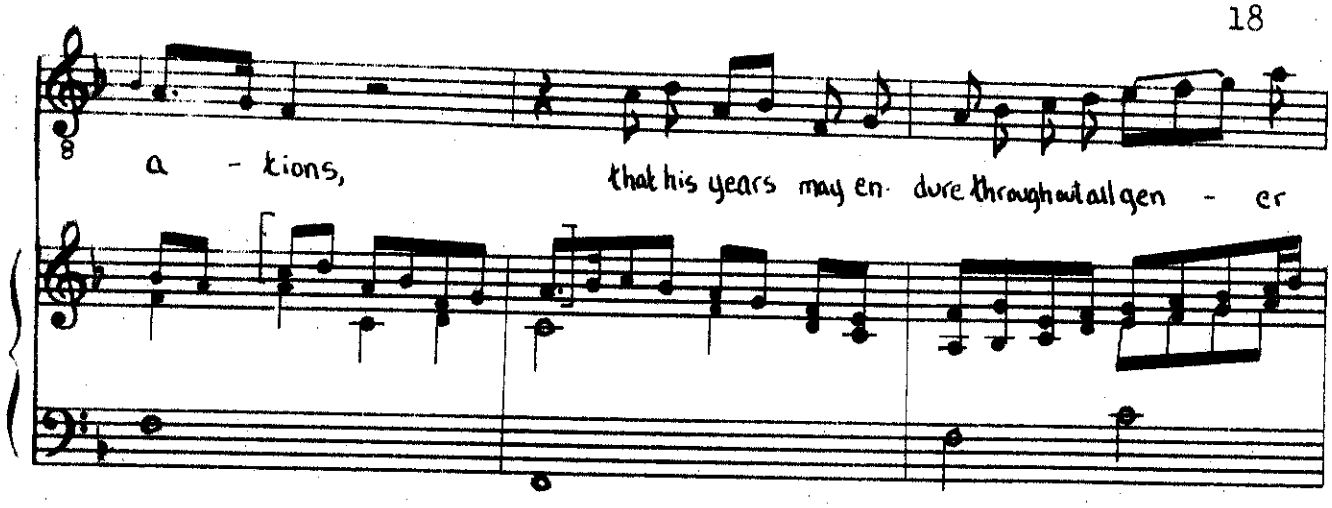

that fear Thy name.

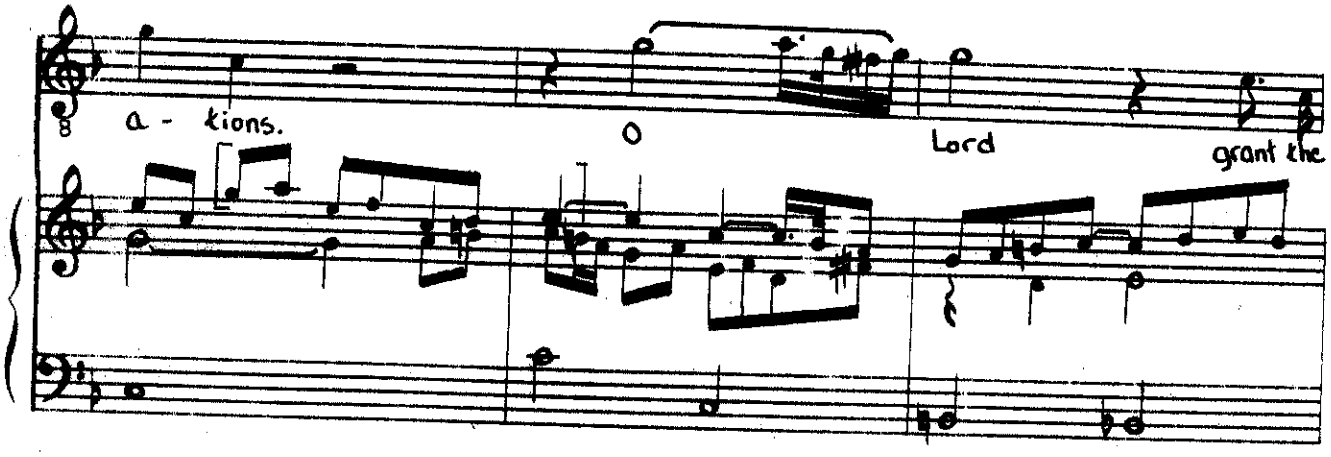

140

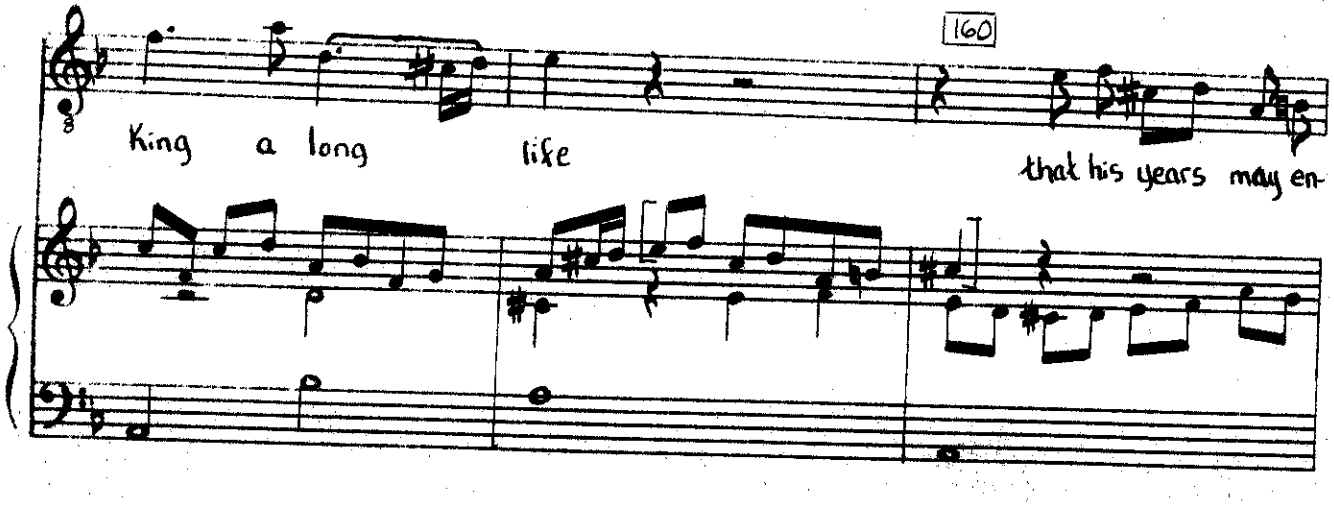

O - Lord grant the

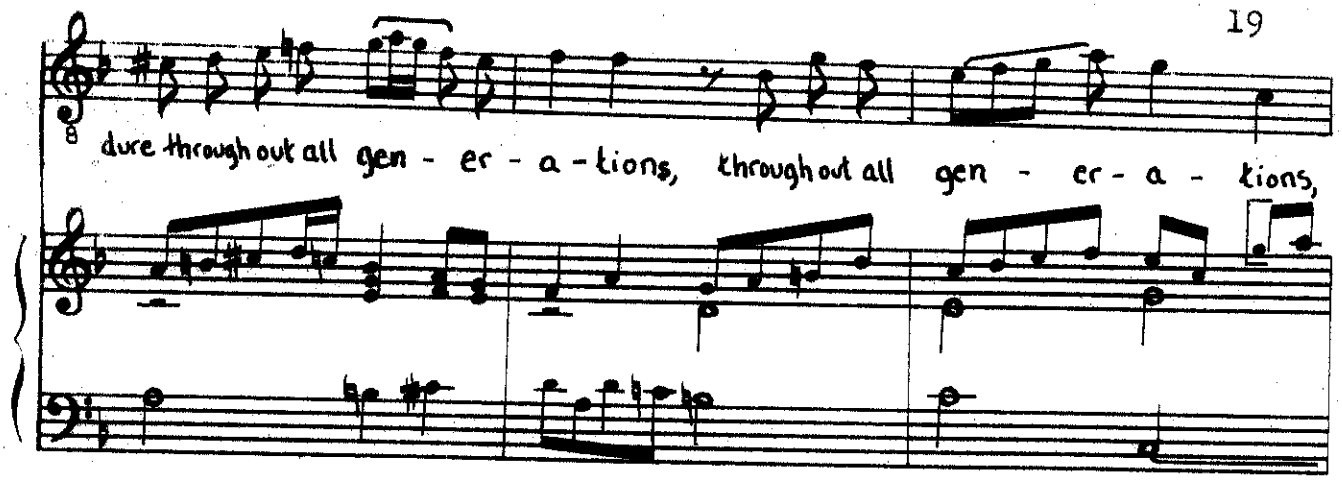

[kr]
[kr]
King a long life, grant the King a long

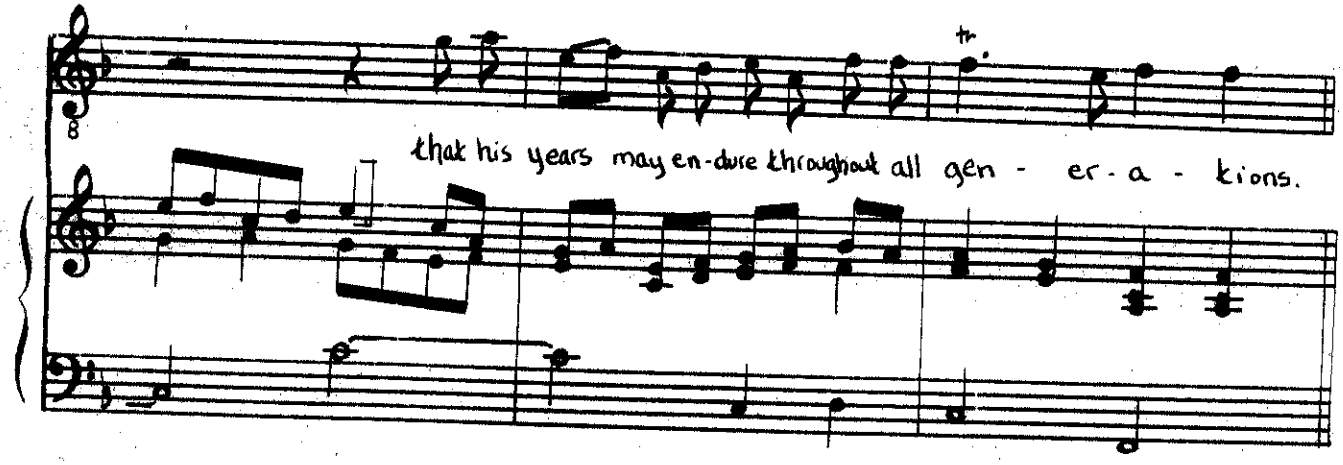

150
life
that his years may en - dure throughout all gen - er -

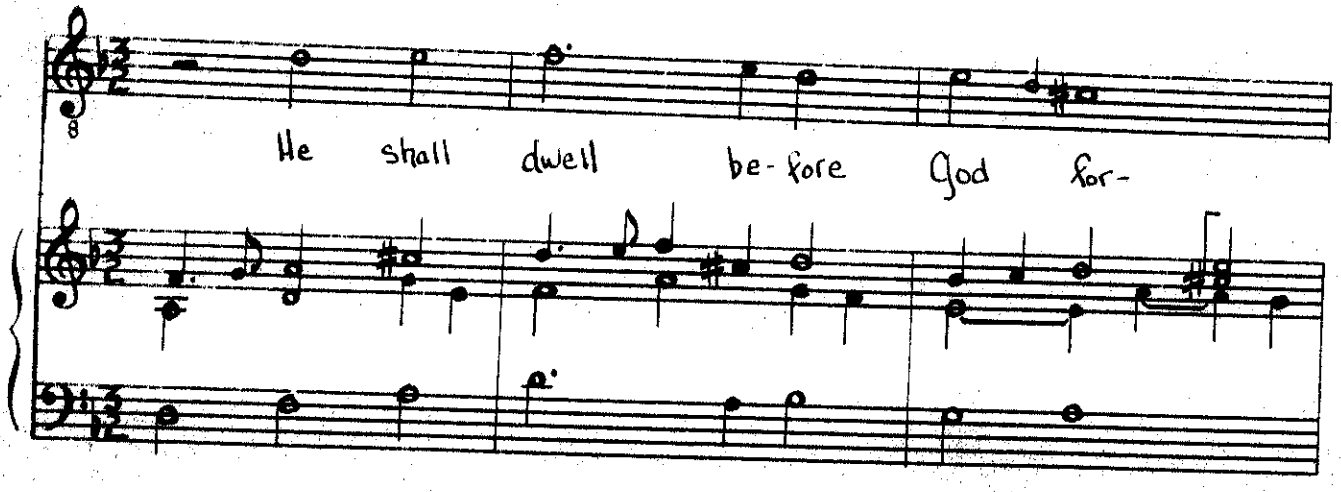

a - tions,
that his years may en- dure throughout all gen - er

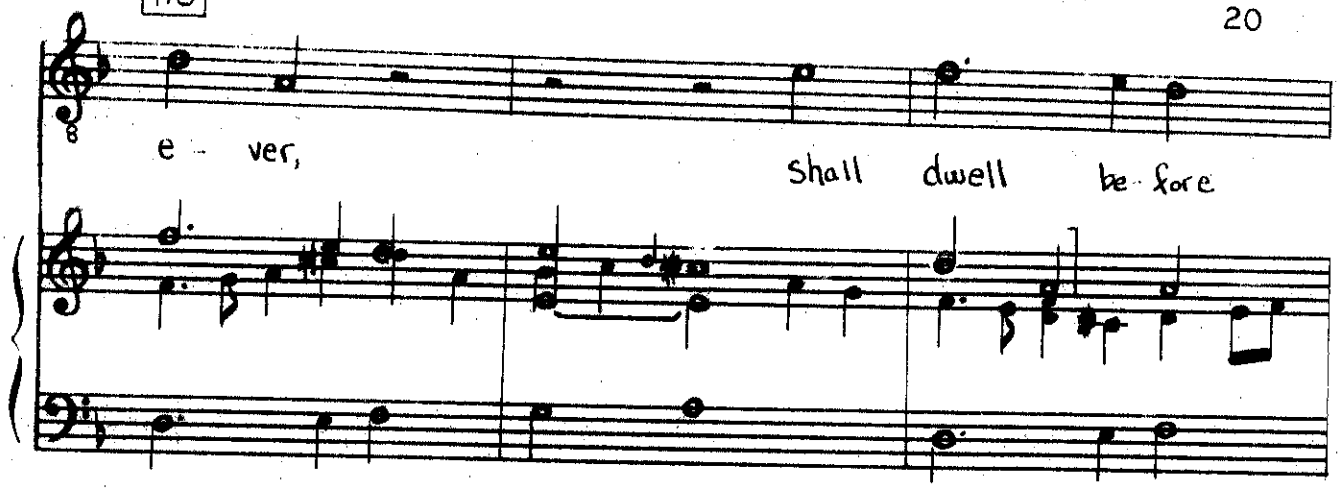

a - tions.
O
Lord
grant the

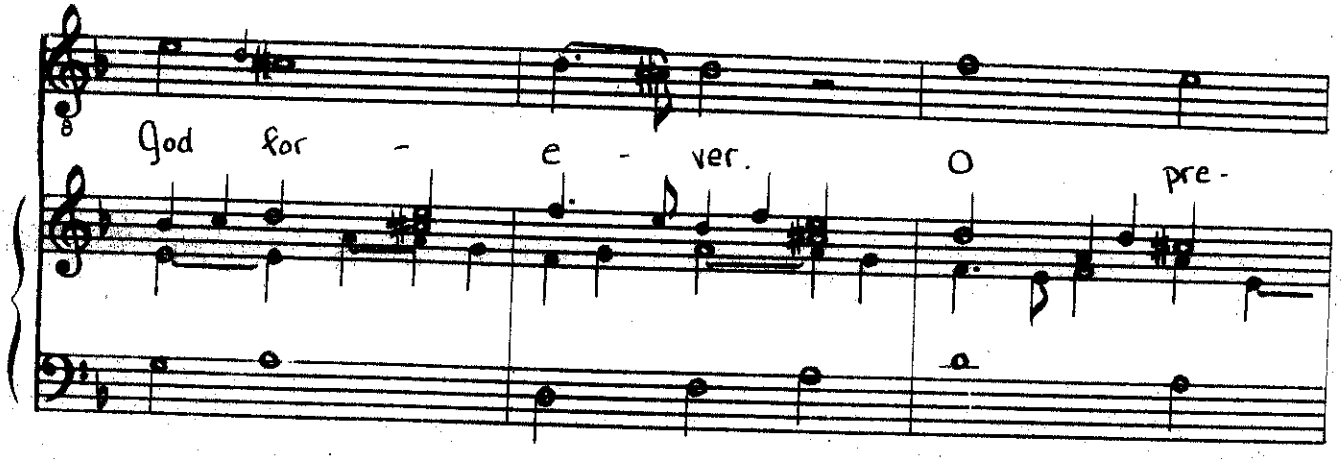

160
King a long life
that his years may en-

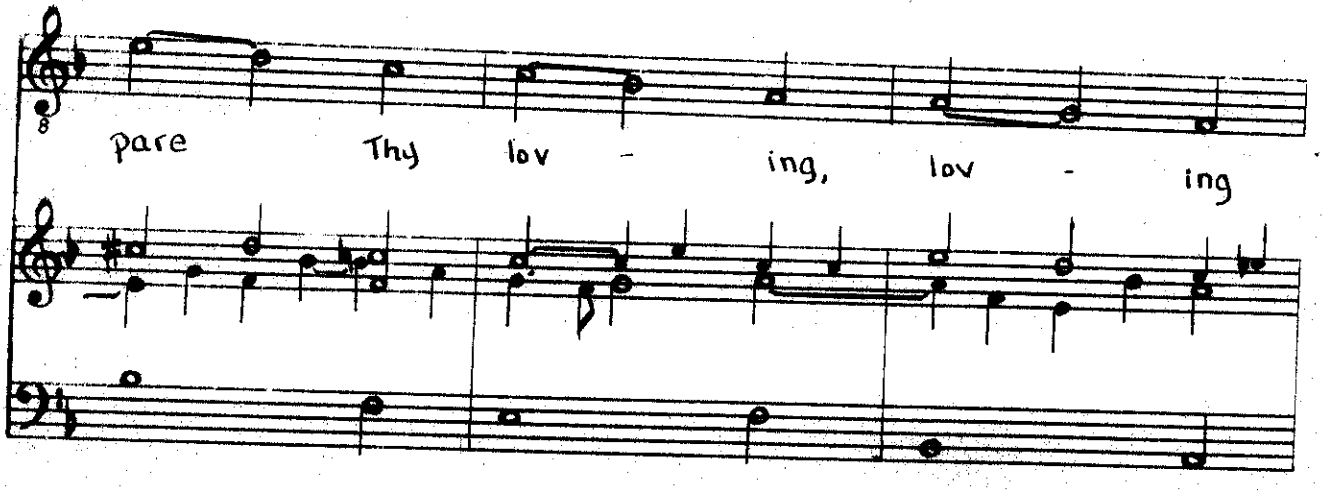

dure throughout all gen - er - a - tions, throughout all gen - er - a - tions,

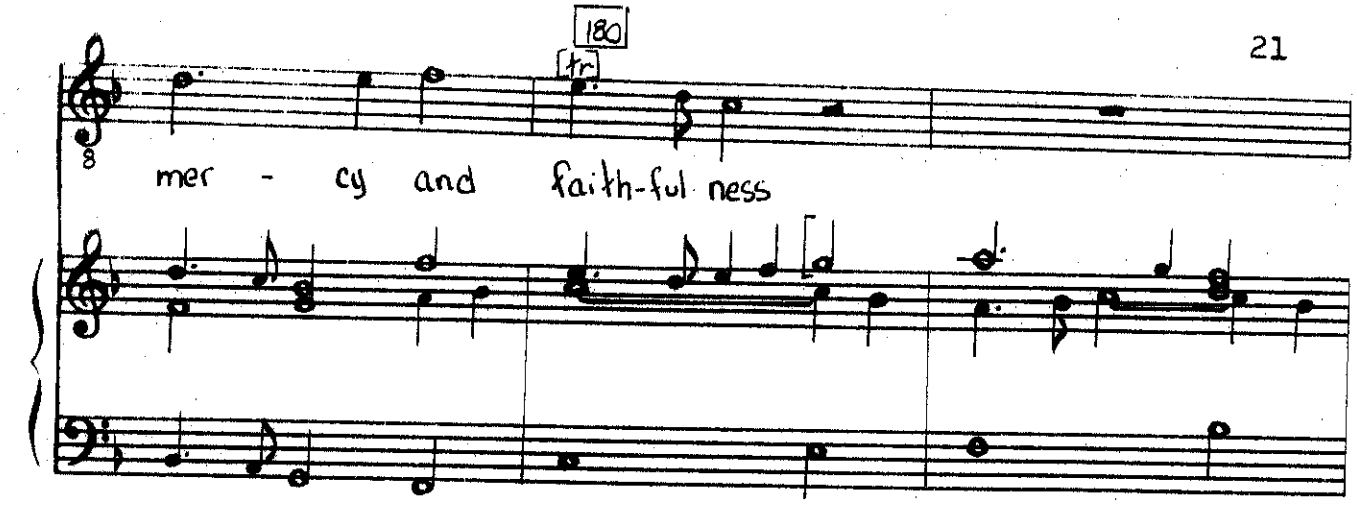

that his years may en-dure throughout all gen - er - a - tions.

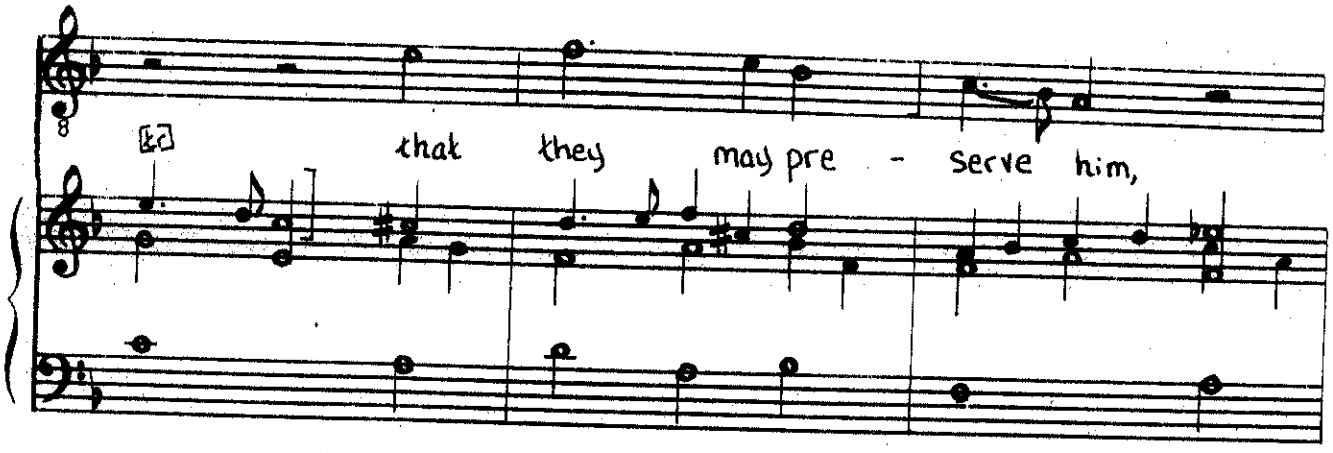

He shall dwell be-fore God for-

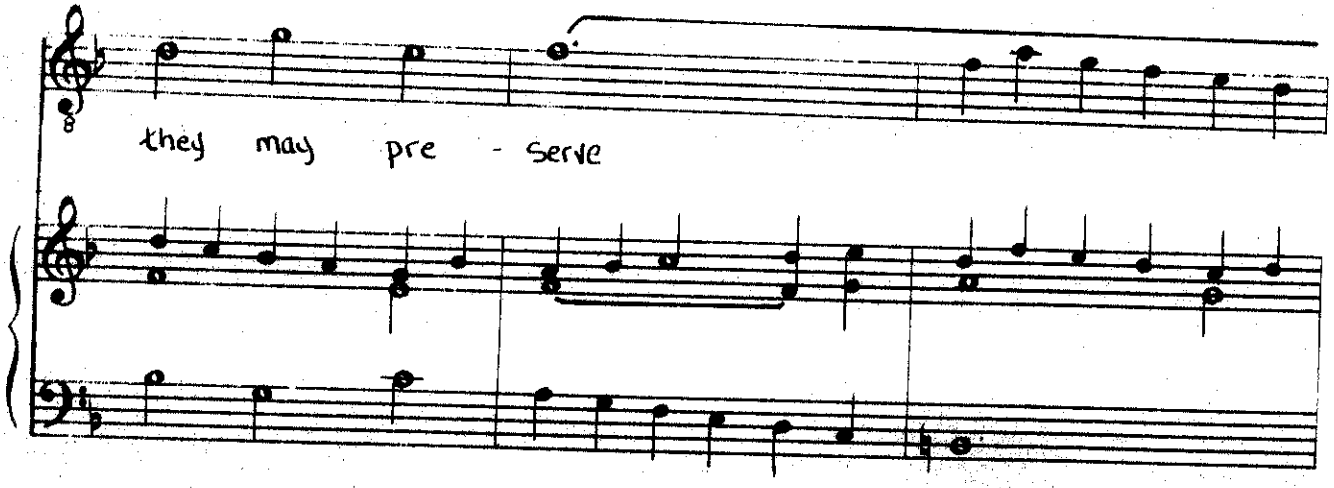

e - ver,
Shall dwell be - fore


God for - e - ver. O pre -


pare Thy lov - ing, lov - ing

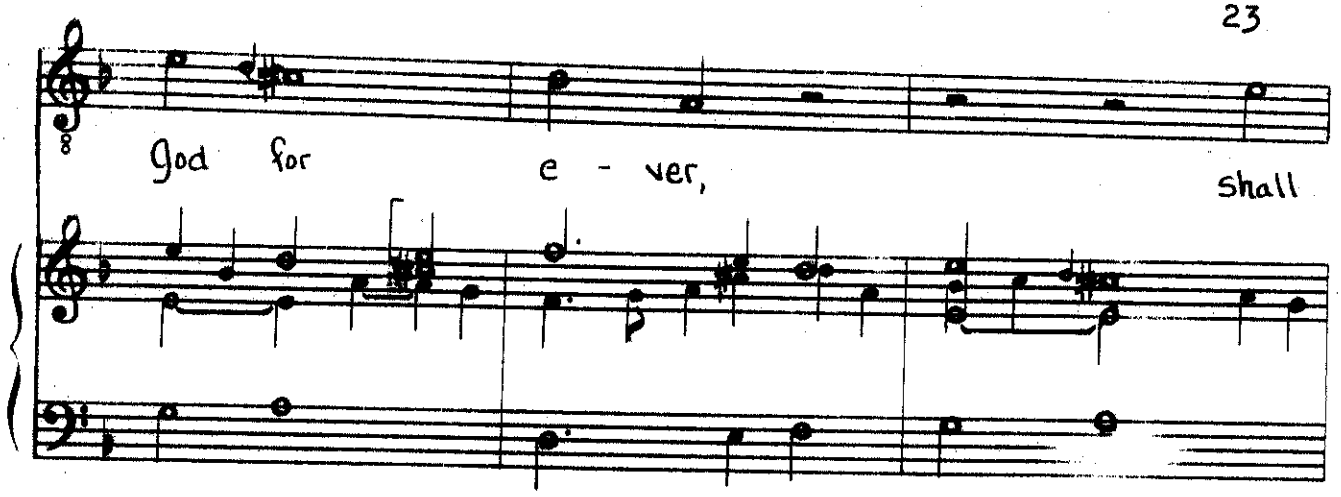

180
tr
mer - cy and faith-ful ness

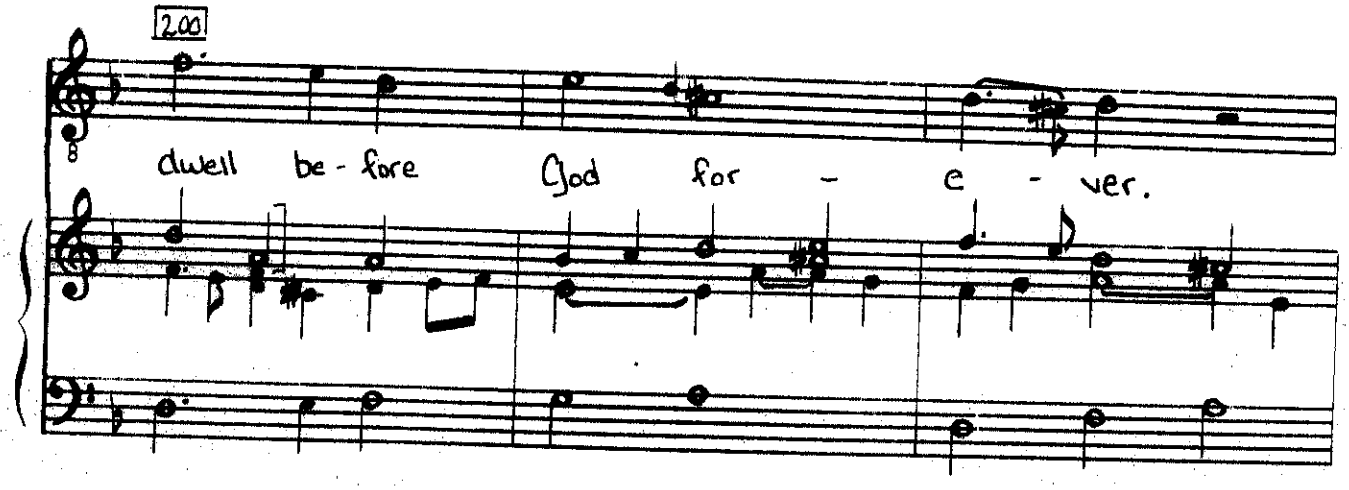

that they may pre - serve him,

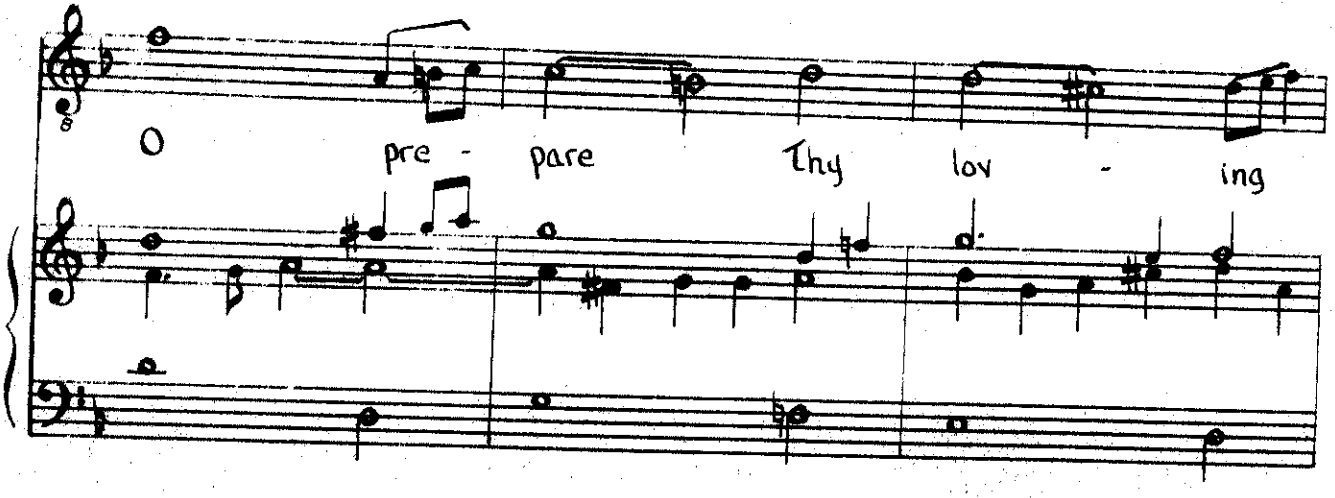

they may pre - serve

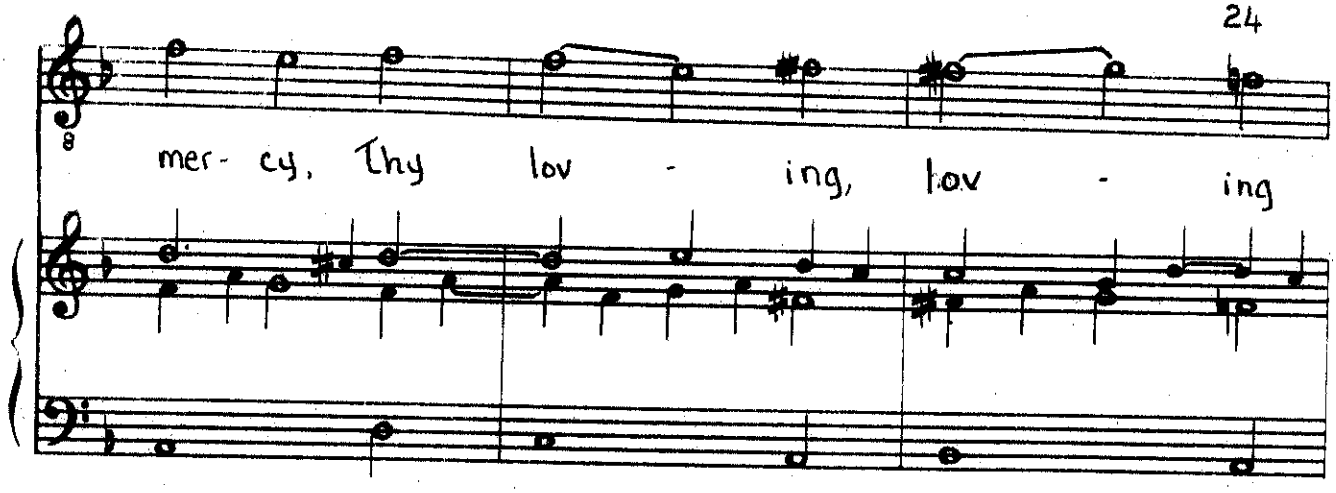
him, they may pre - serve him.

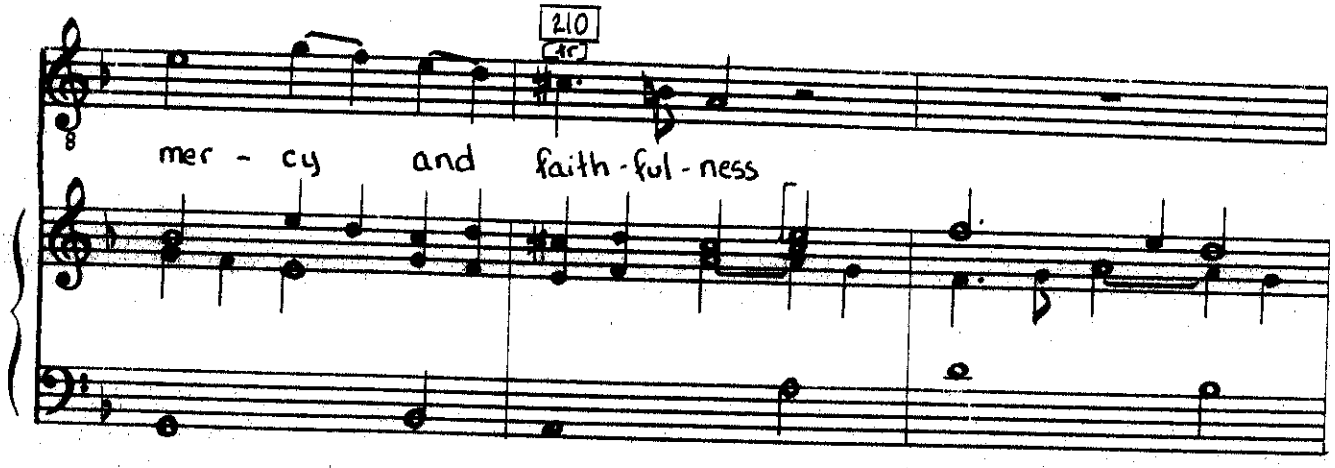
he shall dwell be - fore

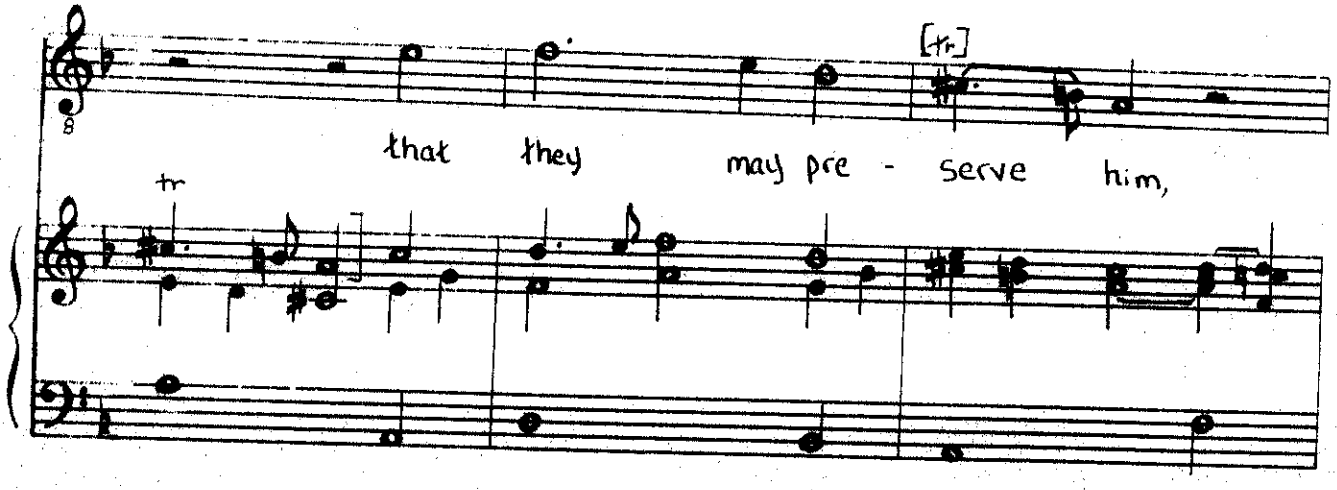

God for e - ver, shall

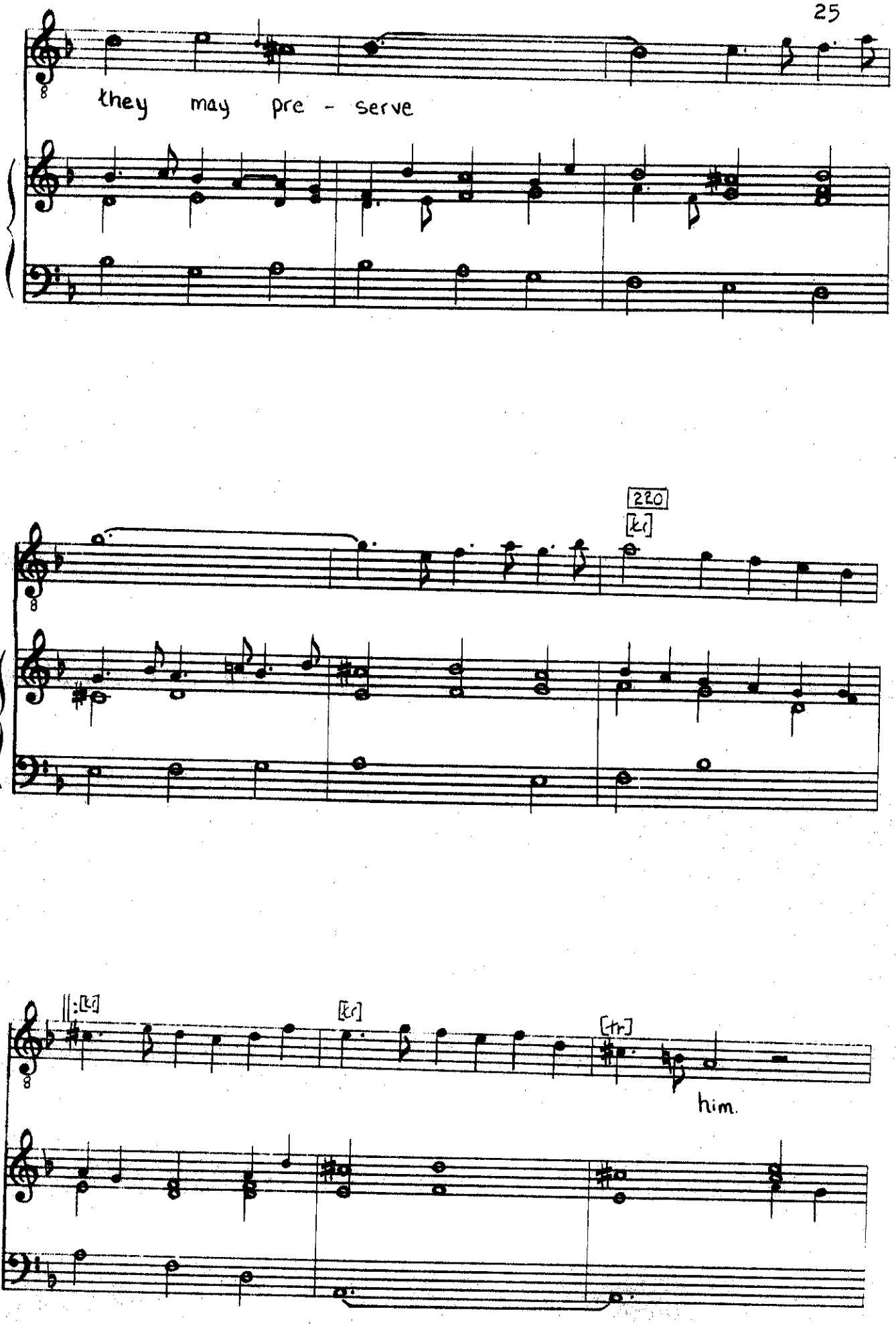

200
dwell be - fore God for - e - ver.

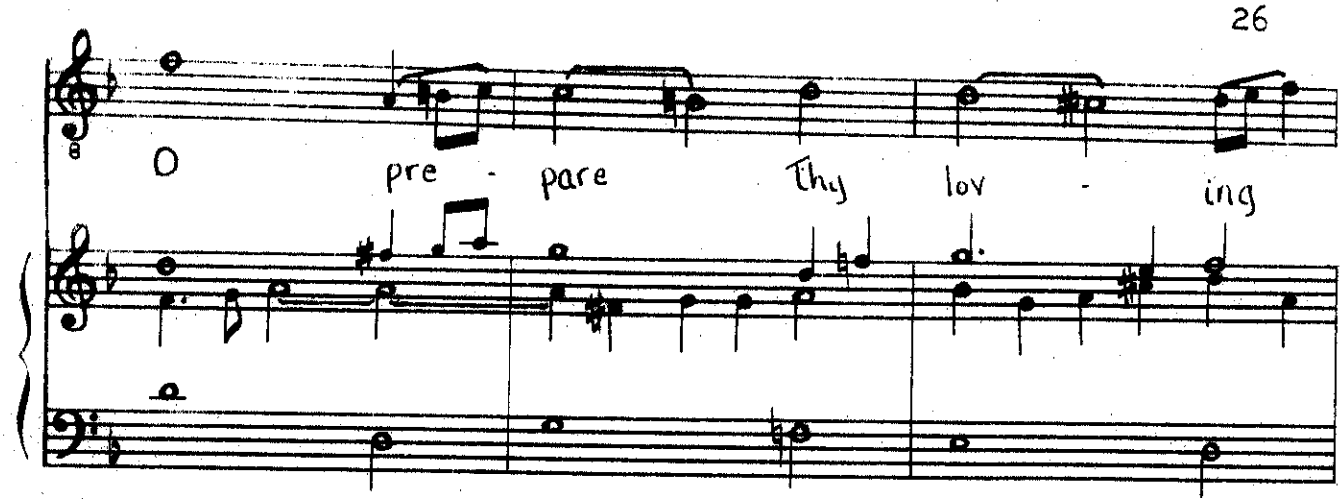

O pre - pare Thy lov - ing

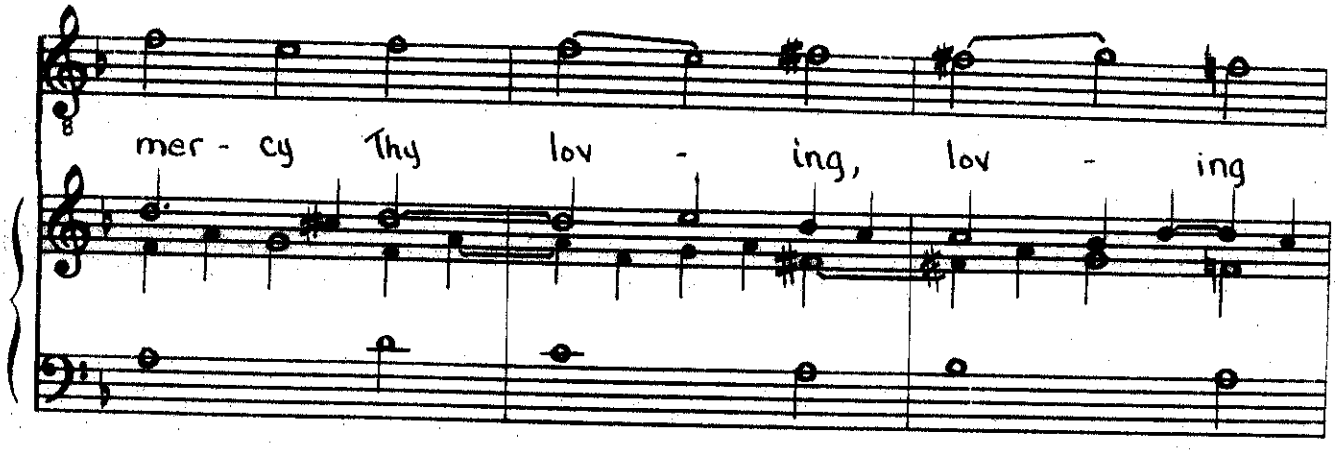

mer - cy, Thy lov - ing, lov - ing

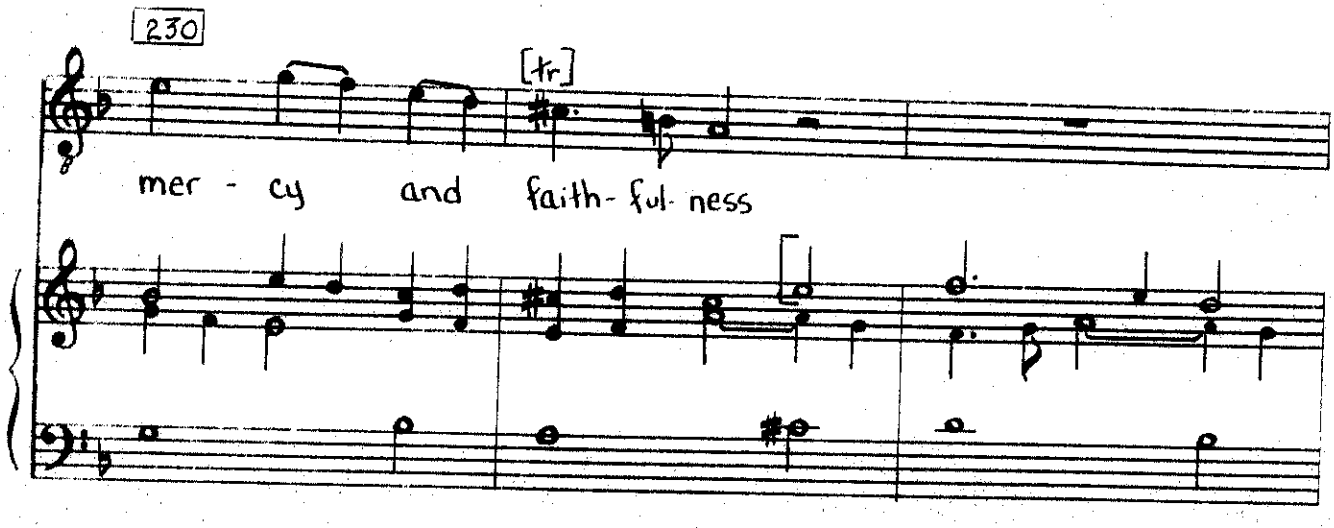

210
mer - cy and faith - ful - ness

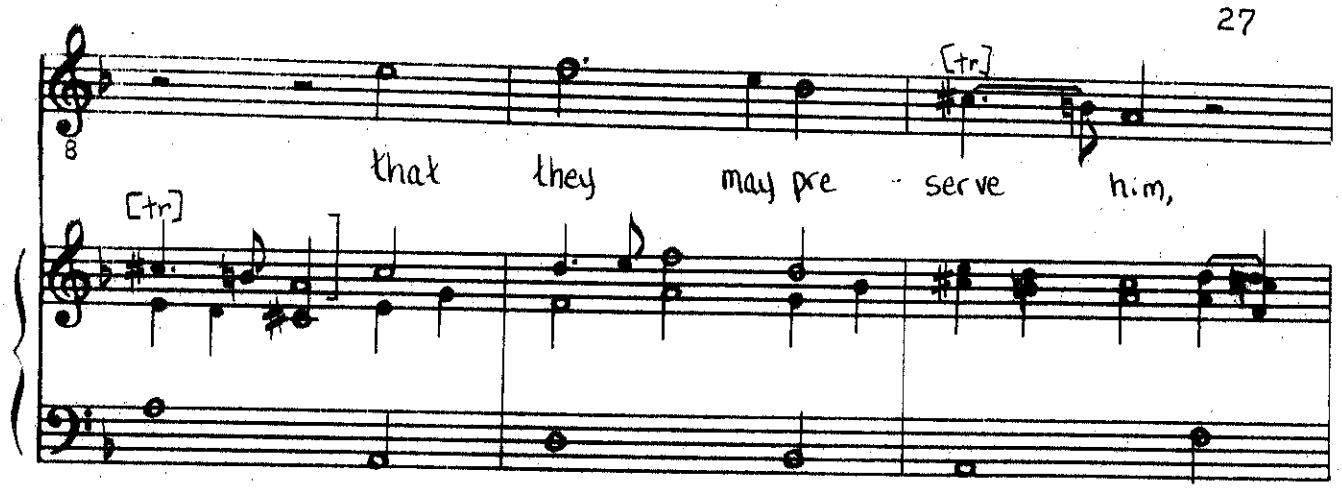

[tr]
that they may pre - serve him,
tr

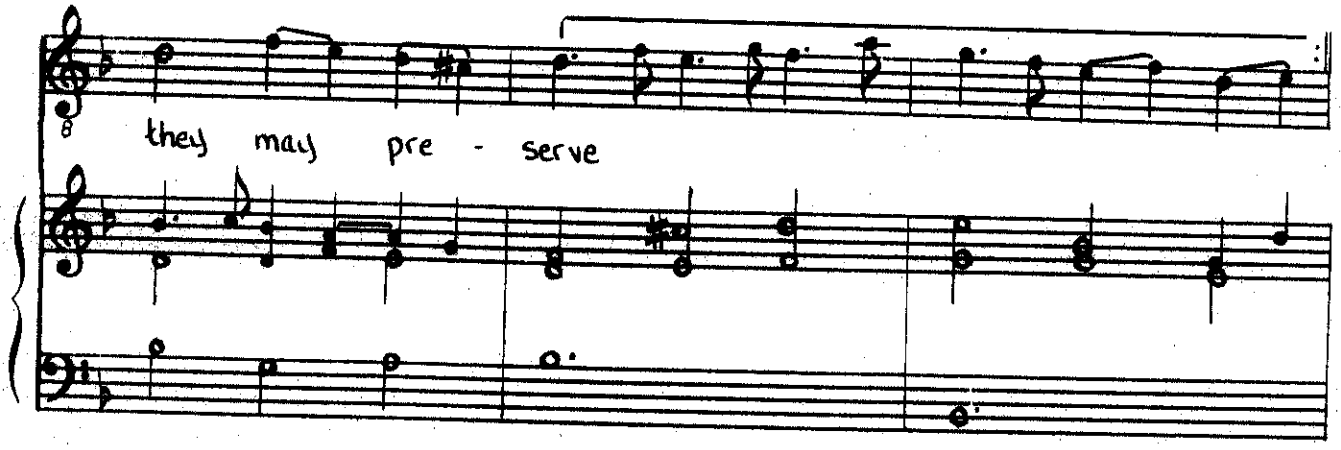

they may pre - serve
220
[kr]
:[kr]
[kr]
[tr]
him.

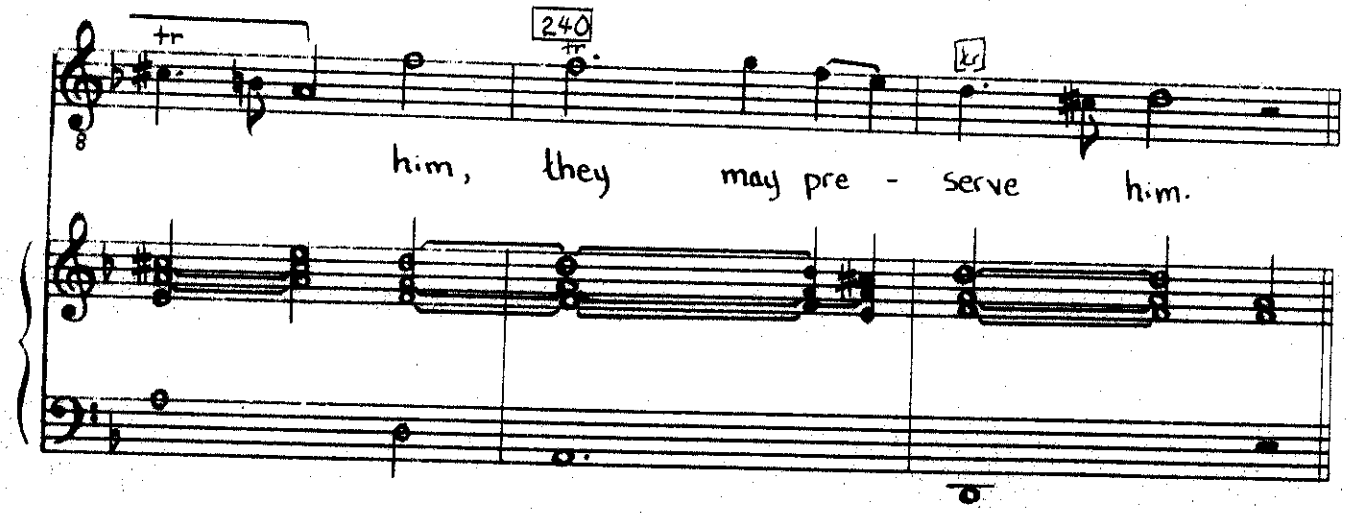

O pre - pare Thy lov - ing

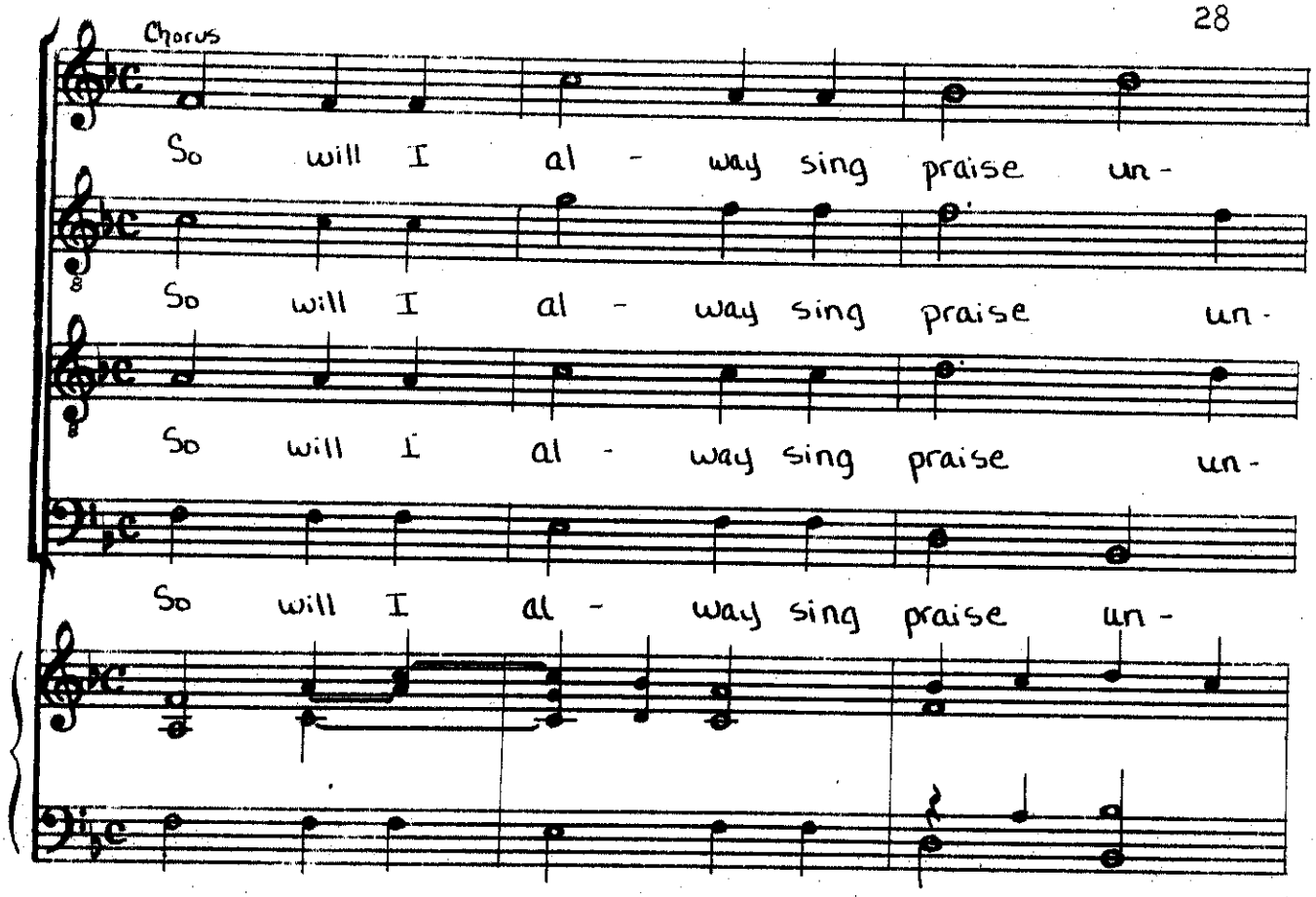

mer - cy Thy lov - ing, lov - ing

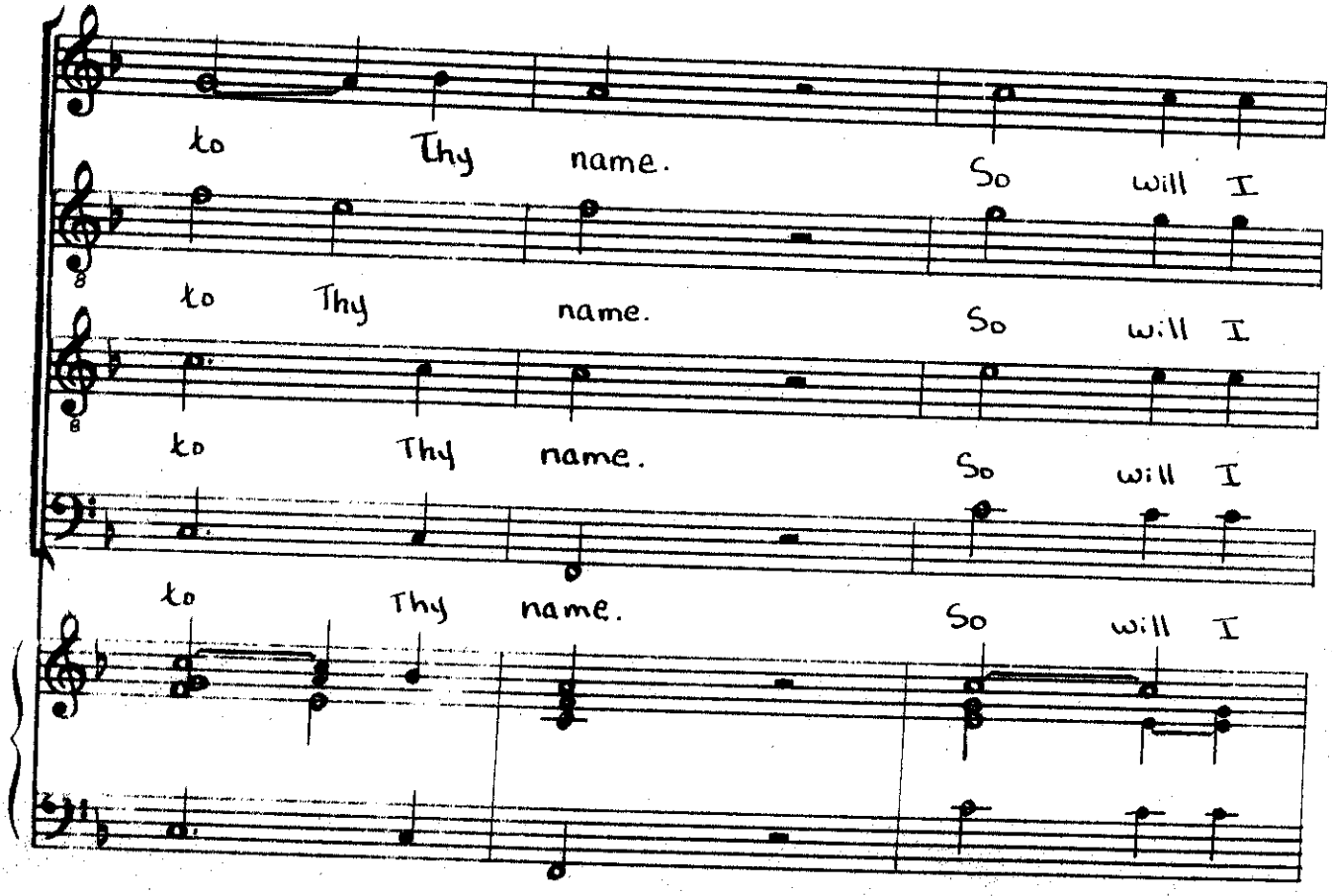

230
[tr]
mer - cy and faith- ful- ness

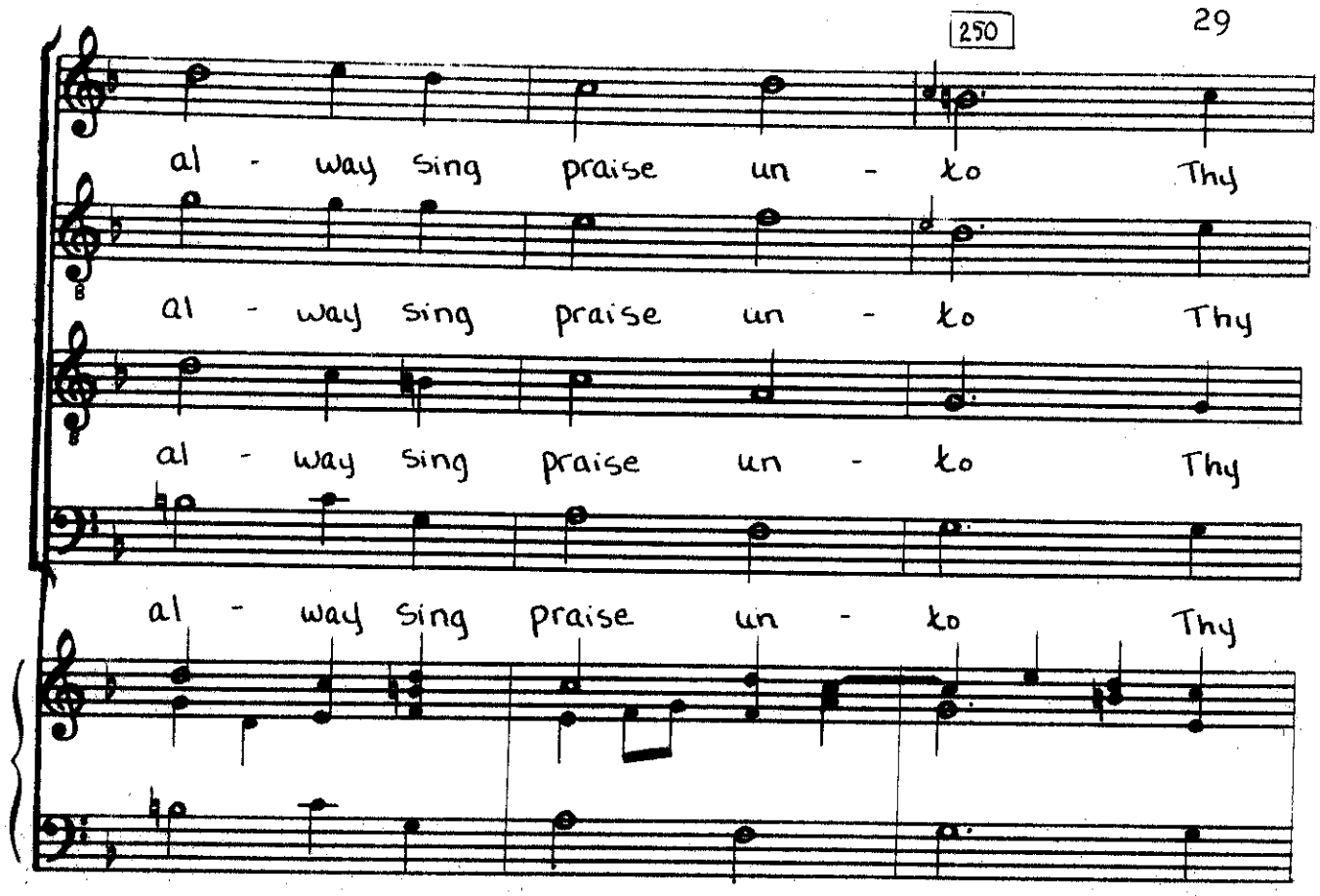

[tr]
that they may pre - serve him,
[tr]

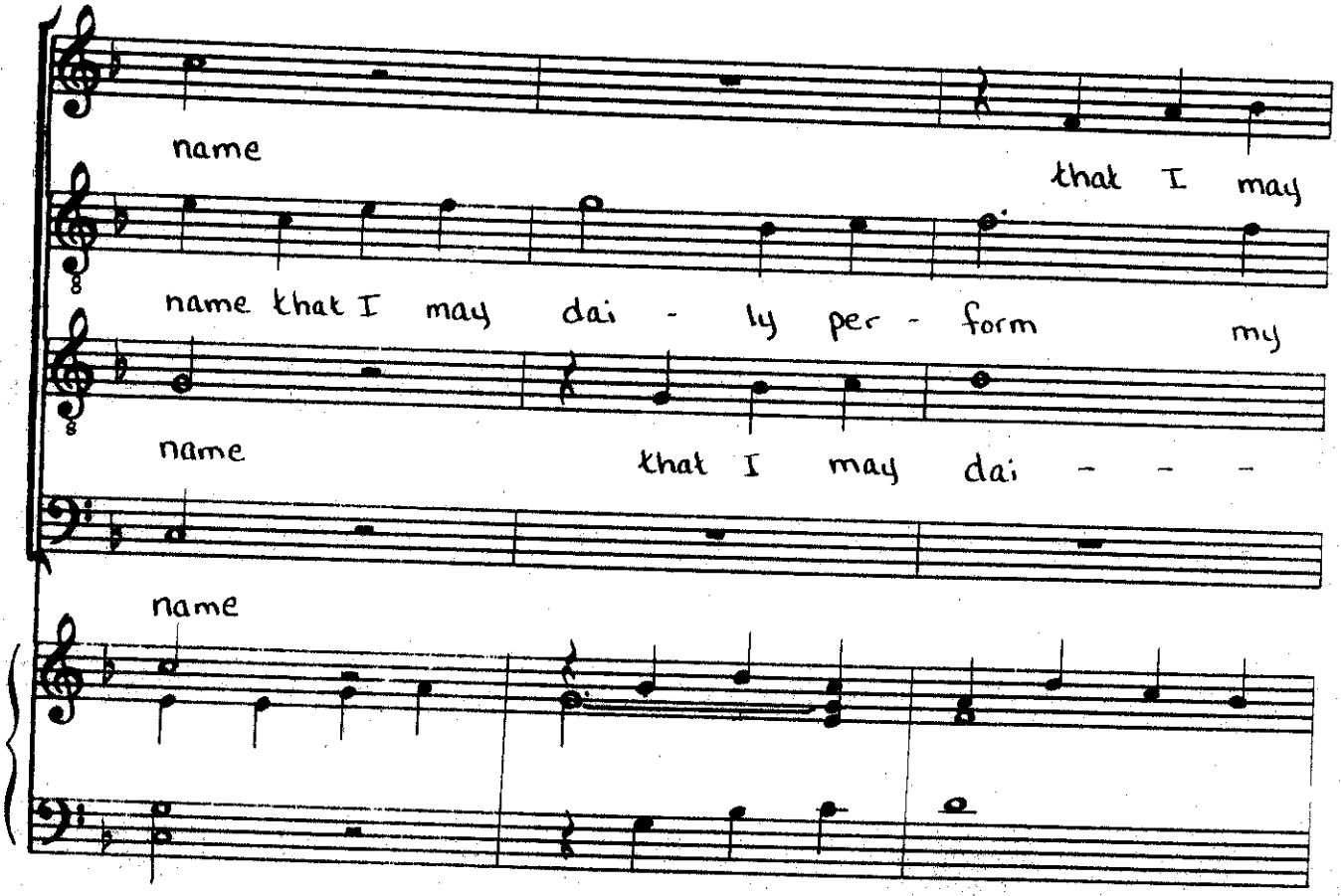

they may pre - serve

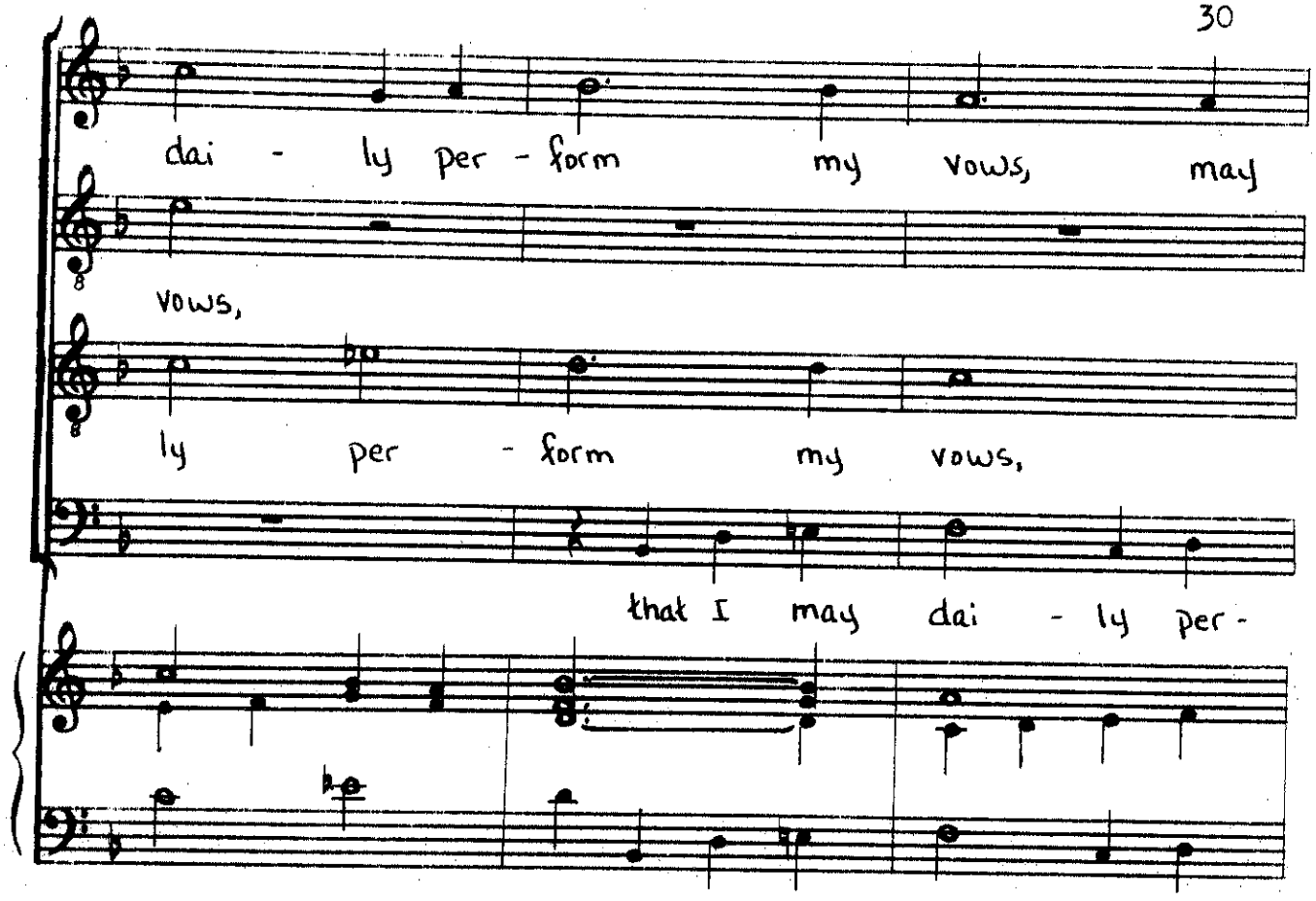

tr
240
tr
him, they may pre - serve him.

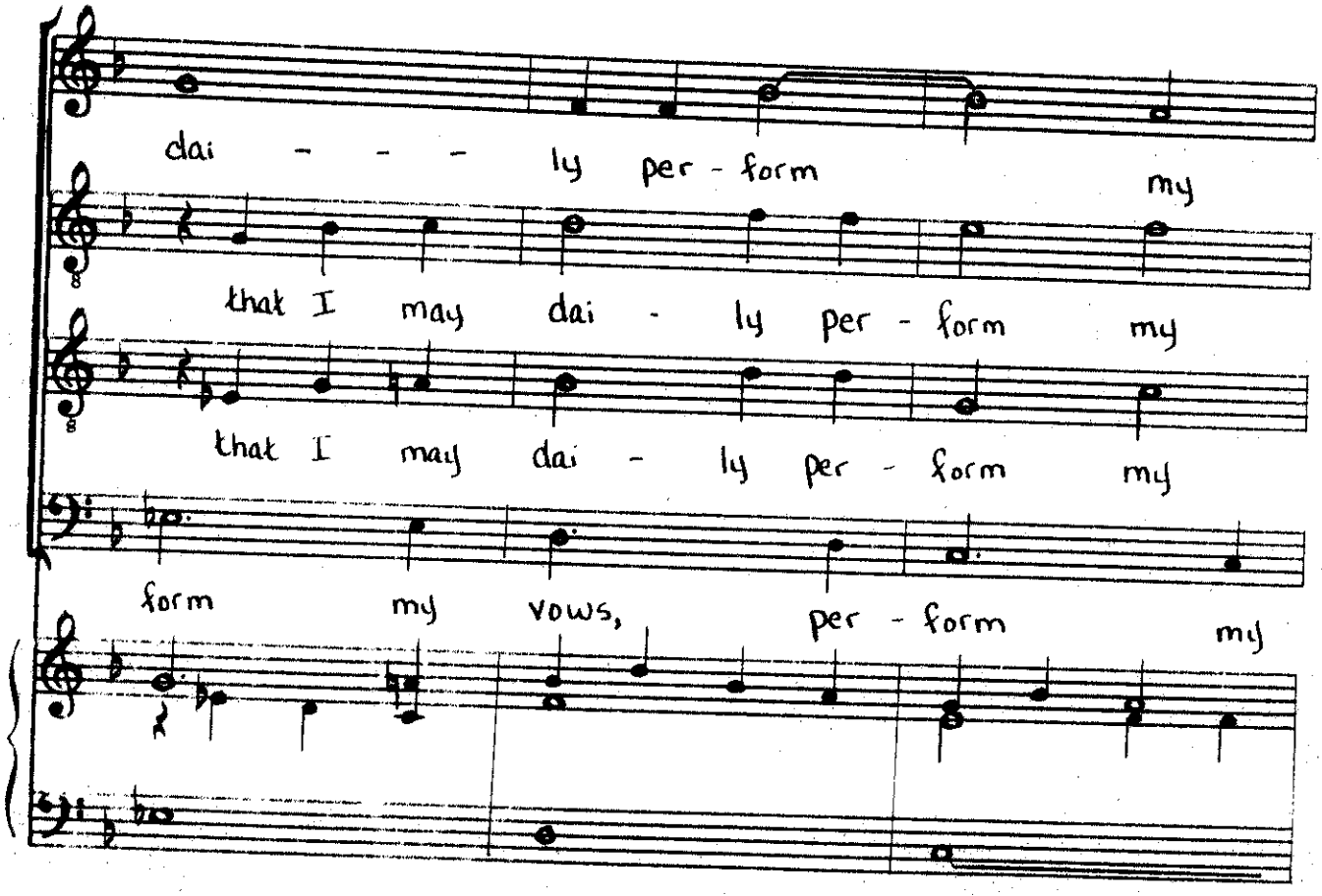

Chorus
So will I al - way sing praise un-
So will I al - way sing praise un-
So will I al - way sing praise un-
So will I al - way sing praise un-

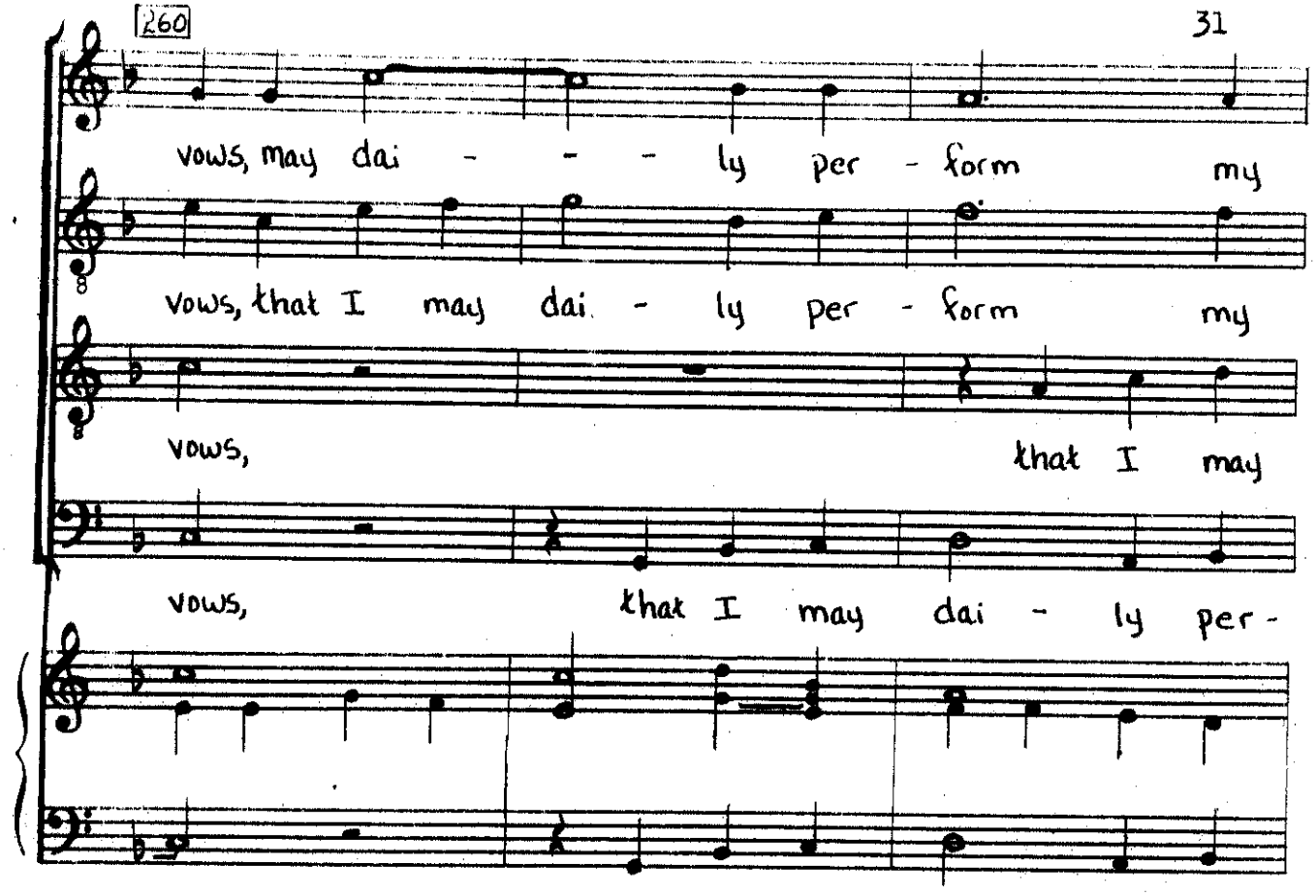

to Thy name. So will I
to Thy name. So will I
to Thy name. So will I
to Thy name. So will I

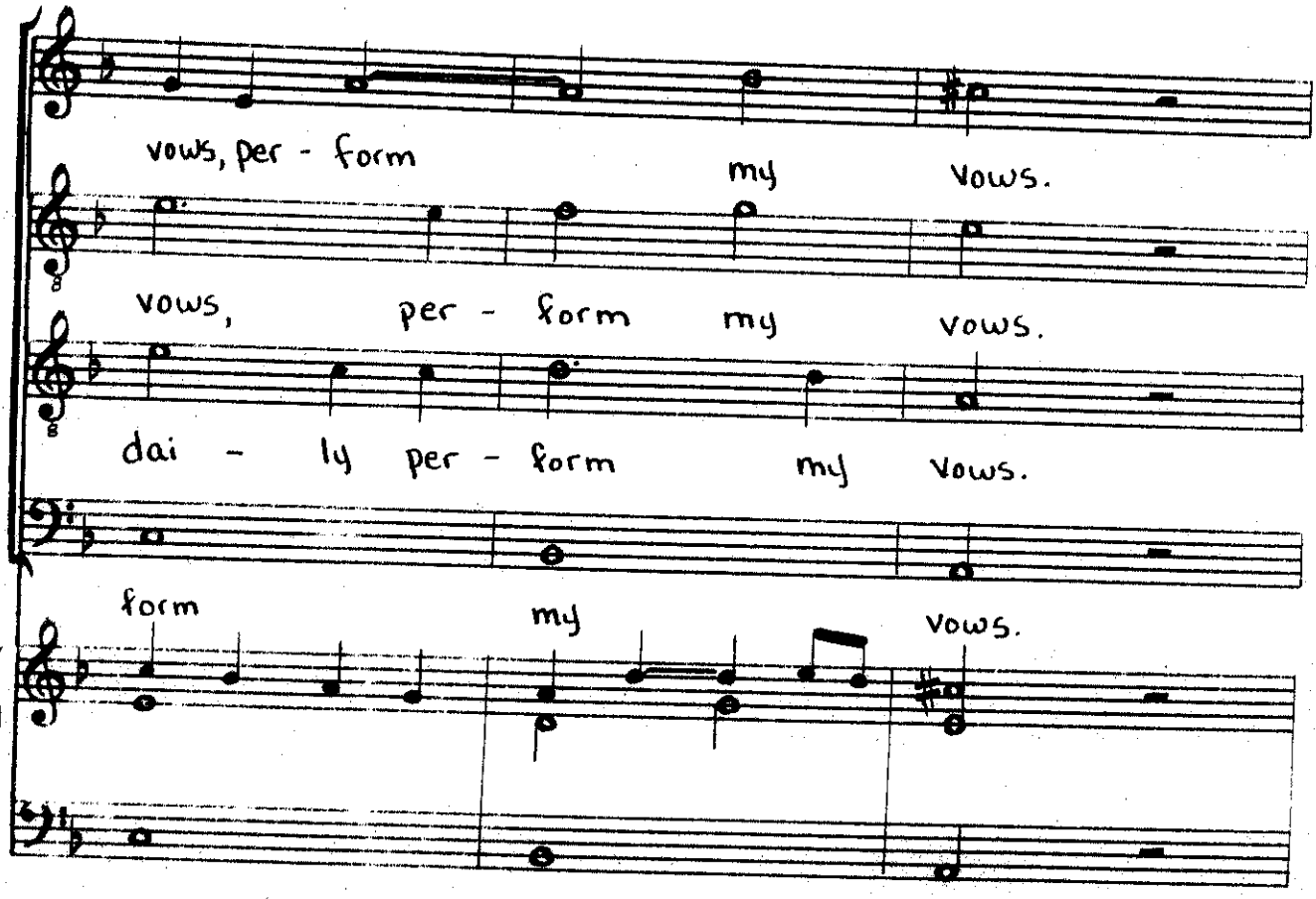

250
al - way sing praise un - to Thy
al - way sing praise un - to Thy
al - way sing praise un - to Thy
al - way sing praise un - to Thy

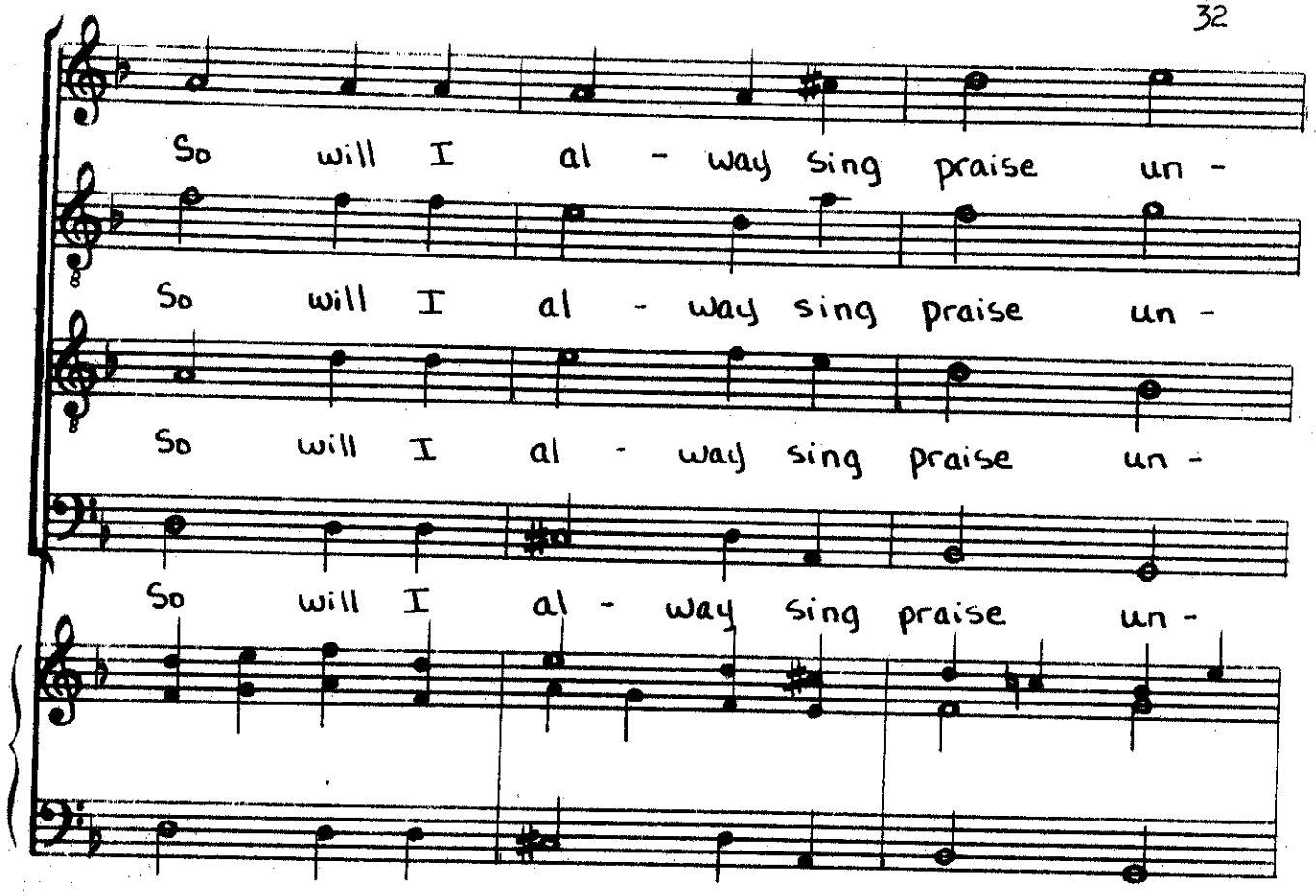

name
that I may
name that I may dai - ly per - form my
name
that I may dai - - -
name

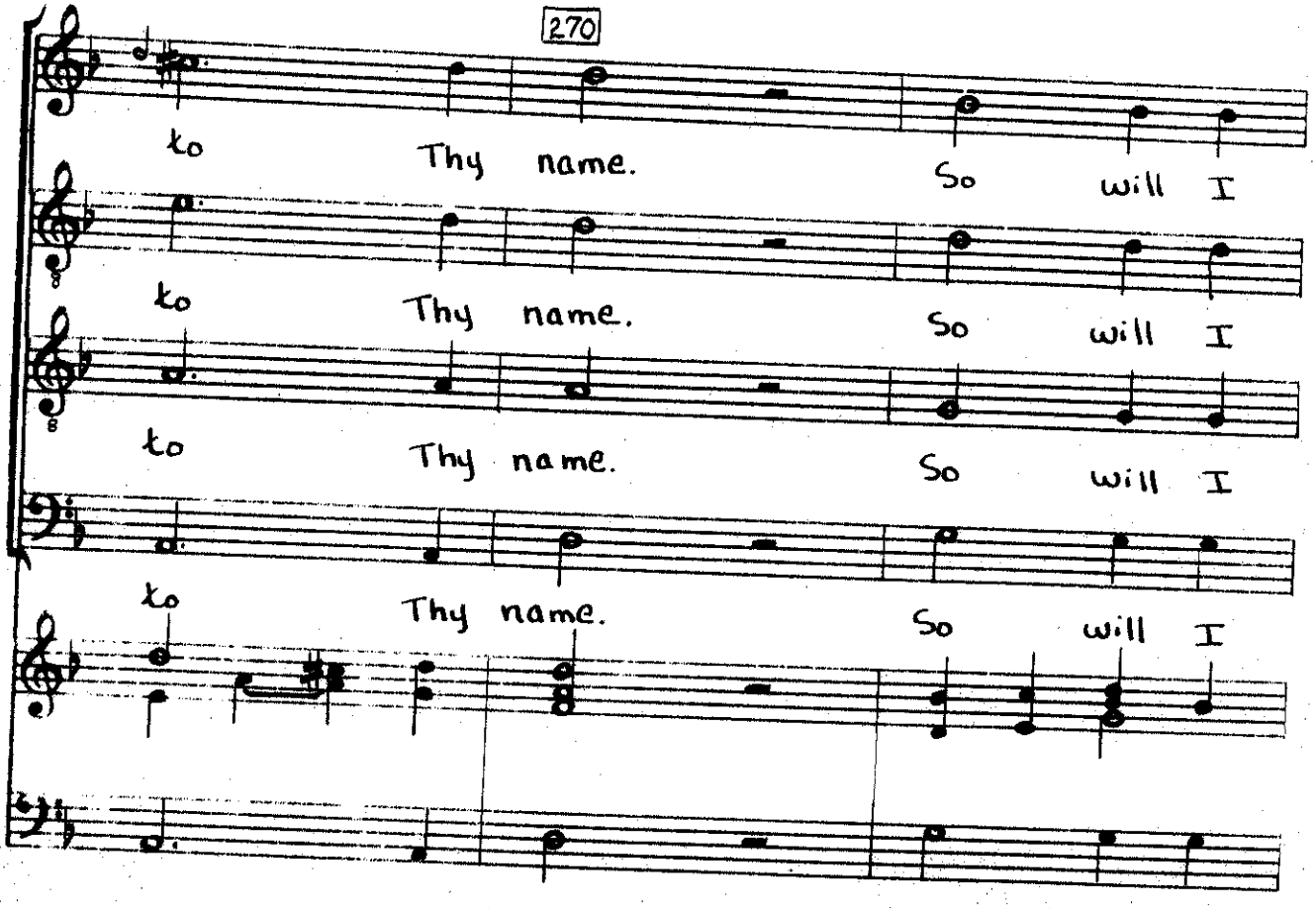

dai - ly per - form my vows, may
vows,
ly per - form my vows,
that I may dai - ly per -

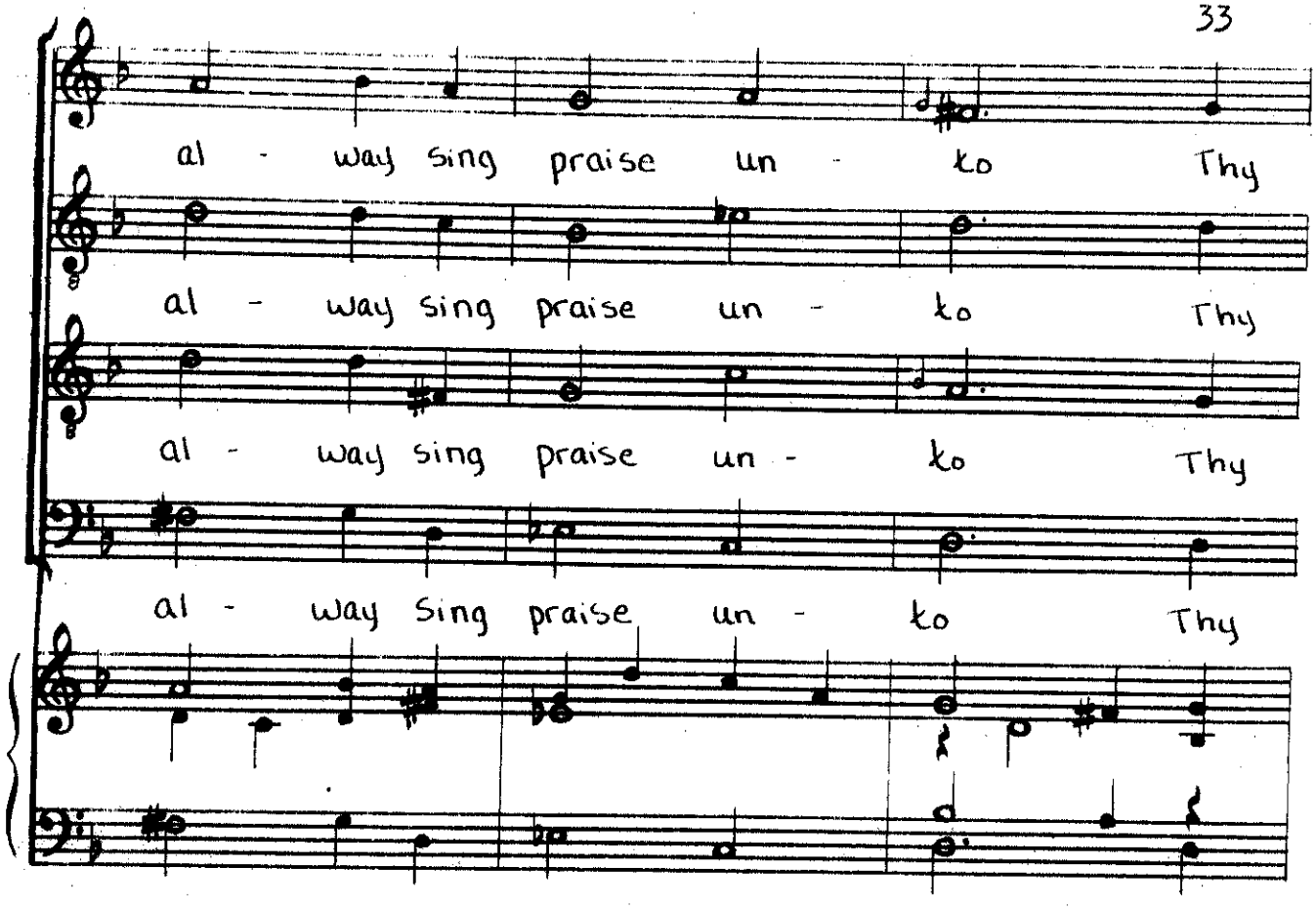

dai - - - ly per - form my
that I may dai - ly per - form my
that I may dai - ly per - form my
form my vows, per - form my

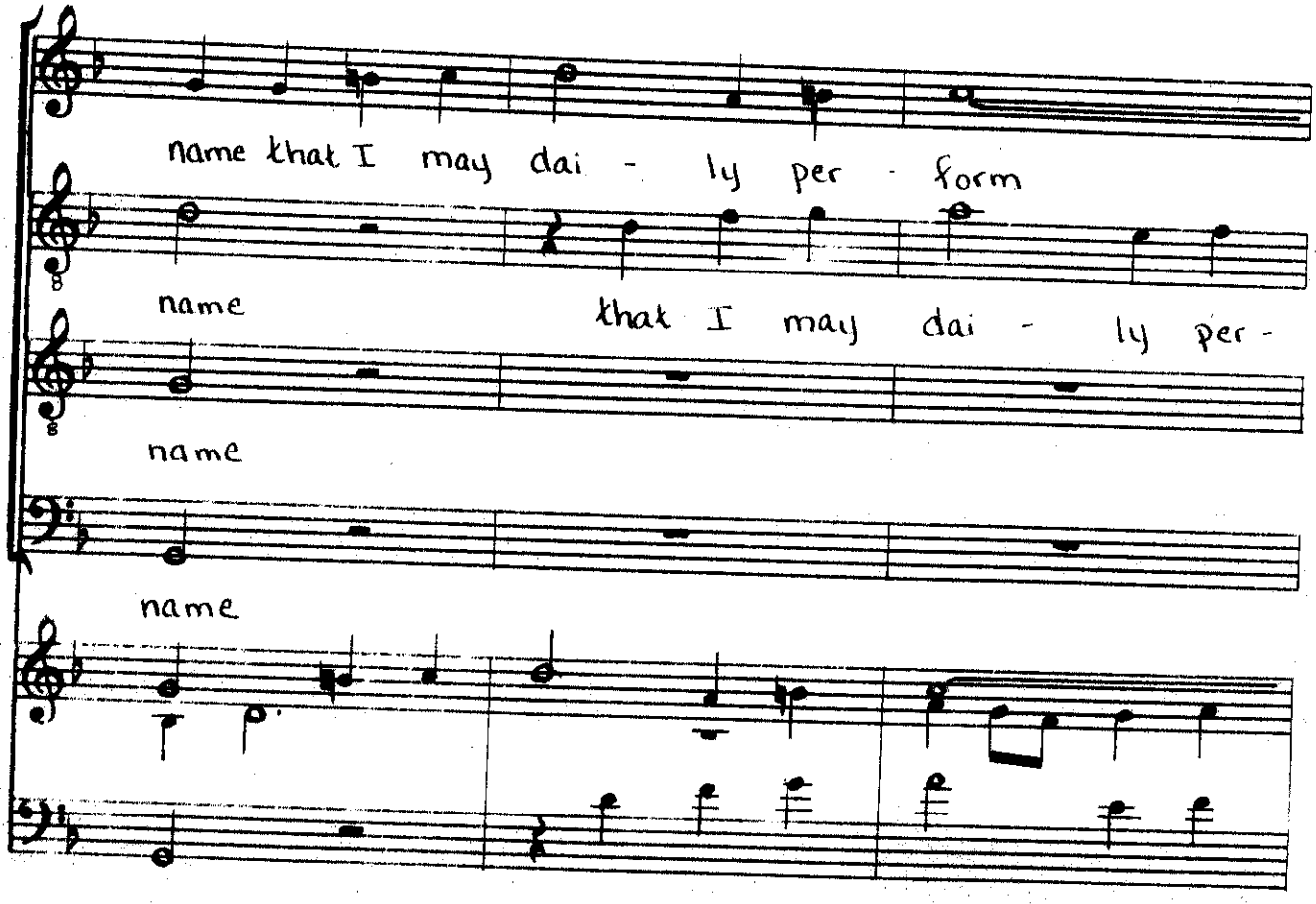

260
vows, may dai - - - ly per - form my
vows, that I may dai - ly per - form my
vows, that I may
vows, that I may dai - ly per -

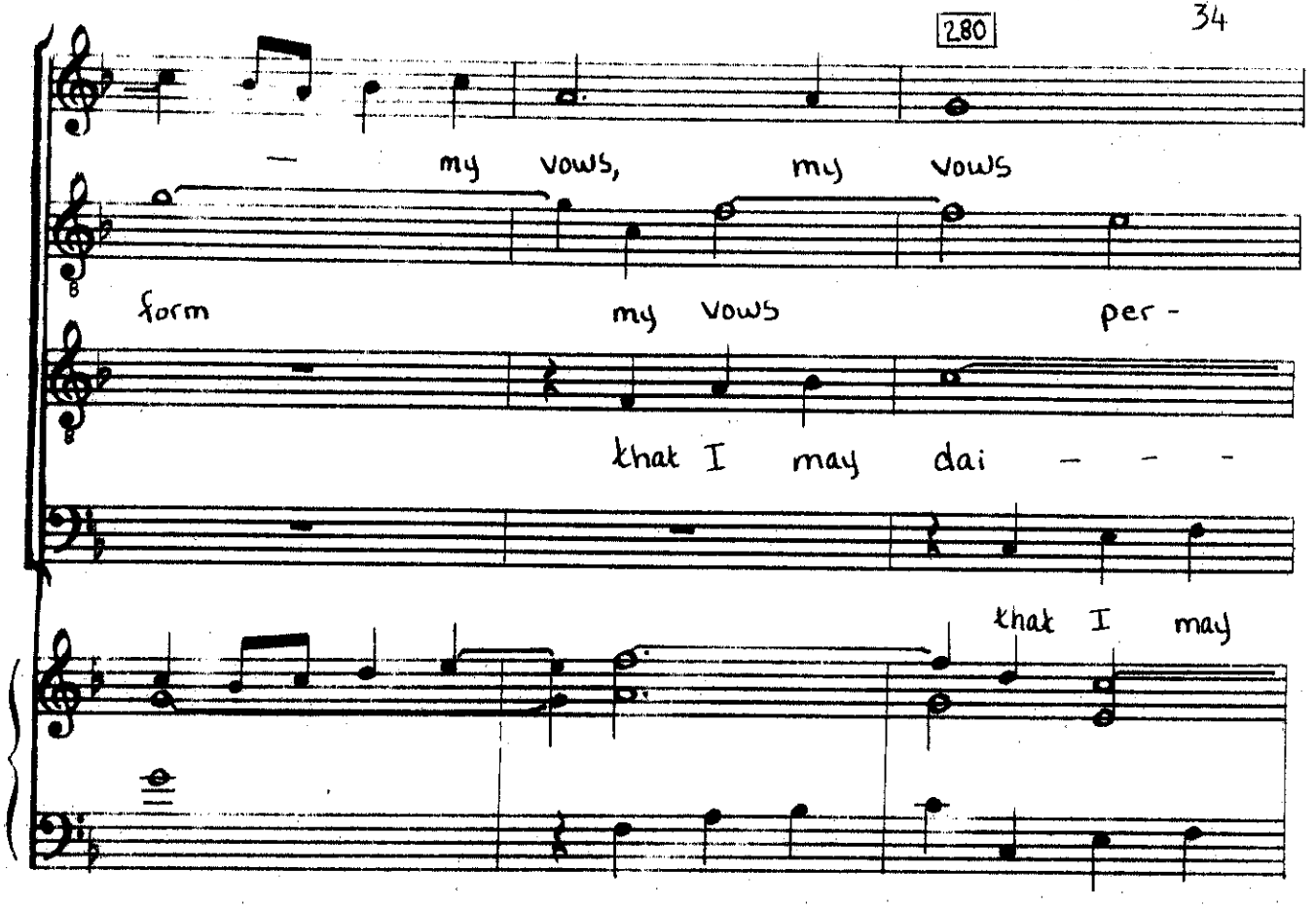

vows, per - form my vows.
vows, per - form my vows.
dai - ly per - form my vows.
form my vows.

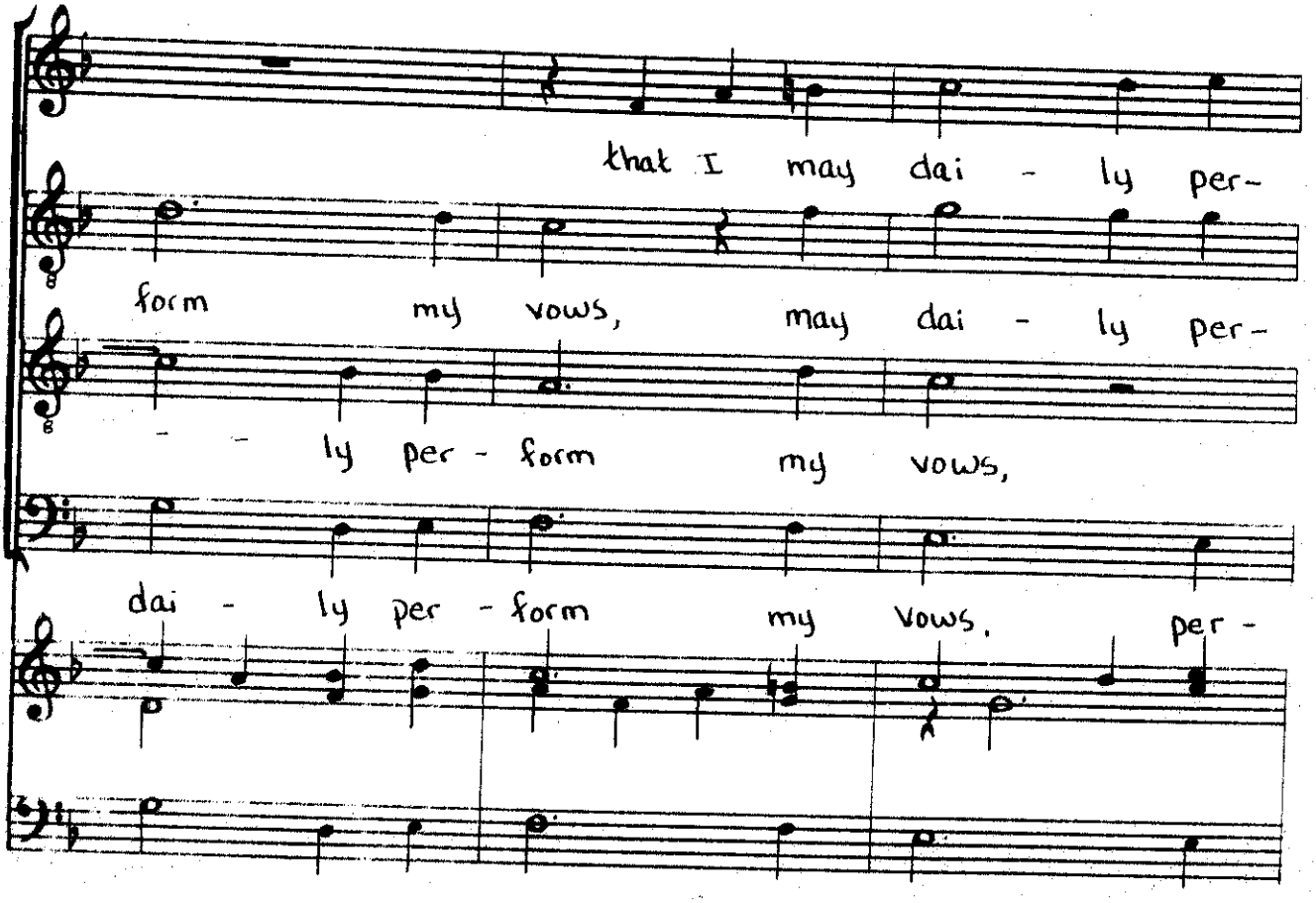

So will I al - way sing praise un -
So will I al - way sing praise un -
So will I al - way sing praise un -
So will I al - way sing praise un -

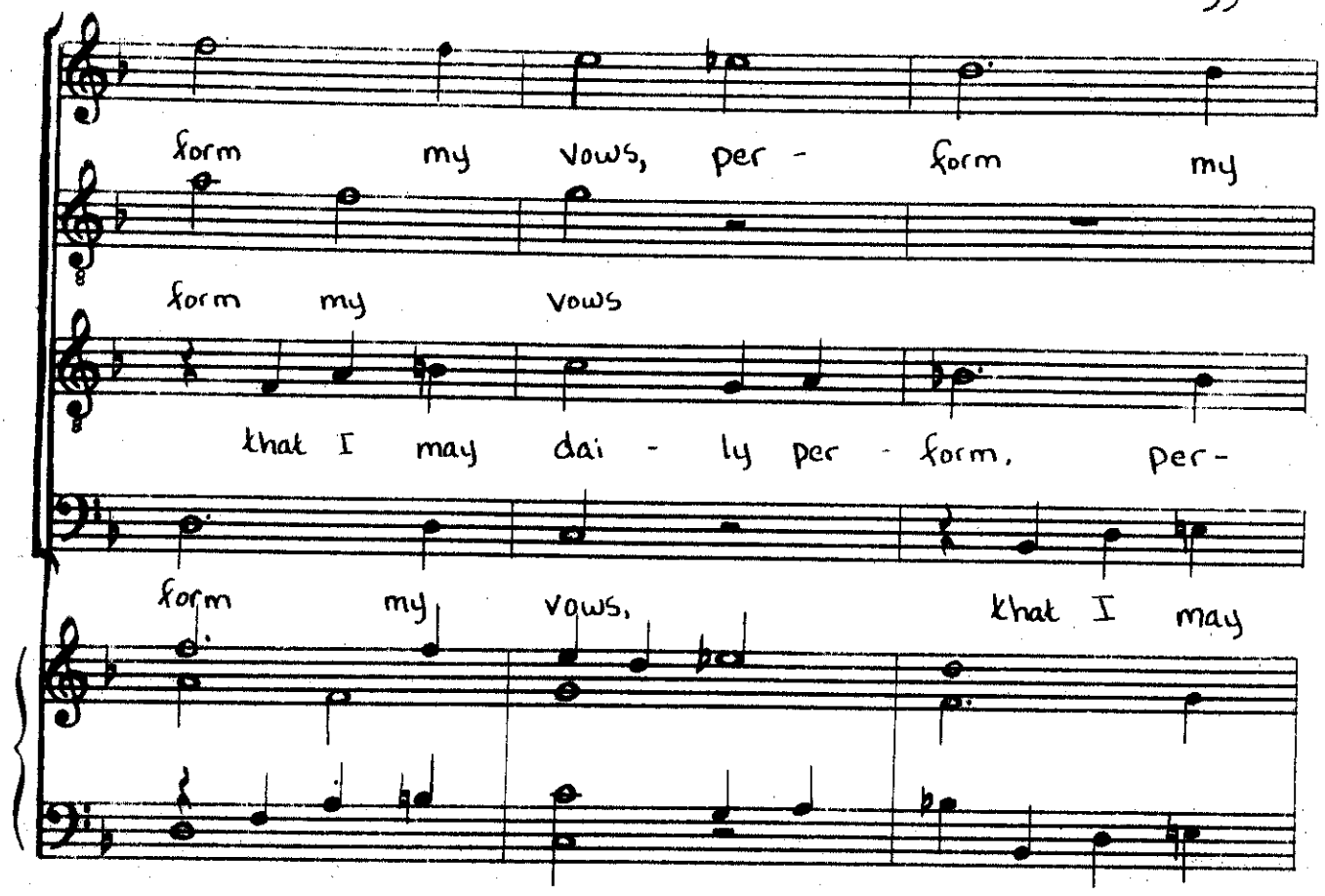

270
to Thy name. So will I
to Thy name. So will I
to Thy name. So will I
to Thy name. So will I

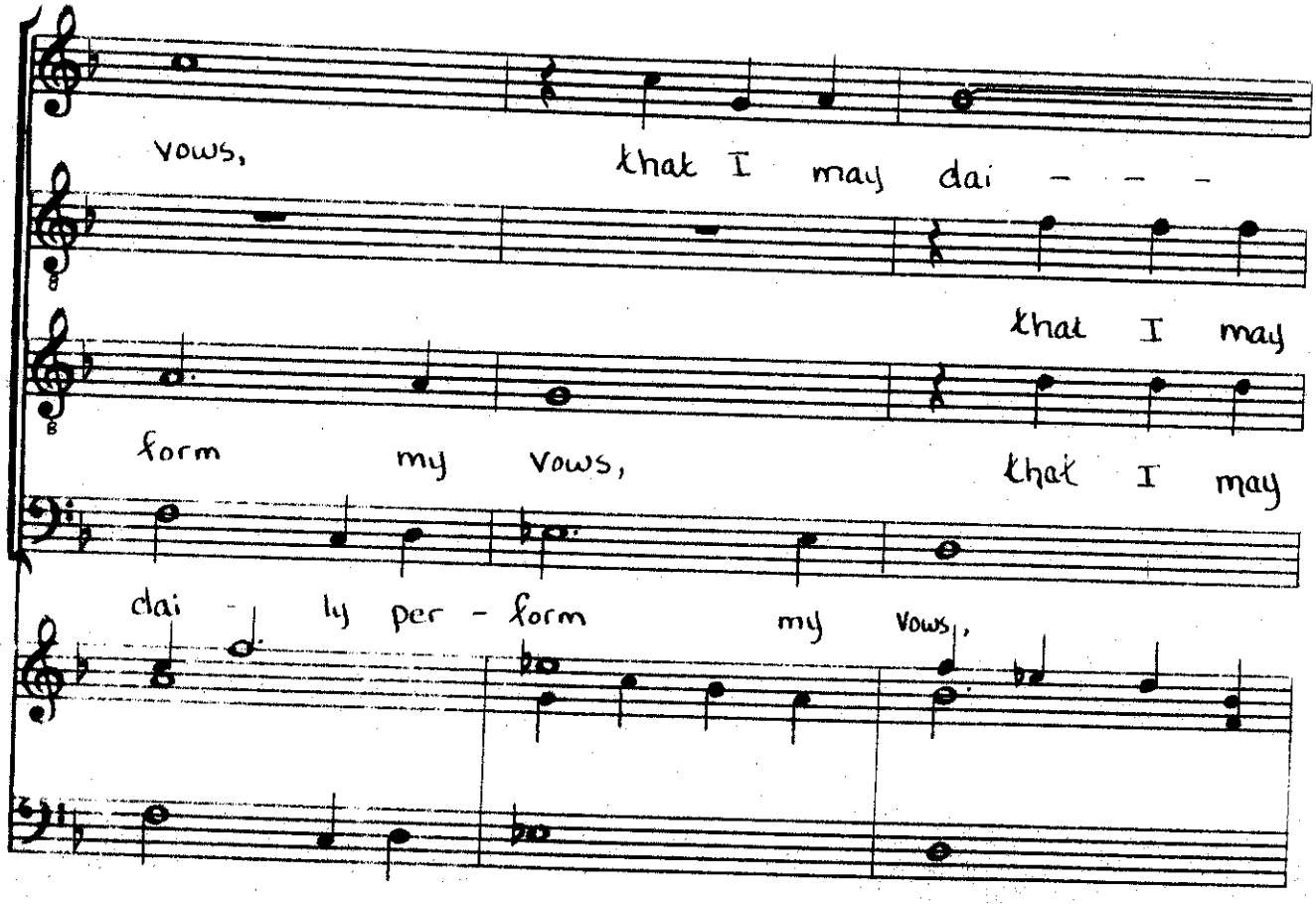

al - way sing praise un - to Thy
al - way sing praise un - to Thy
al - way sing praise un - to Thy
al - way sing praise un - to Thy

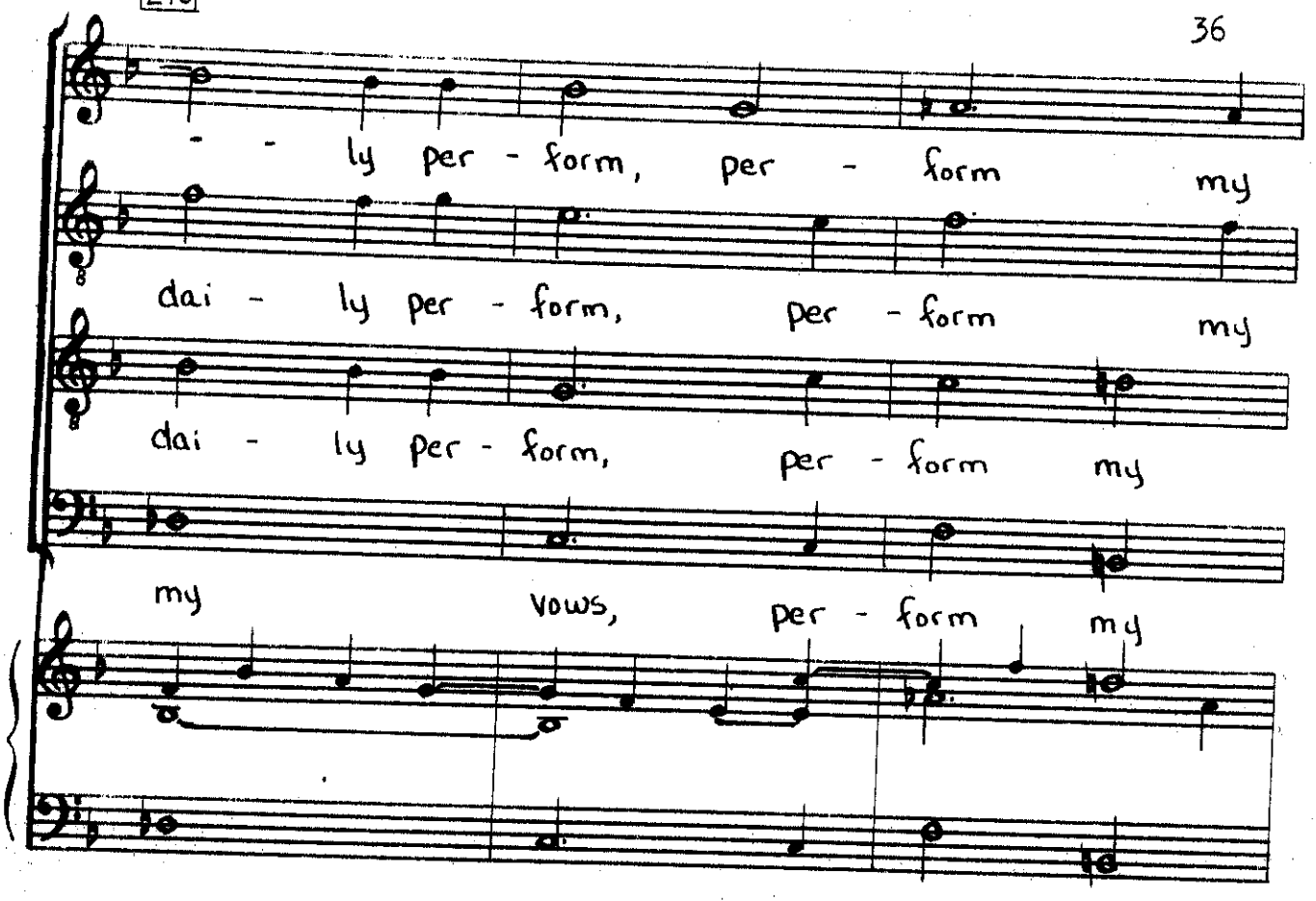

name that I may dai - ly per - form
name that I may dai - ly per -
name
name

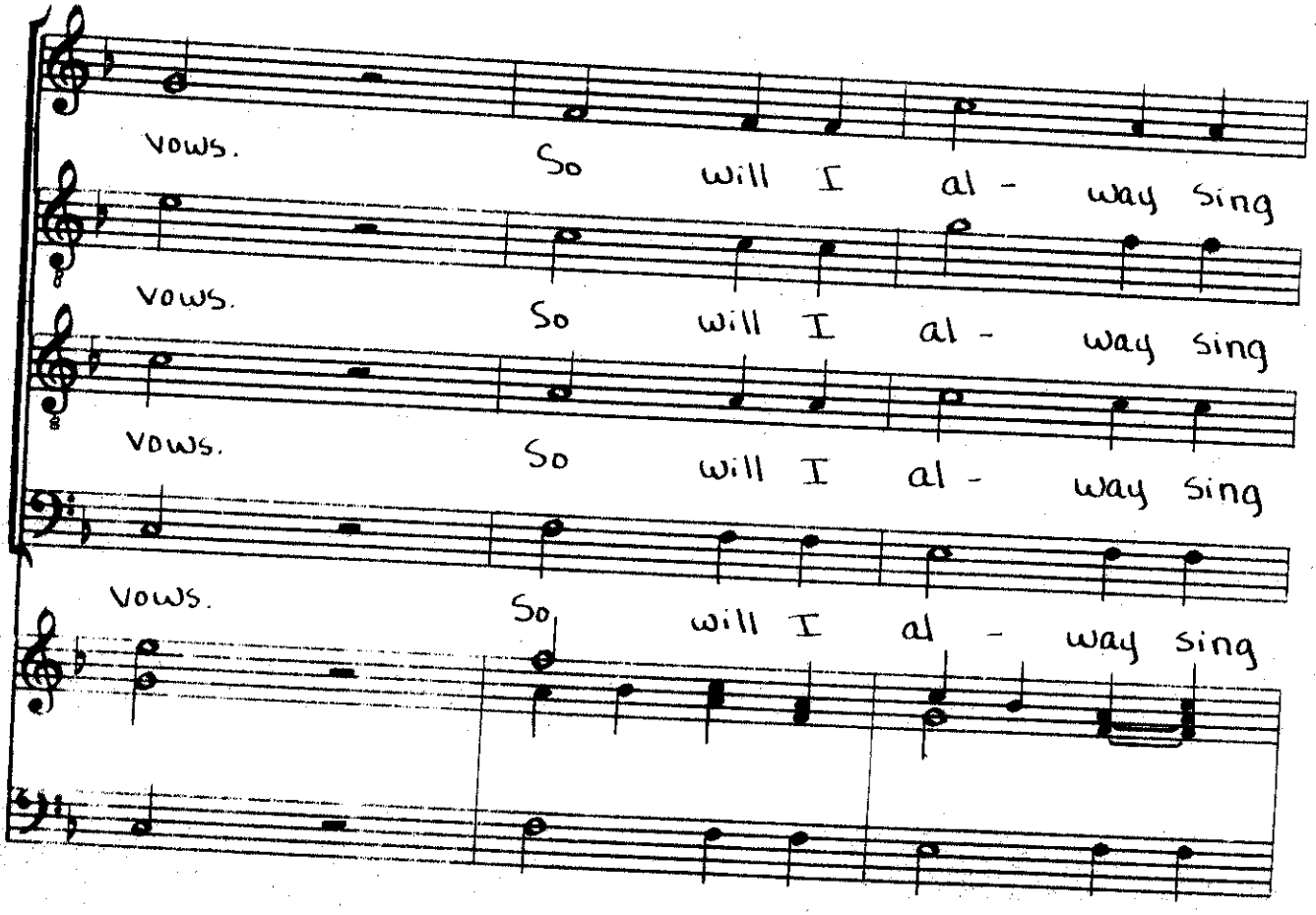

my vows, my vows
form my vows per -
that I may dai - - -
that I may

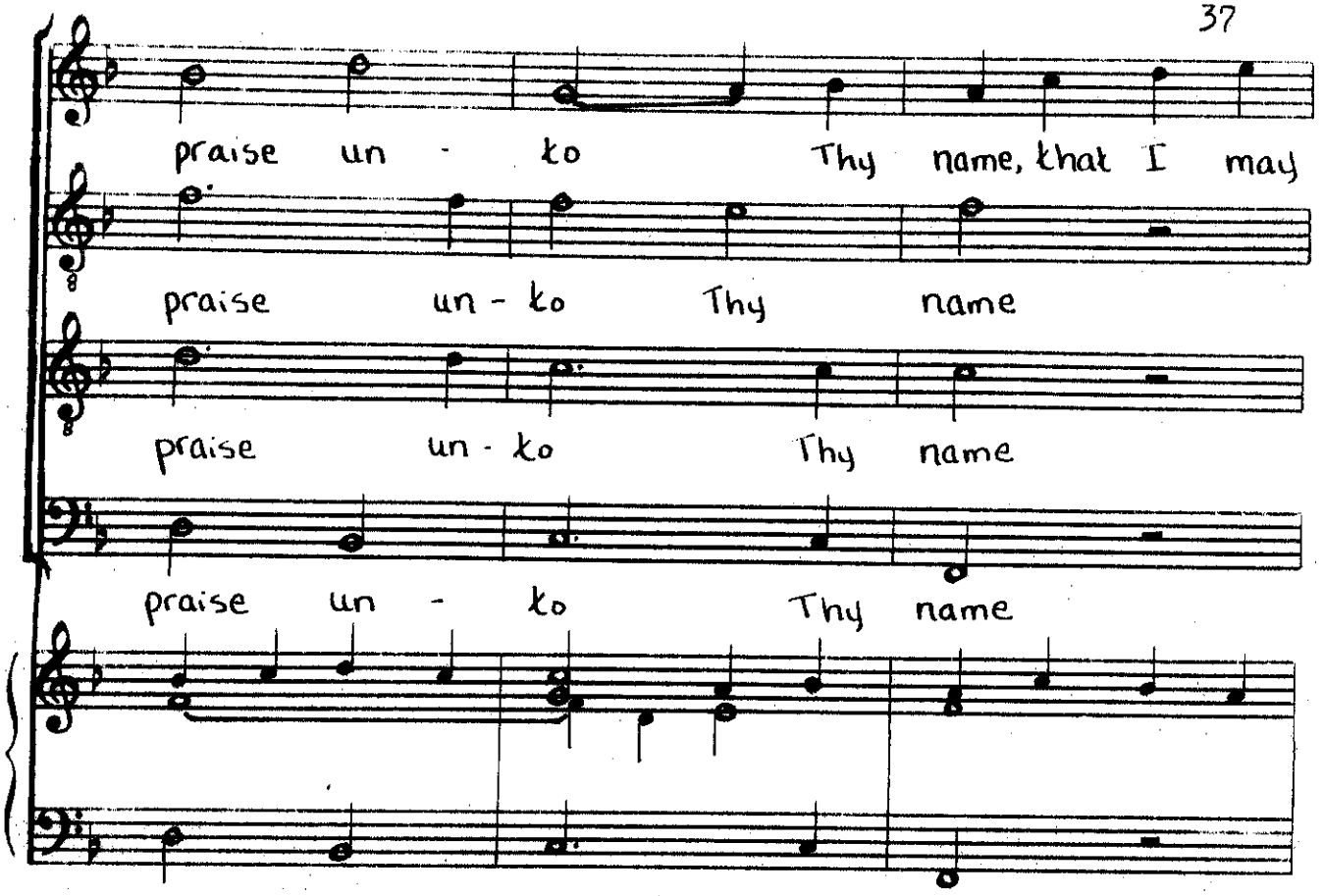

that I may dai - ly per -
form my vows, may dai - ly per -
- - ly per - form my vows,
dai - ly per - form my vows, per -

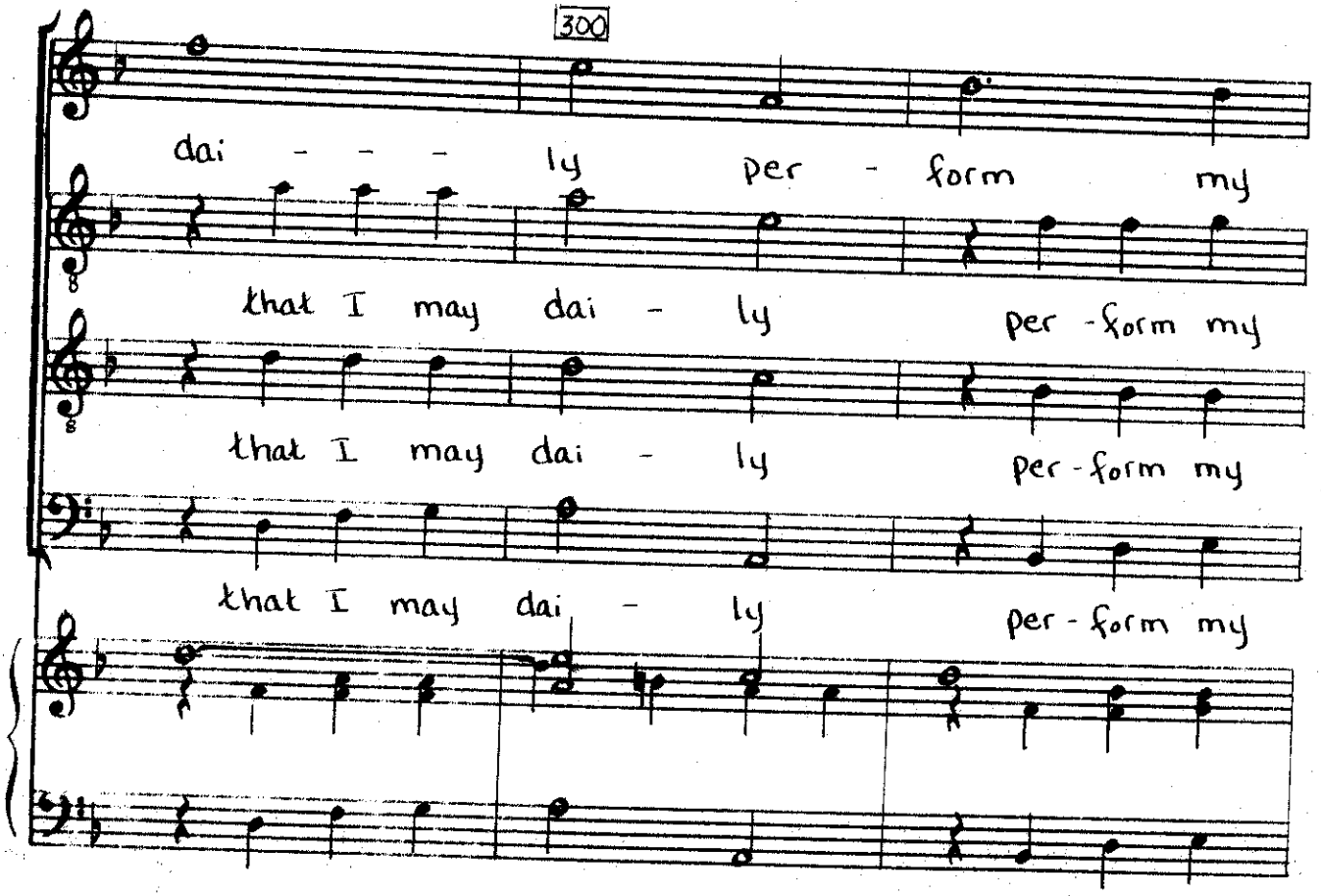

form my vows, per - form my
form my vows
that I may dai - ly per - form, per -
form my vows, that I may

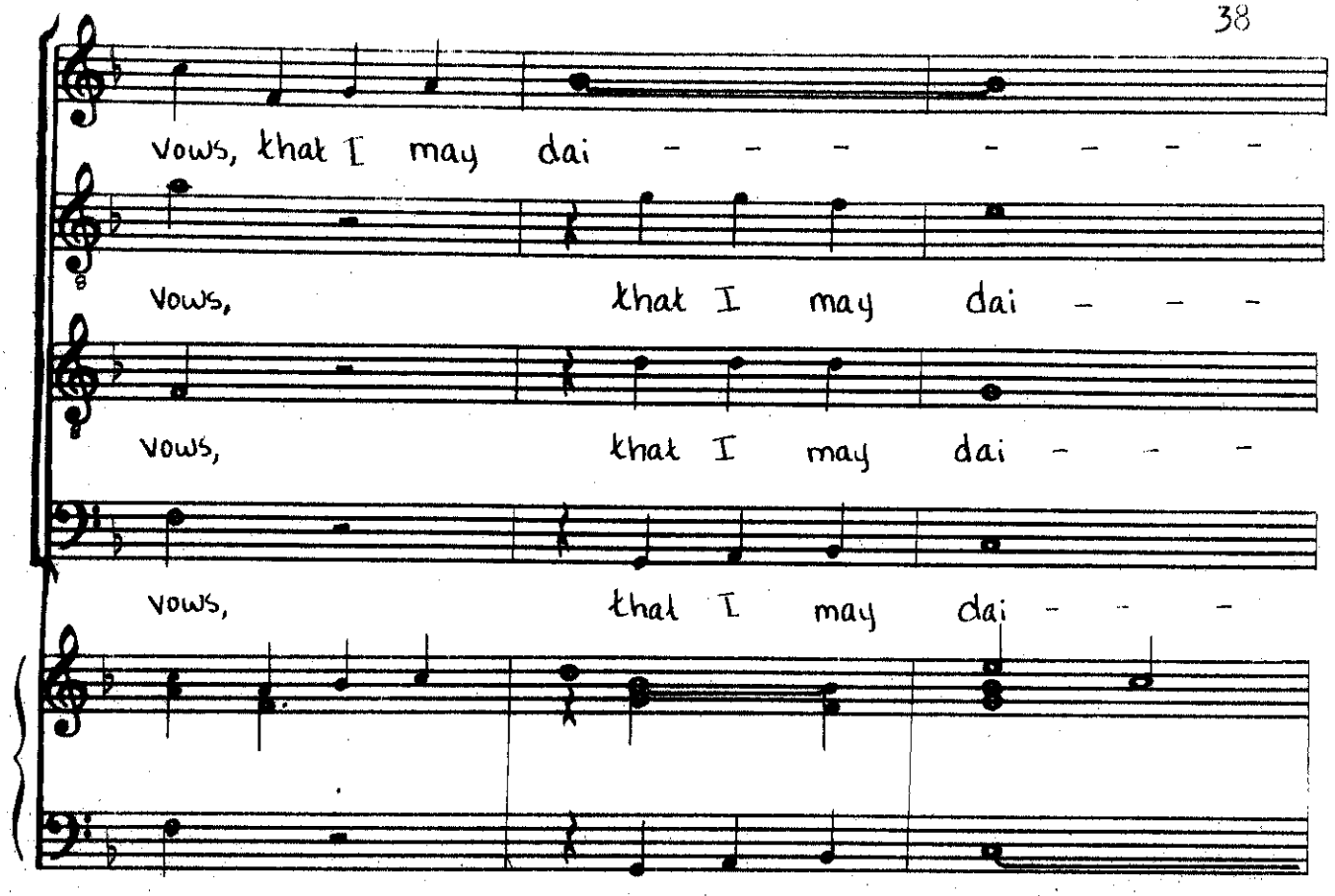

vows, that I may dai - - -
that I may
form my vows, that I may
dai - ly per - form my vows,

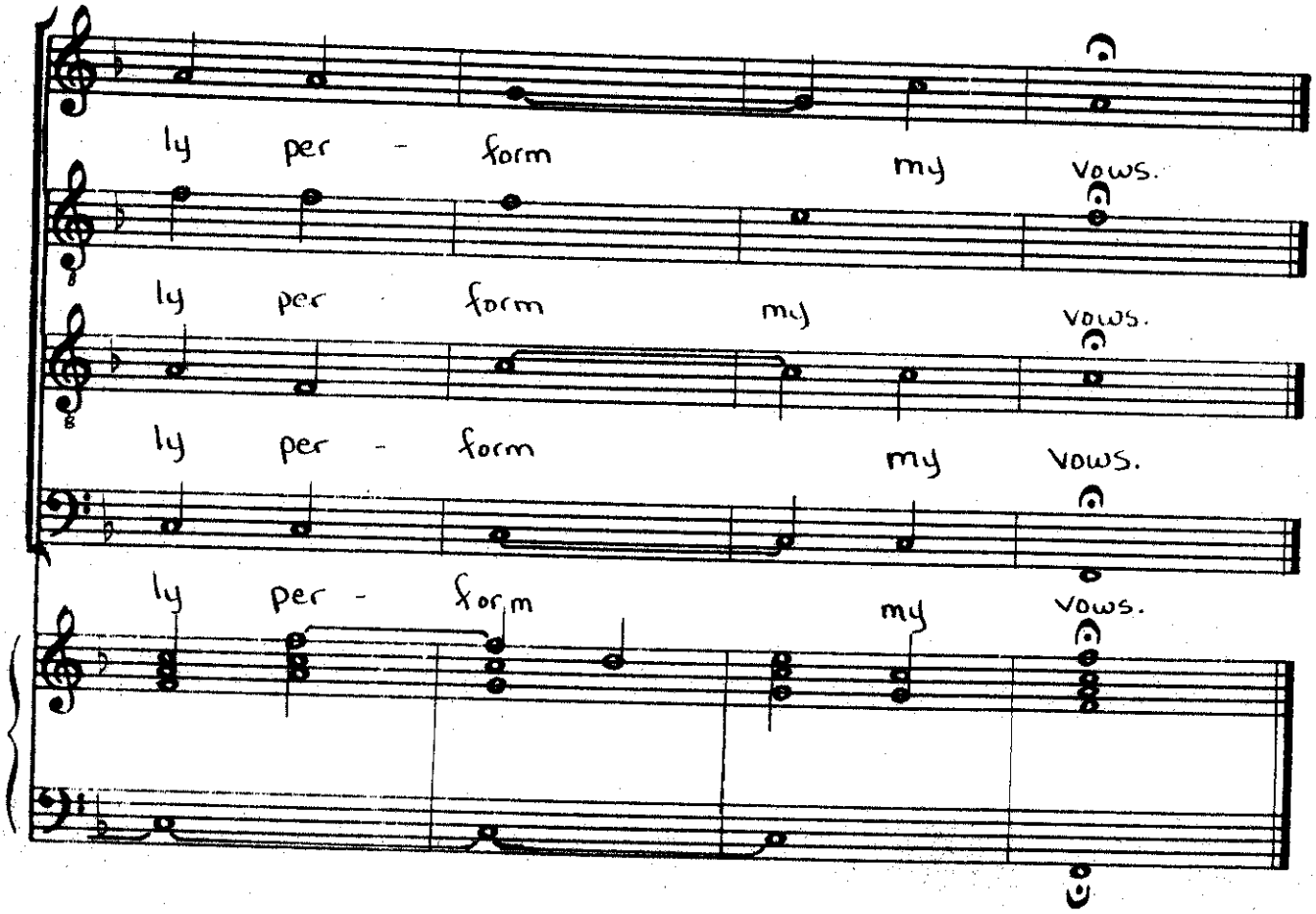

- - ly per - form, per - form my
dai - ly per - form, per - form my
dai - ly per - form, per - form my
my vows, per - form my


vows. So will I al - way sing
vows. So will I al - way sing
vows. So will I al - way sing
vows. So will I al - way sing


praise un - to Thy name, that I may
praise un - to Thy name
praise un - to Thy name
praise un - to Thy name

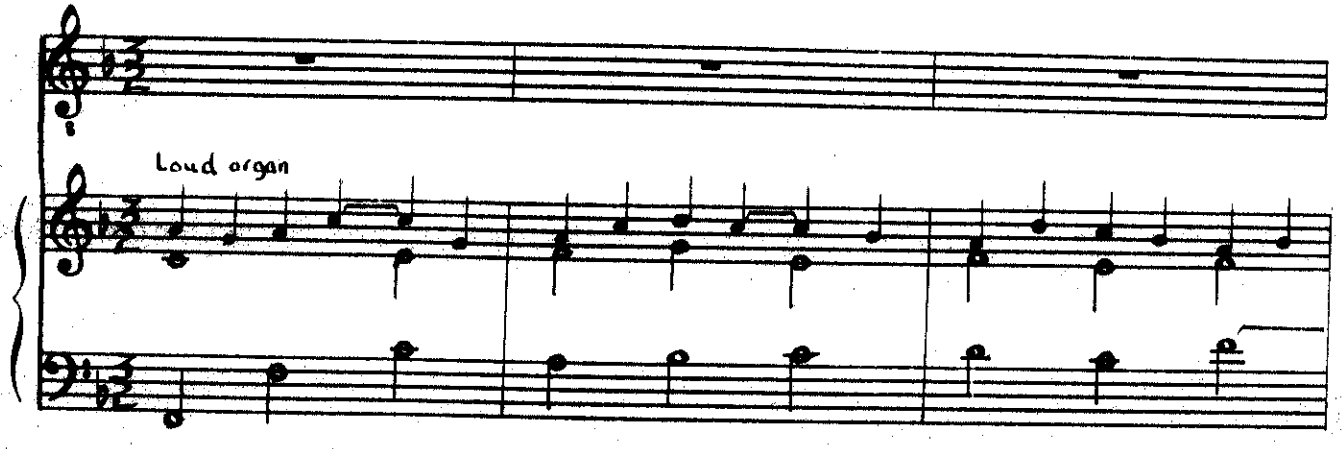

300
dai - - - ly per - form my
that I may dai - ly per - form my
that I may dai - ly per - form my
that I may dai - ly per - form my

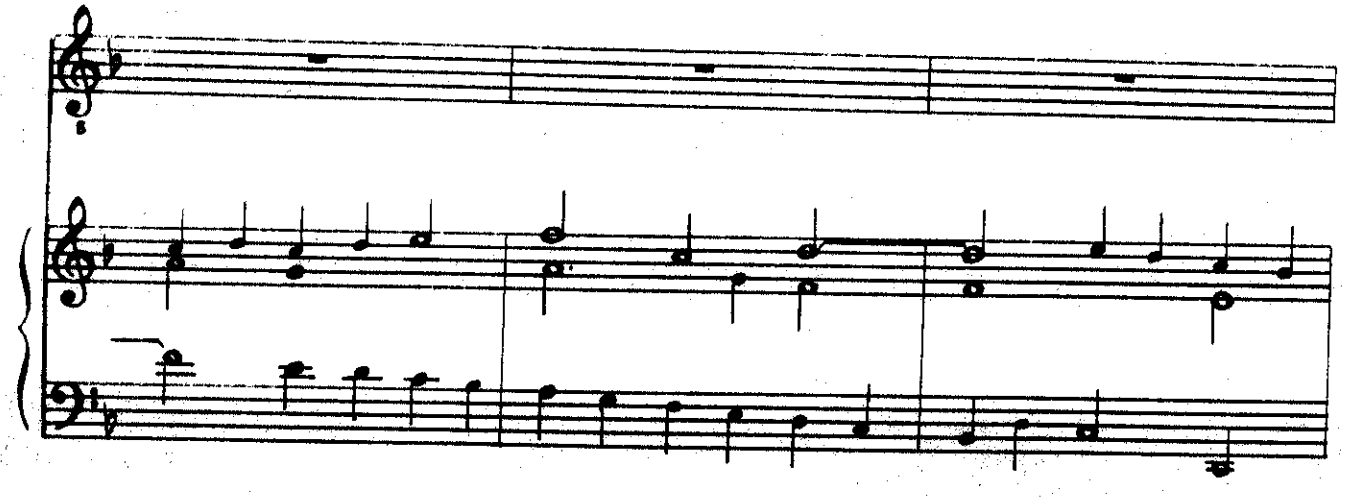

vows, that I may dai - - - - - - -
vows, that I may dai - - -
vows, that I may dai - - -
vows, that I may dai - - -

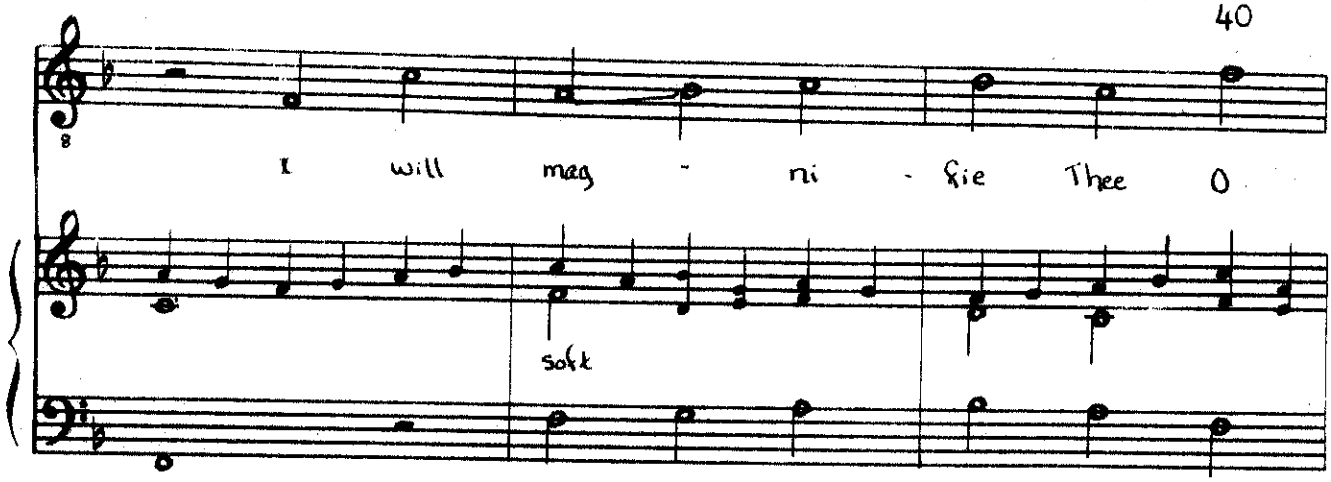

ly per - form my vows.
ly per form my vows.
ly per - form my vows.
ly per - form my vows.

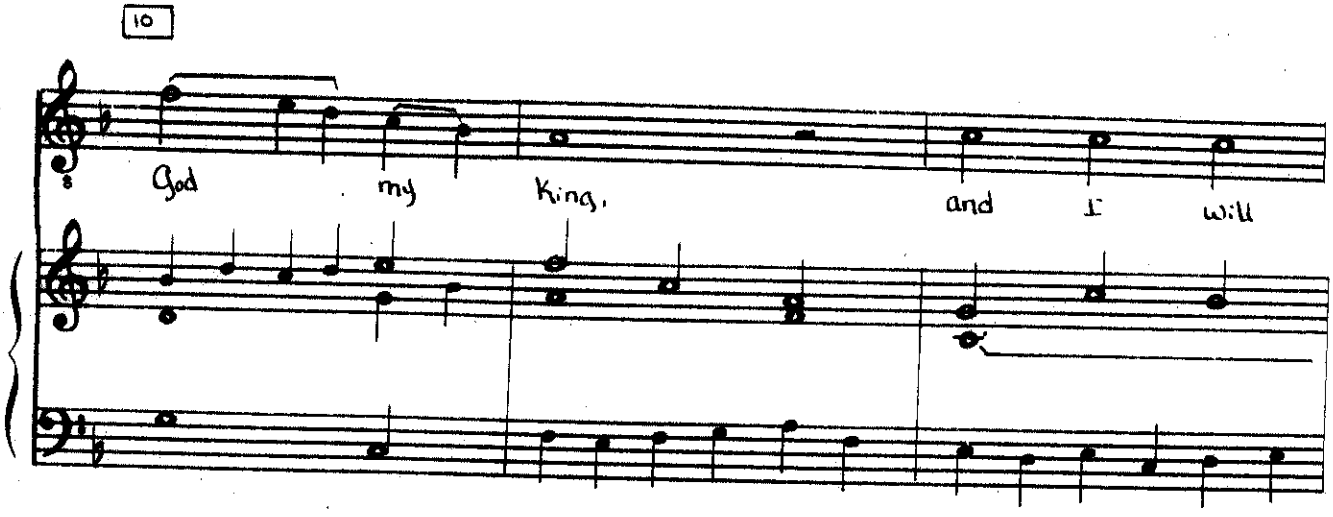
I WILL MAGNIFIE THEE, O GOD

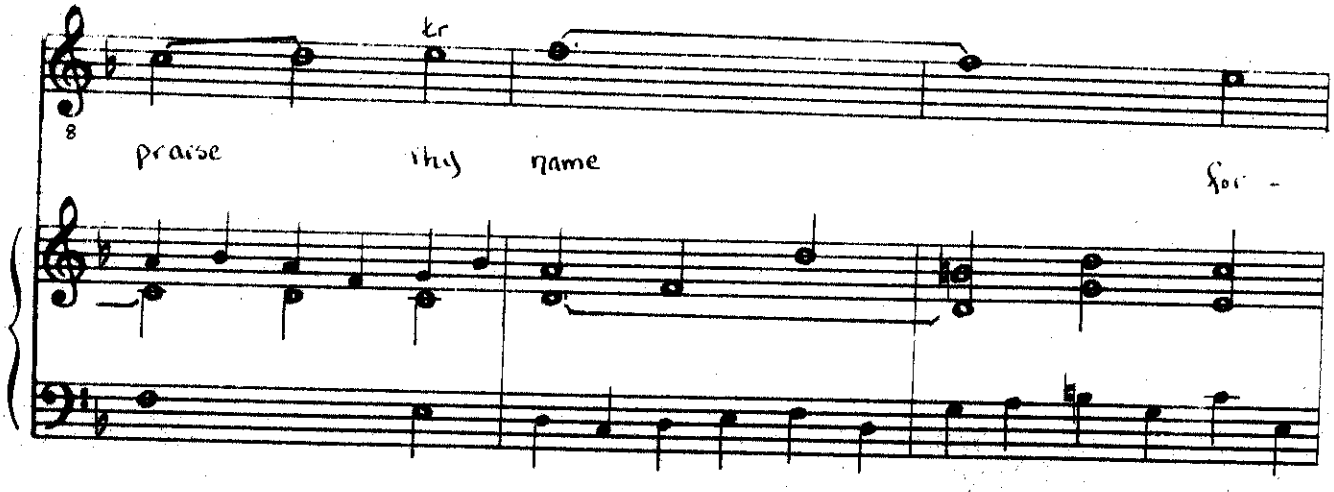
Solo Anthem for Contratenor

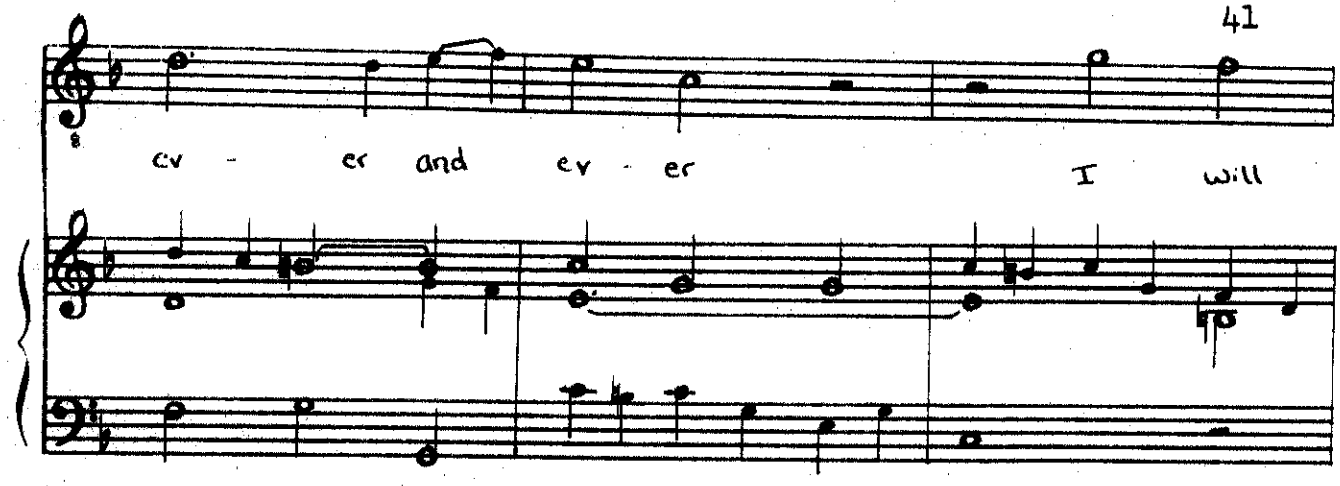




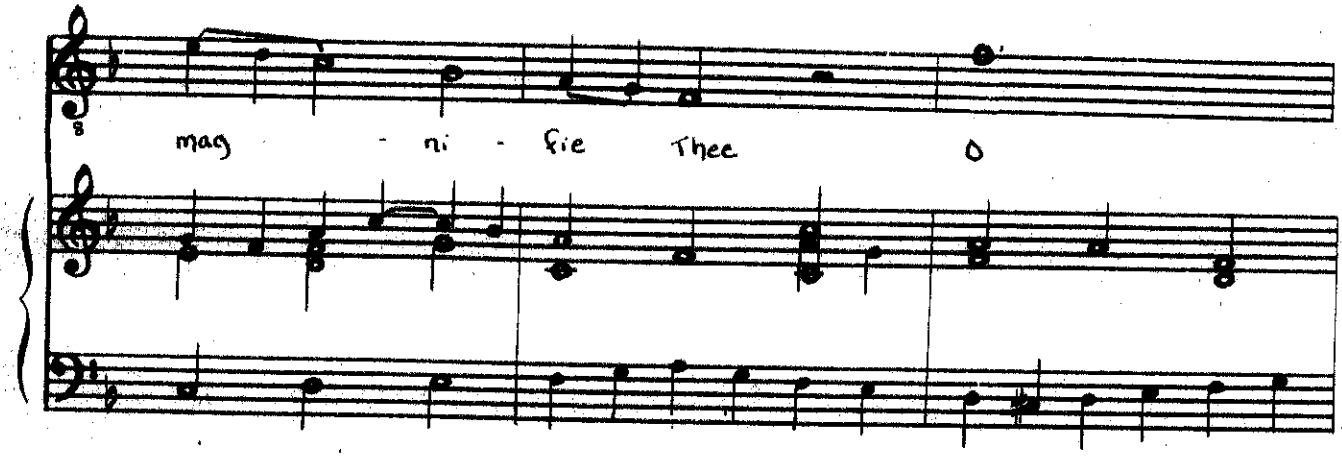

I will mag - ni - fie Thee O
soft

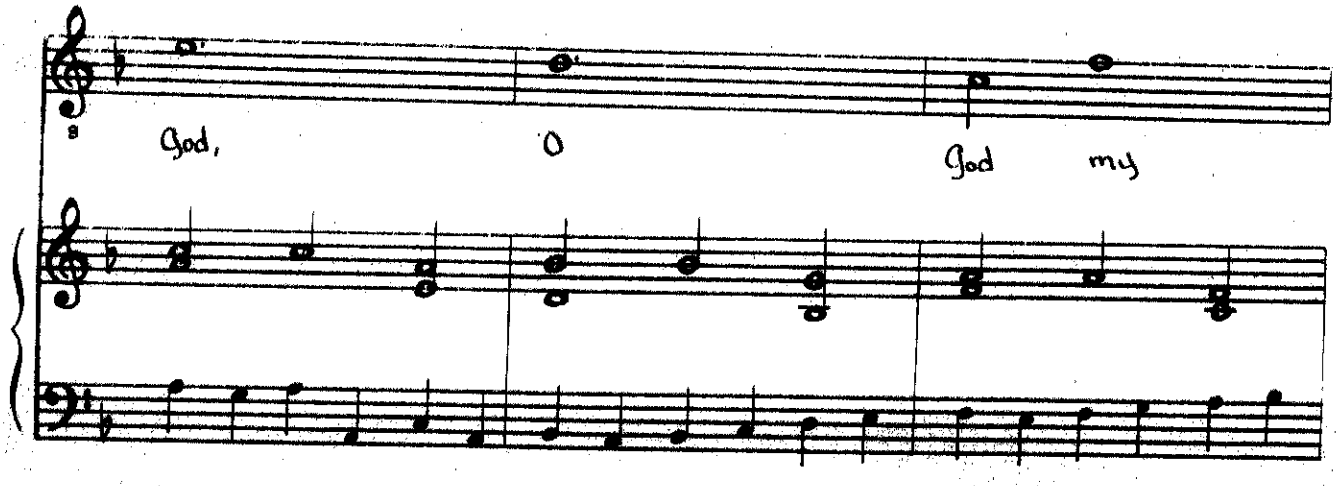

10
God my King, and I will

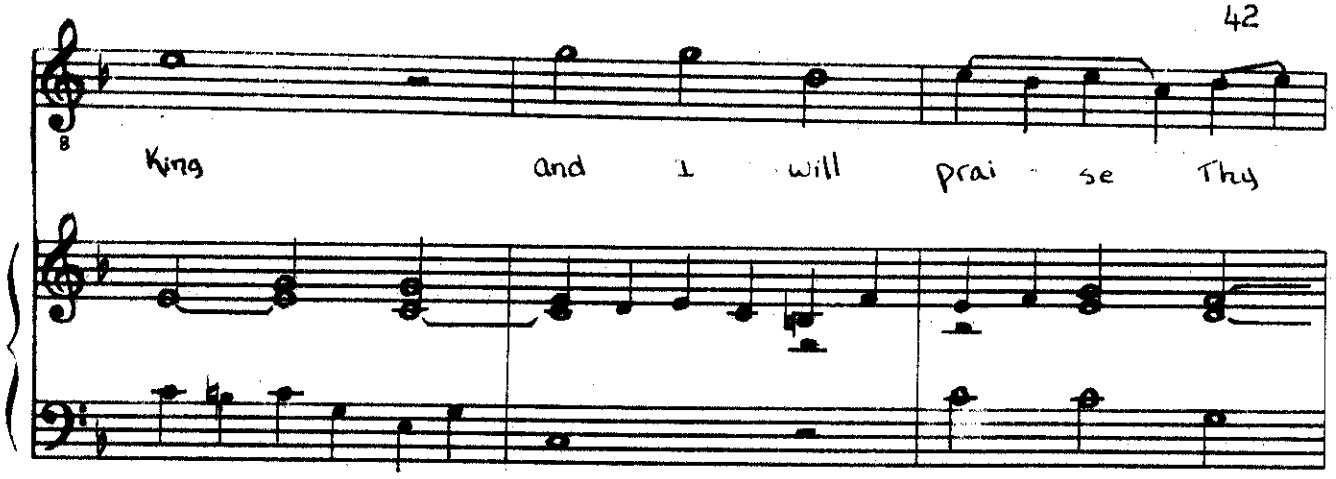

kr
praise thy name

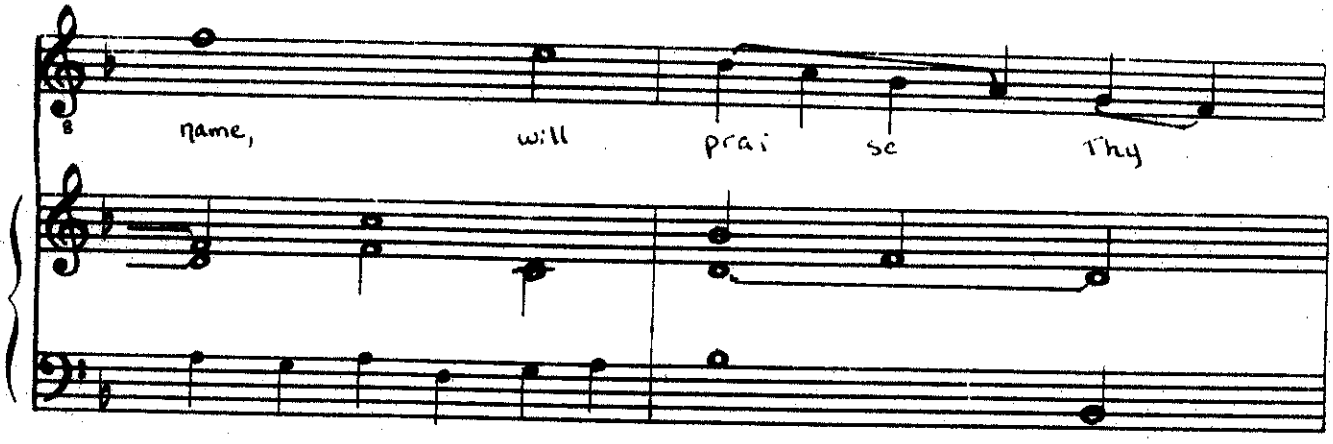


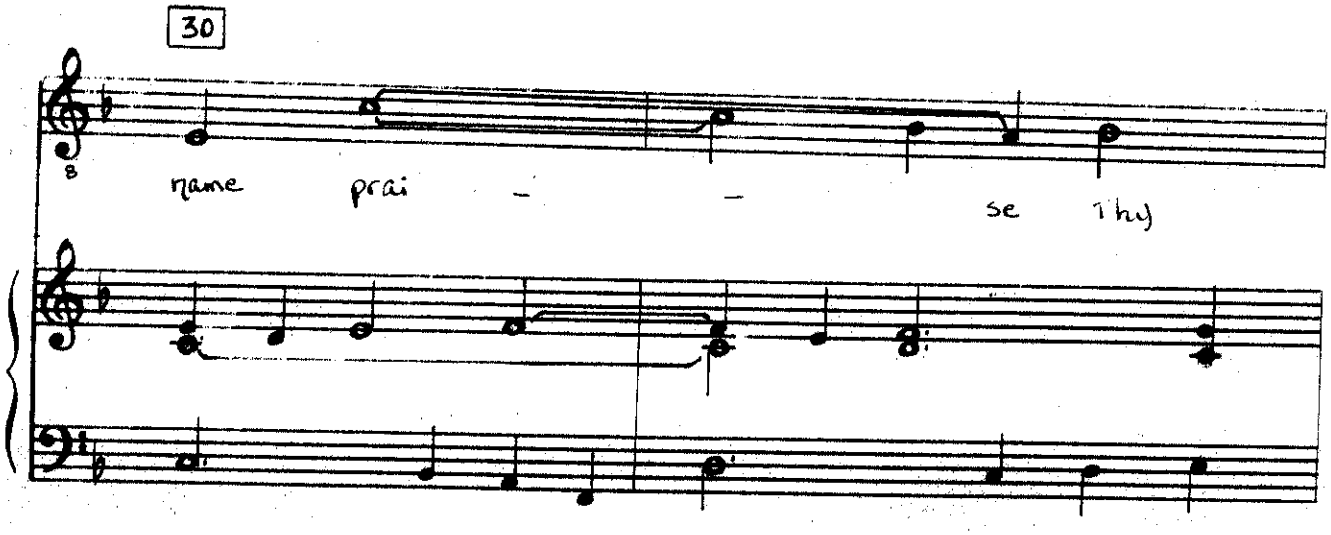
20

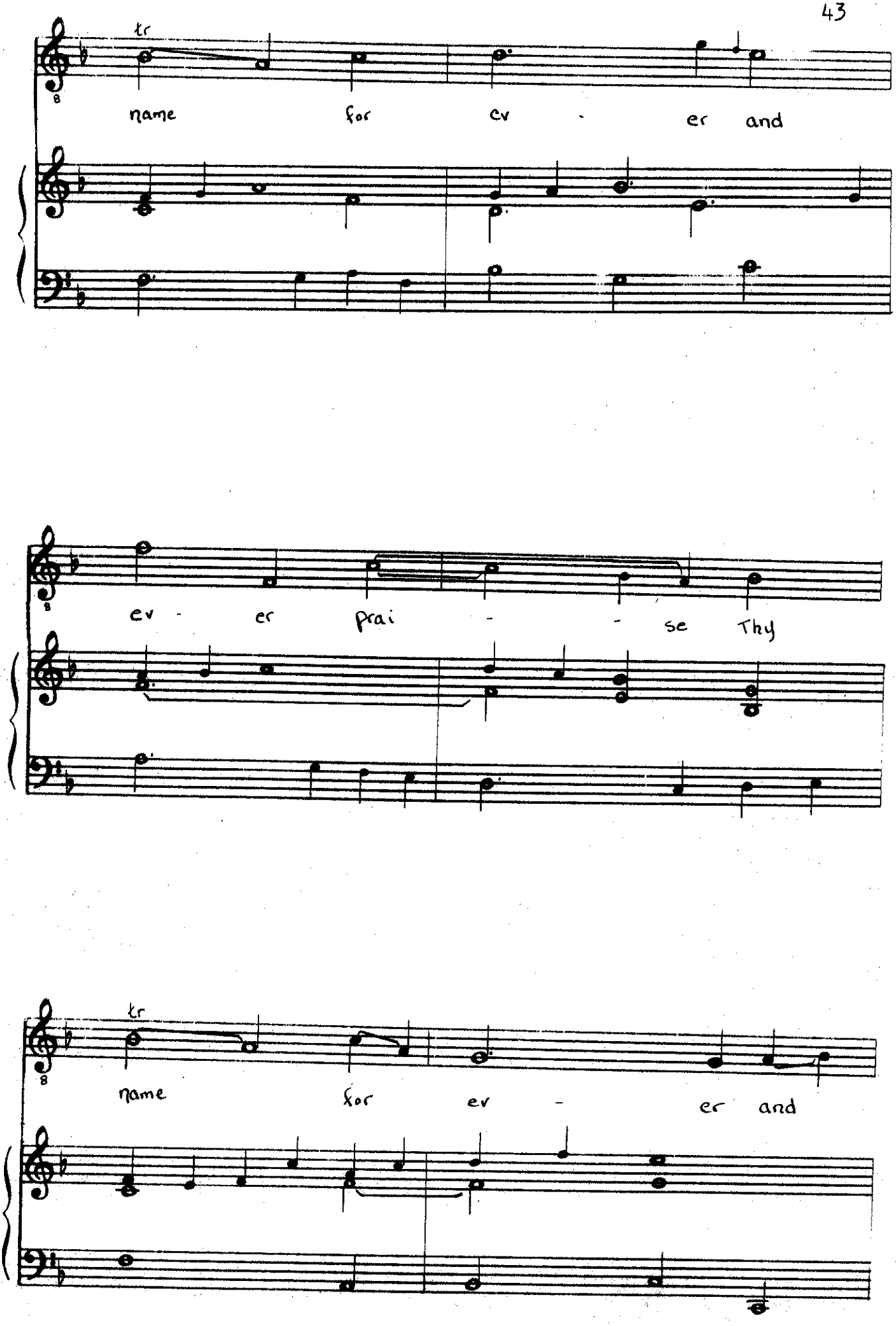


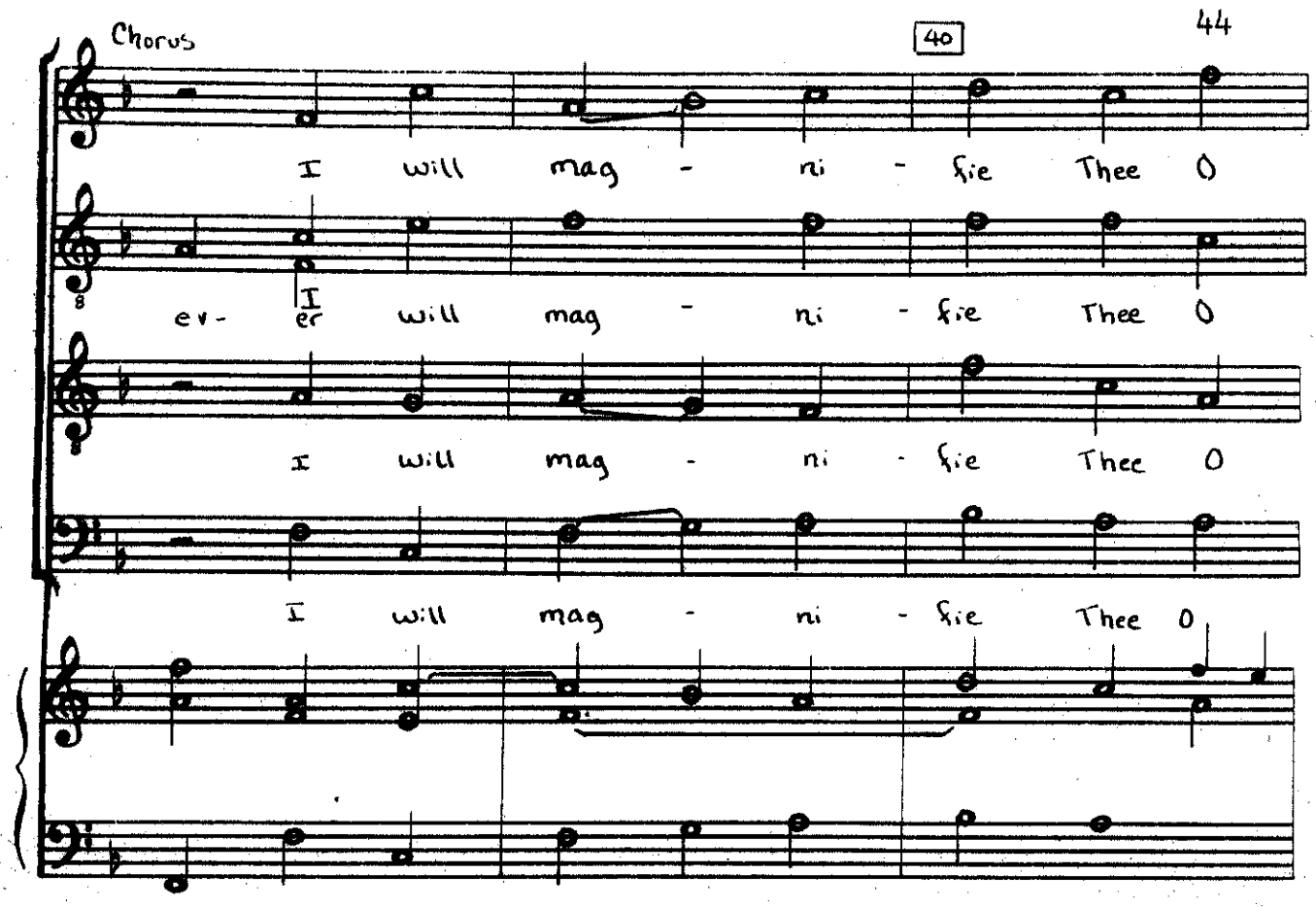


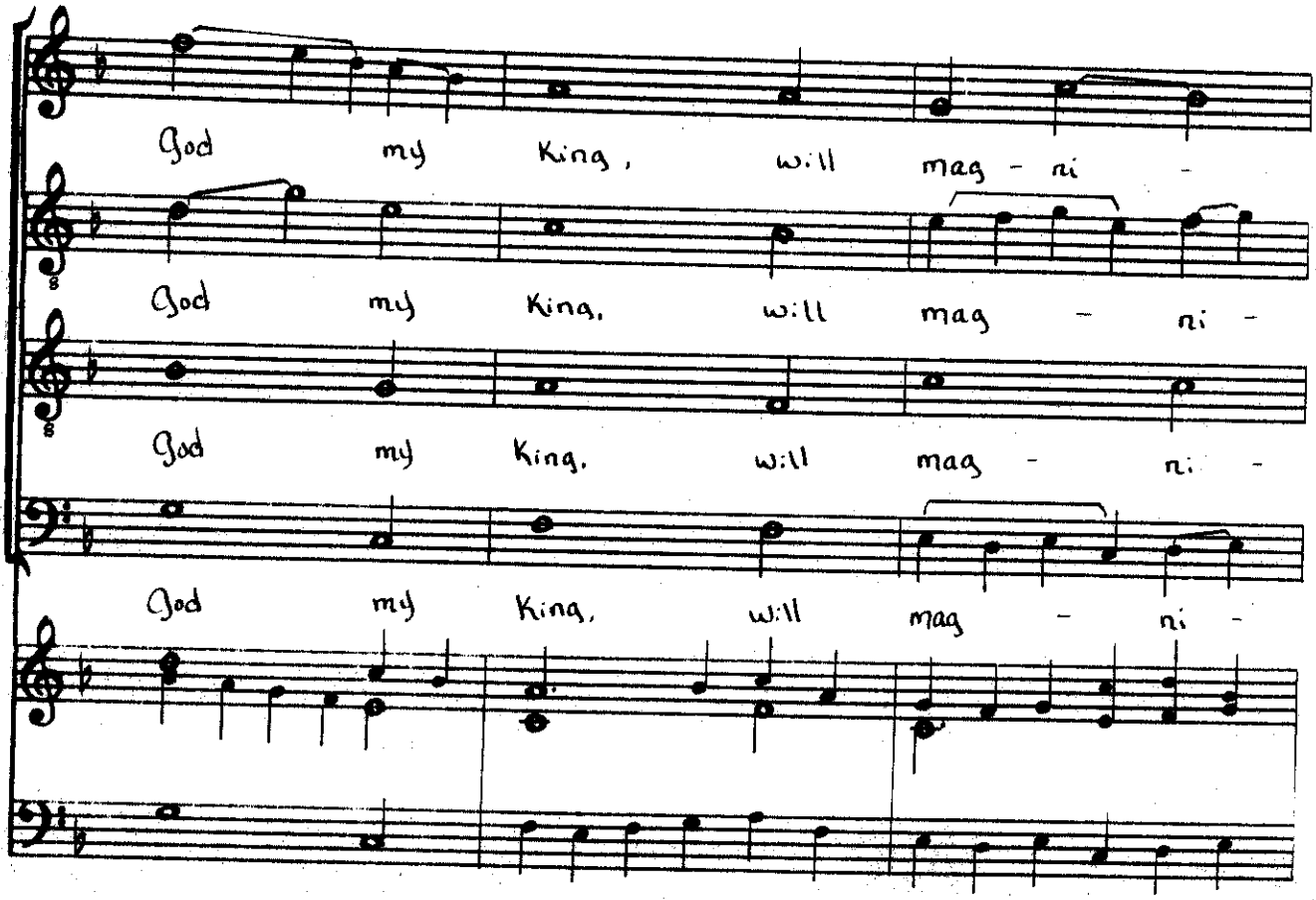

King and I will prai se Thy

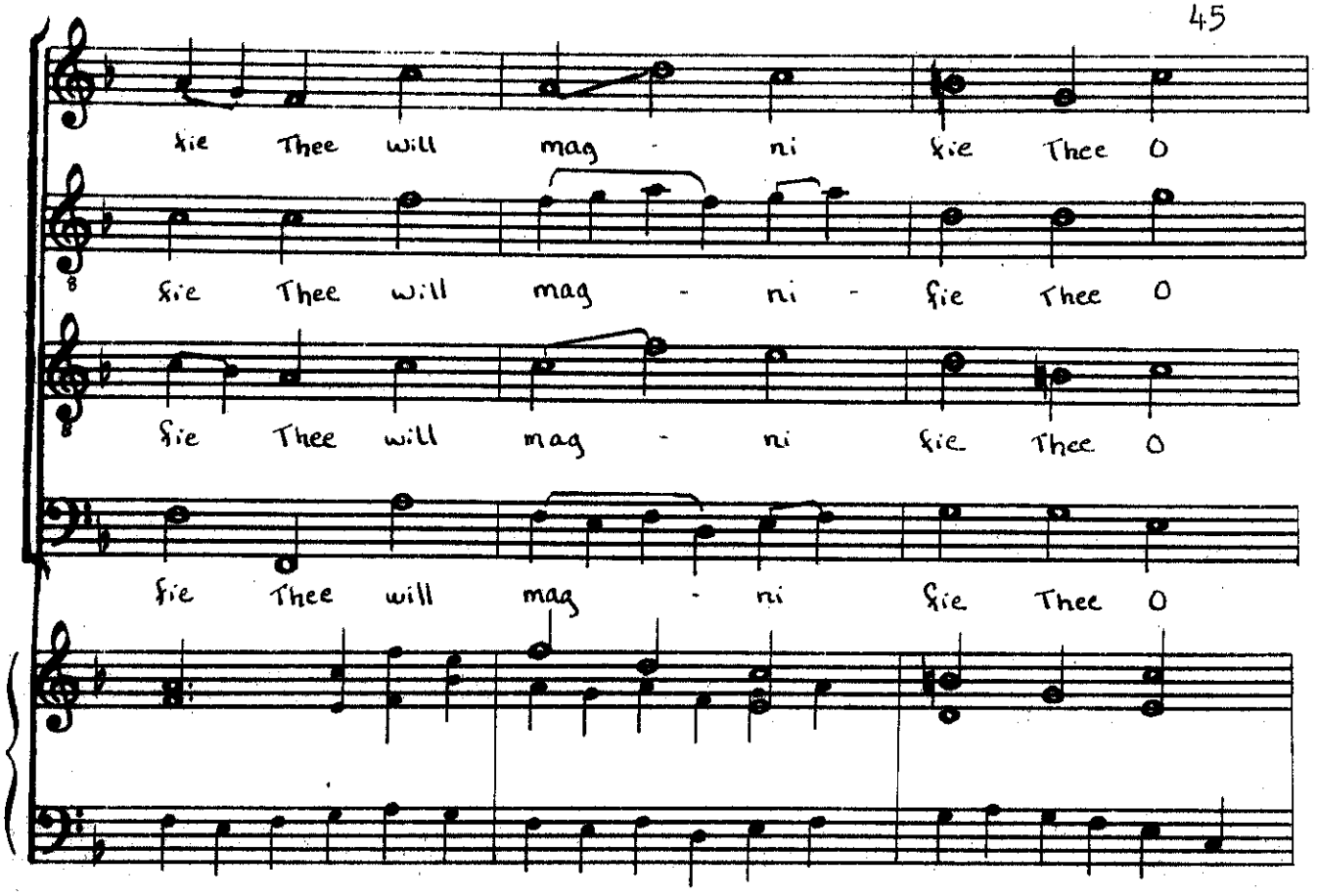

name, will prai se Thy

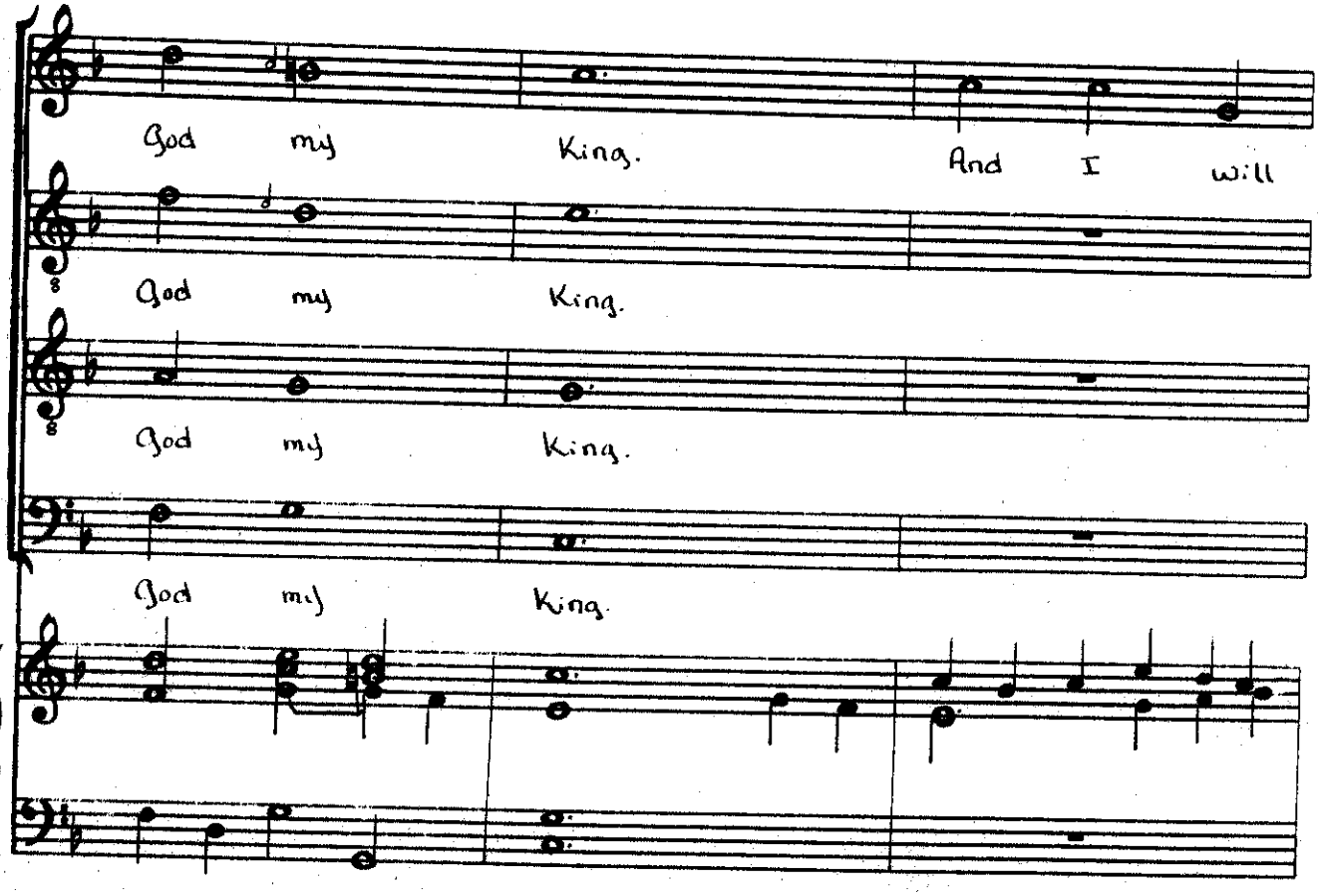

30
name prai - - se Thy

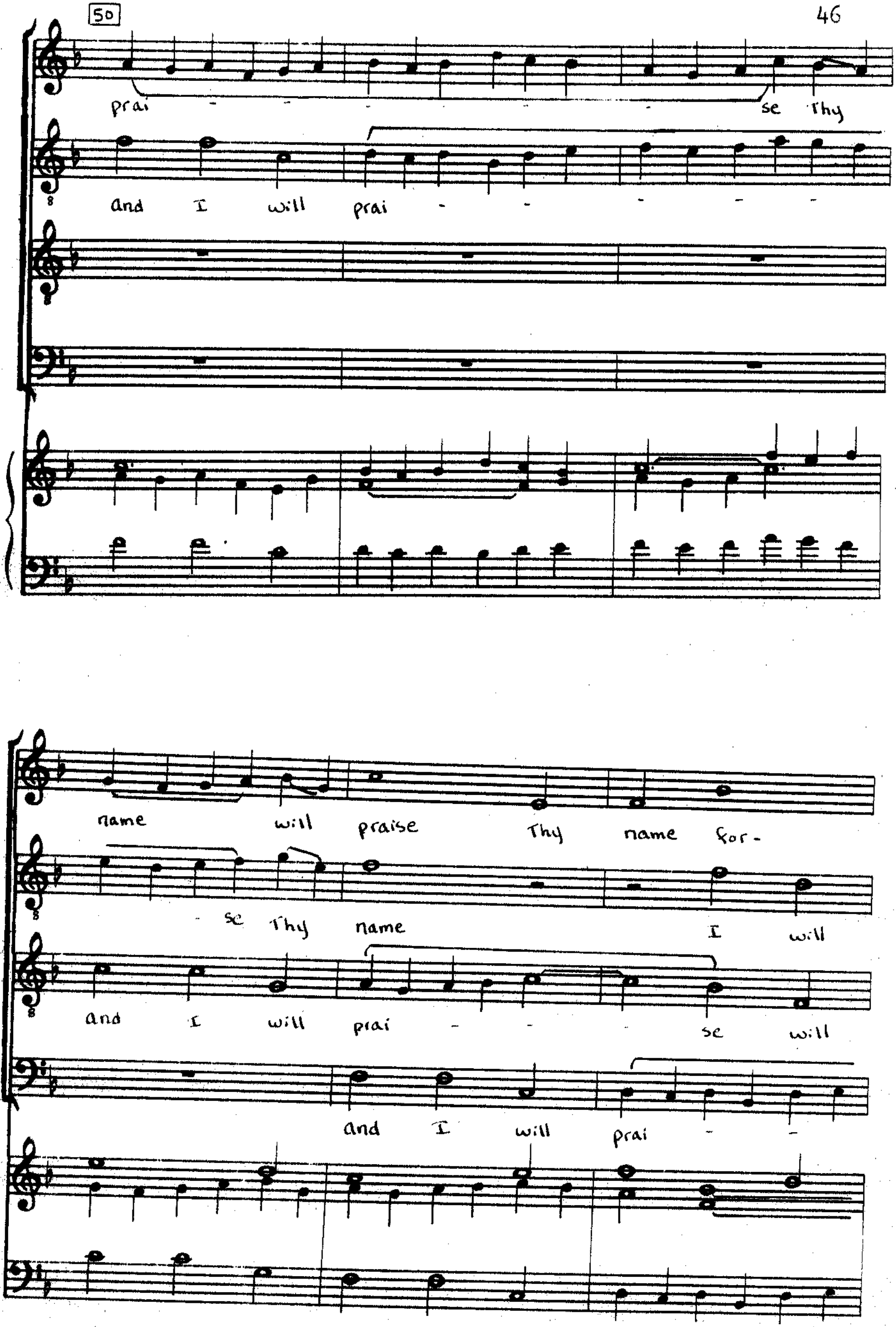

tr
name for ev - er and
ev - er prai - - se Thy
tr
name for ev - er and

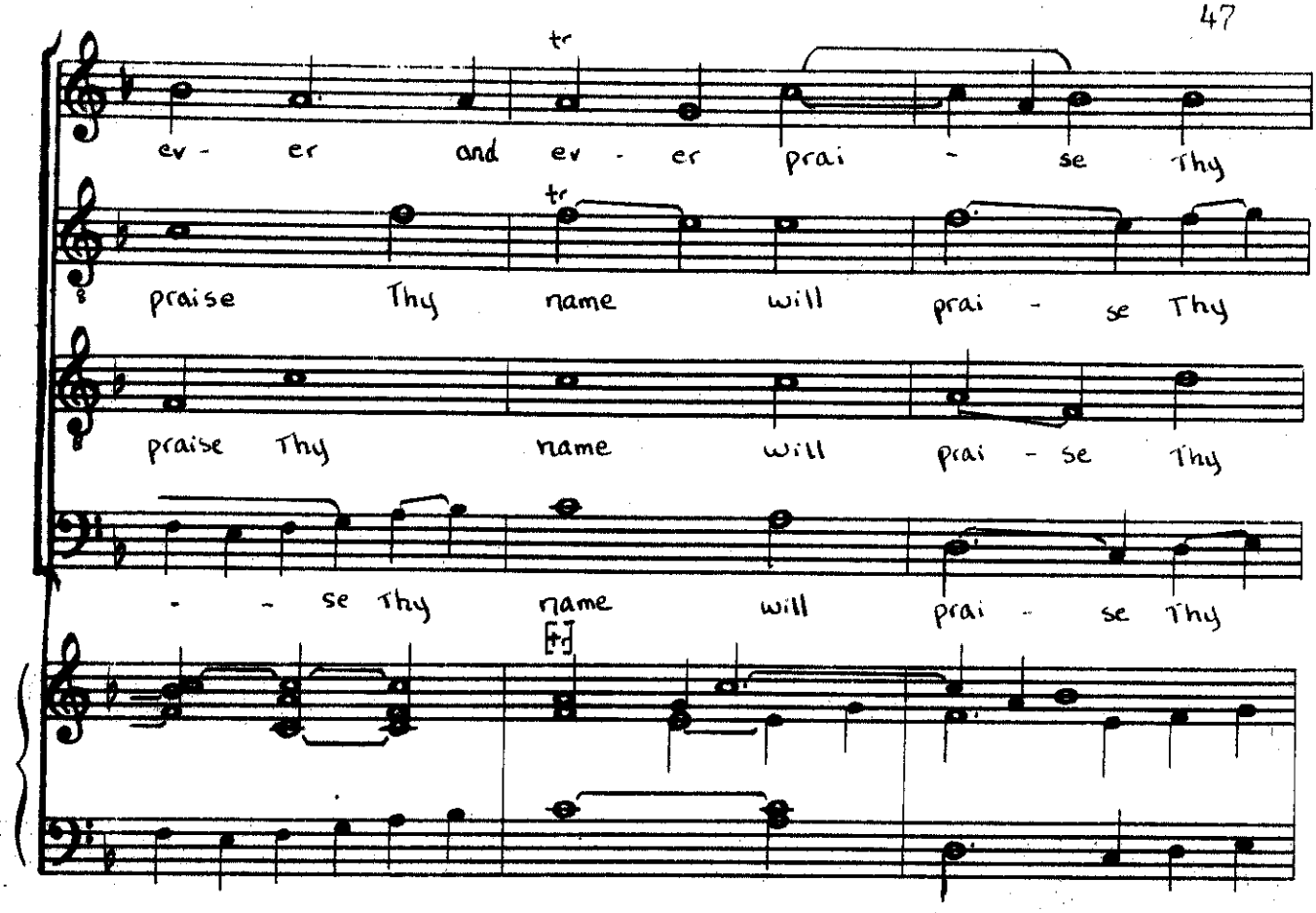

Chorus
40
I will mag - ni - fie Thee O
ev- I will mag - ni - fie Thee O
I will mag - ni - fie Thee O
I will mag - ni - fie Thee O

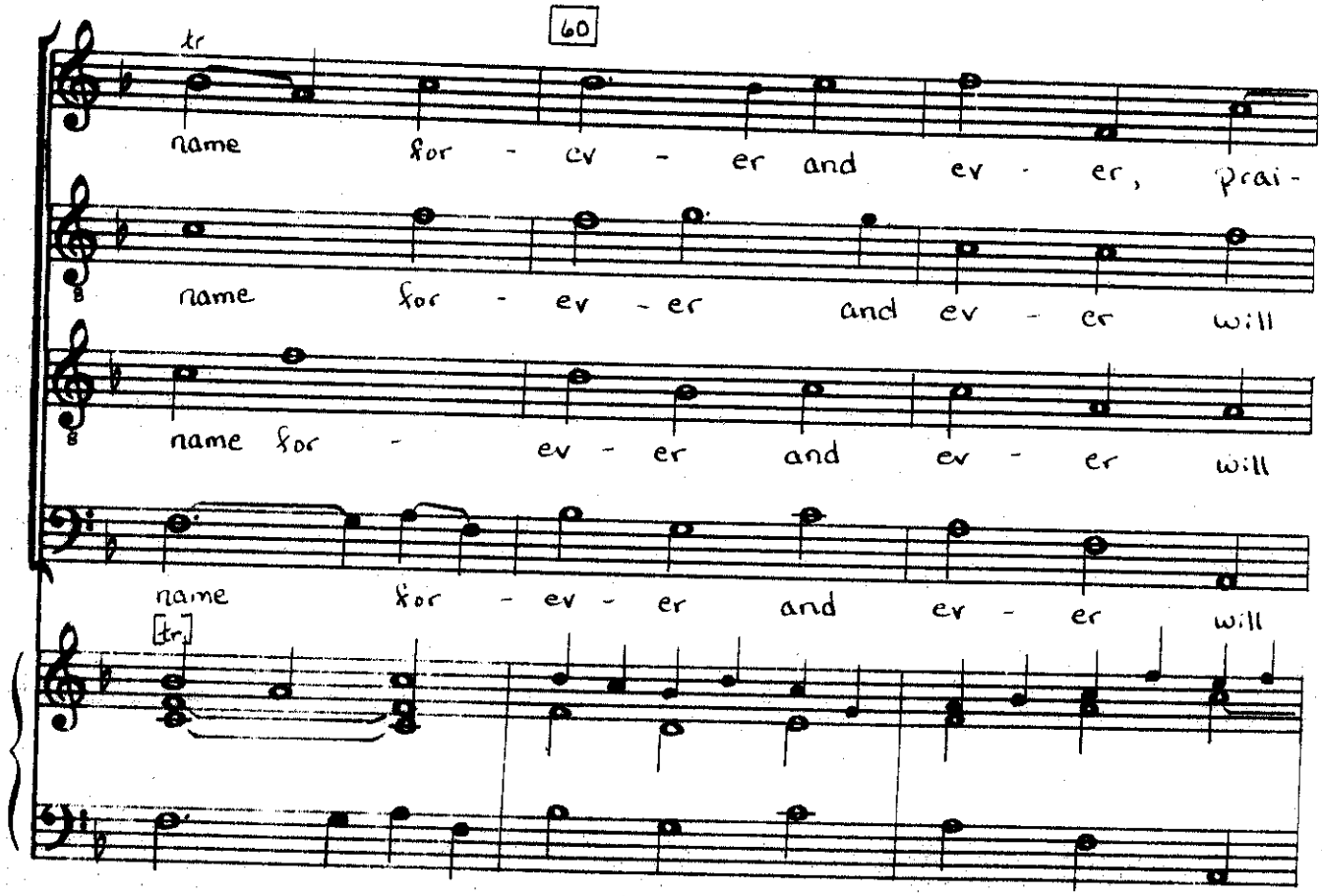

God my King, will mag - ni -
God my King, will mag - ni -
God my King, will mag - ni -
God my King, will mag - ni -

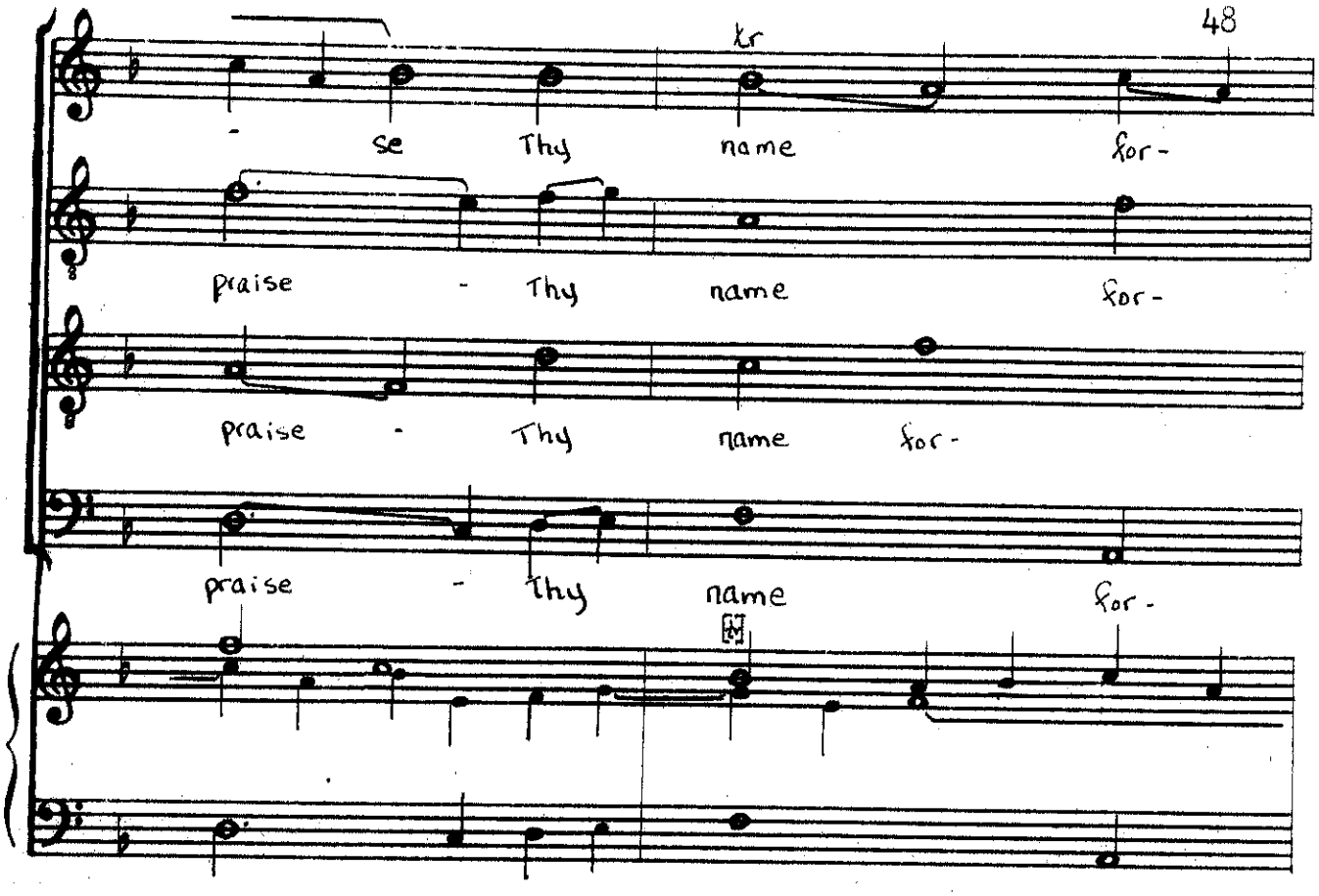

Sie Thee will mag - ni Sie Thee O
Sie Thee will mag - ni - Sie Thee O
Sie Thee will mag - ni Sie Thee O
Sie Thee will mag - ni Sie Thee O

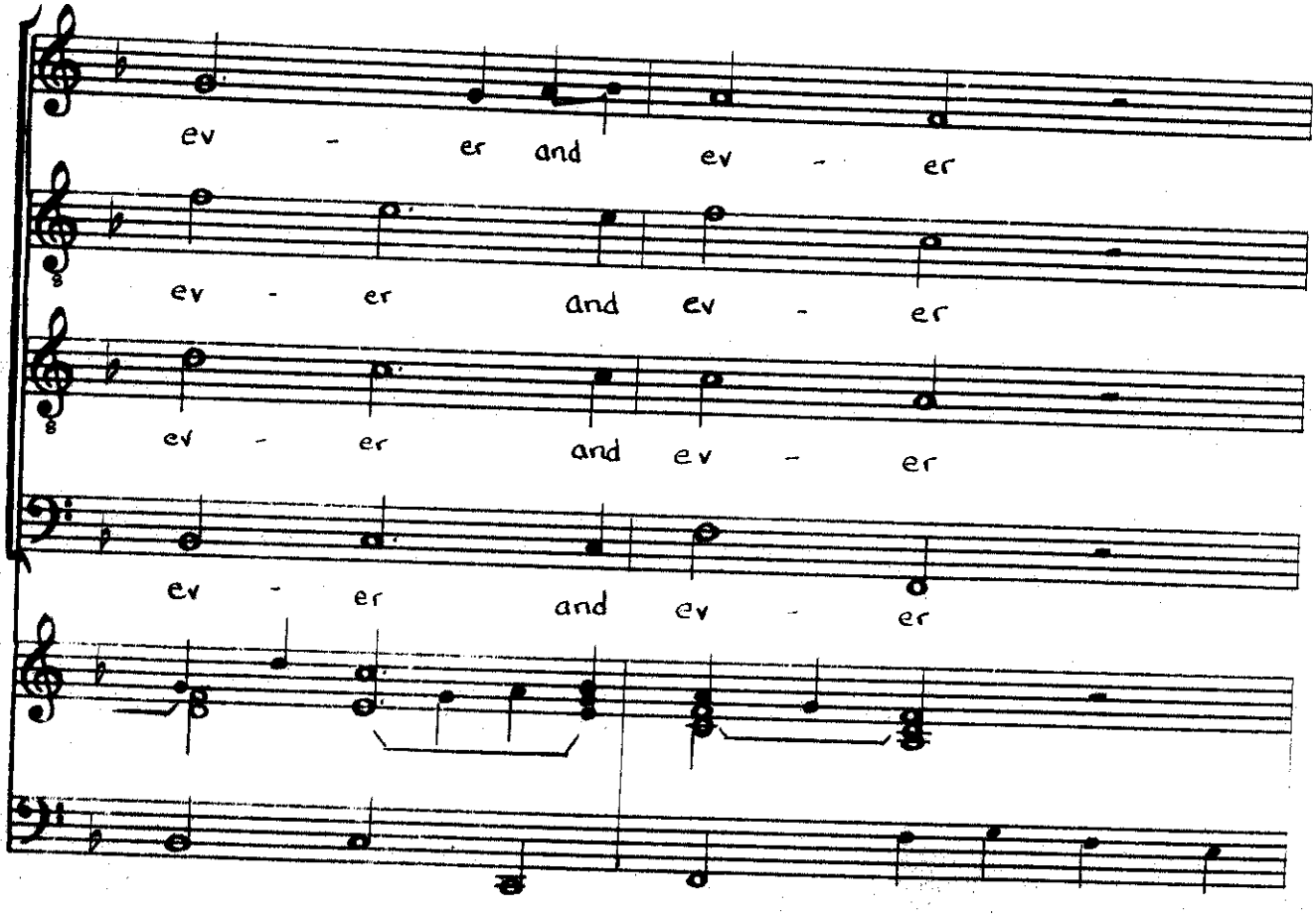

God my King. And I will
God my King.
God my King.
God my King.

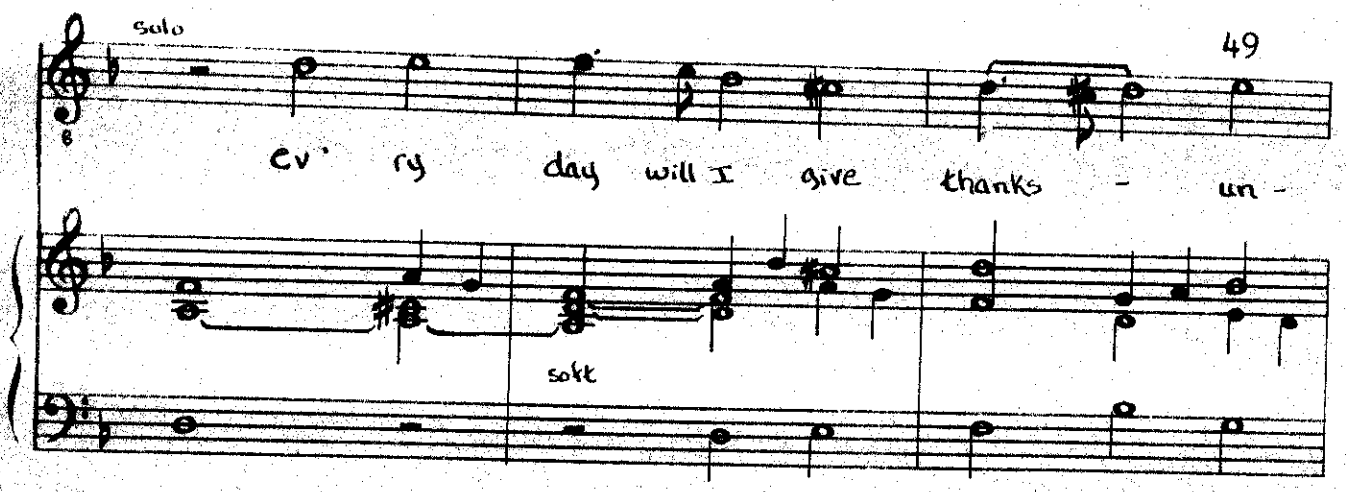

50
prai - - - - - - - se Thy
and I will prai - - - - - -
name will praise Thy name for-
- se Thy name I will
and I will prai - - - se will
and I will prai - -

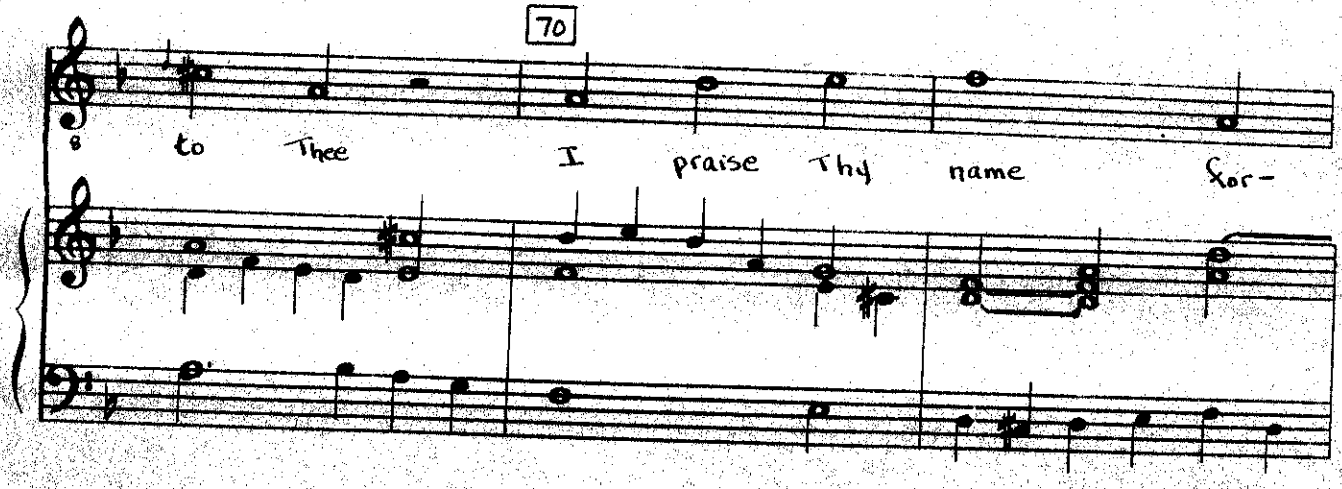

ev - er and ev - er prai - se Thy
praise Thy name will prai - se Thy
praise Thy name will prai - se Thy
- - se Thy name will prai - se Thy

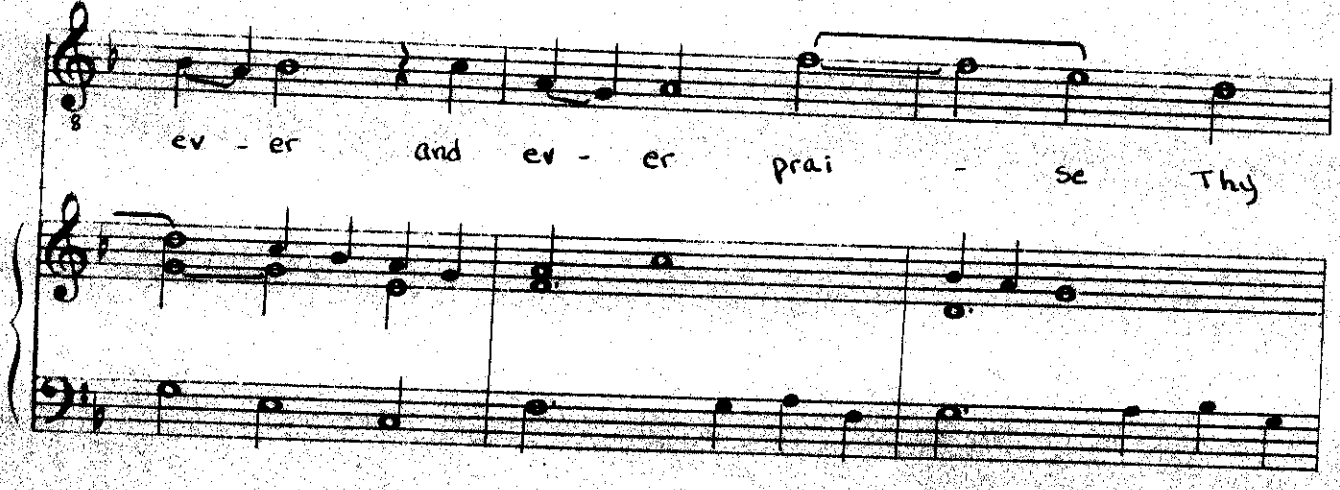

60
name for - ev - er and ev - er, prai-
name for - ev - er and ev - er will
name for - ev - er and ev - er will
name for - ev - er and ev - er will

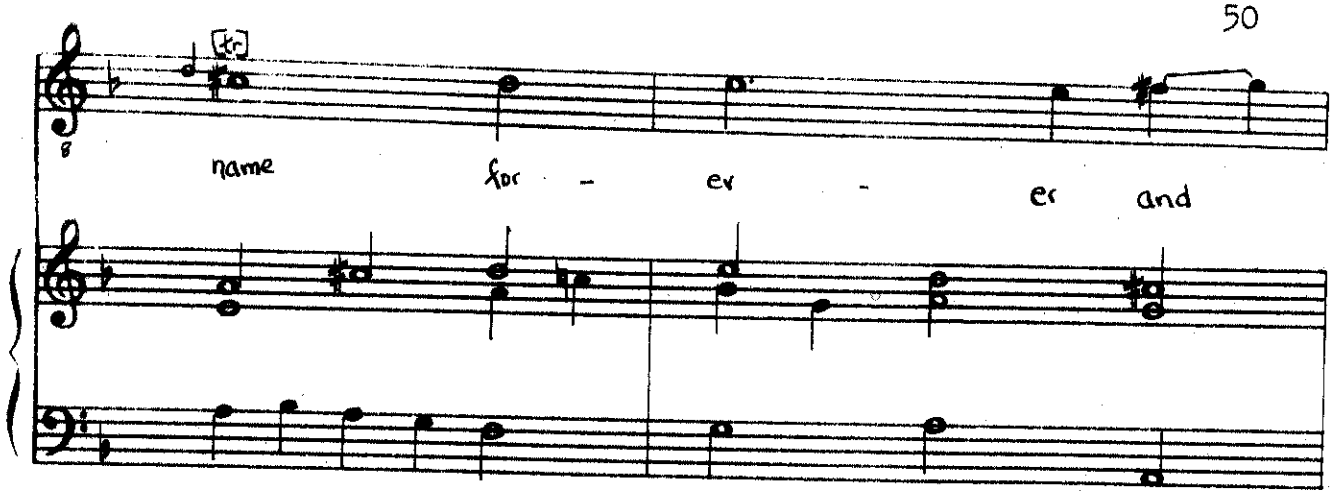

- se Thy name for -
praise - Thy name for -
praise - Thy name for -
praise - Thy name for -

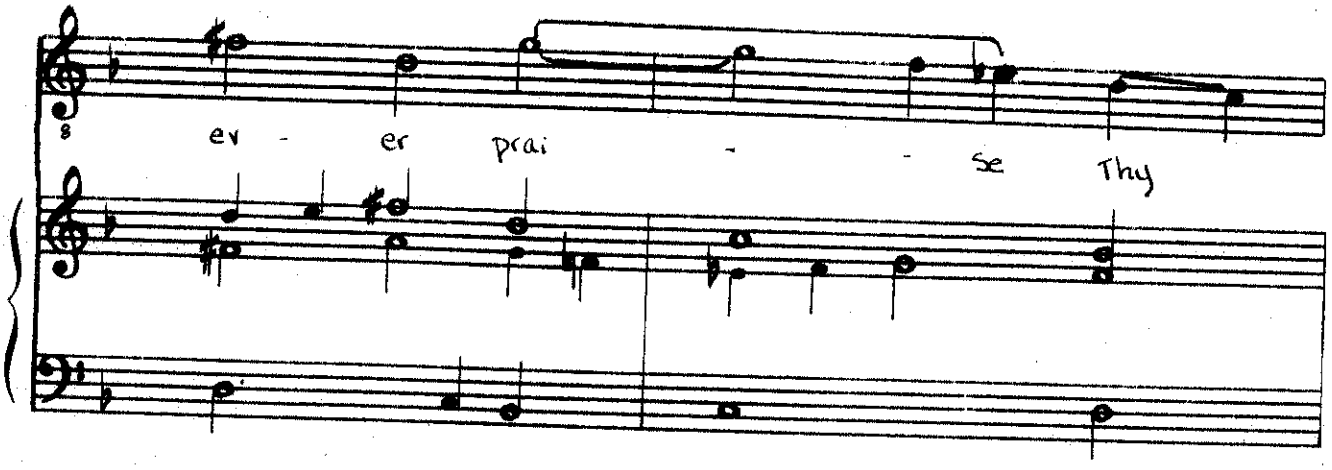

ev - er and ev - er
ev - er and ev - er
ev - er and ev - er
ev - er and ev - er

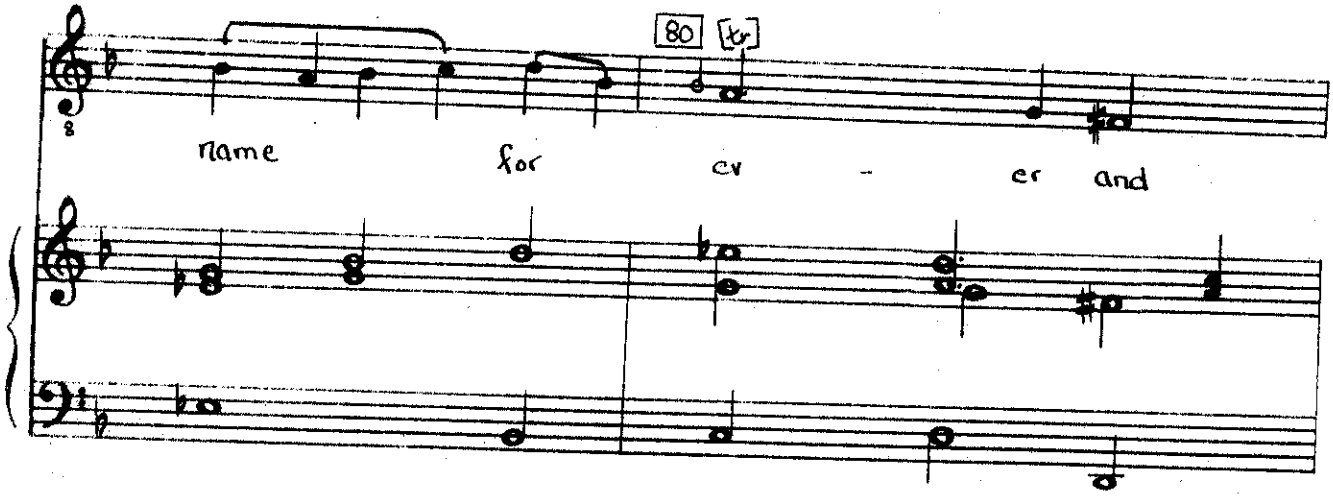

Solo
ev' ry day will I give thanks - un -
soft

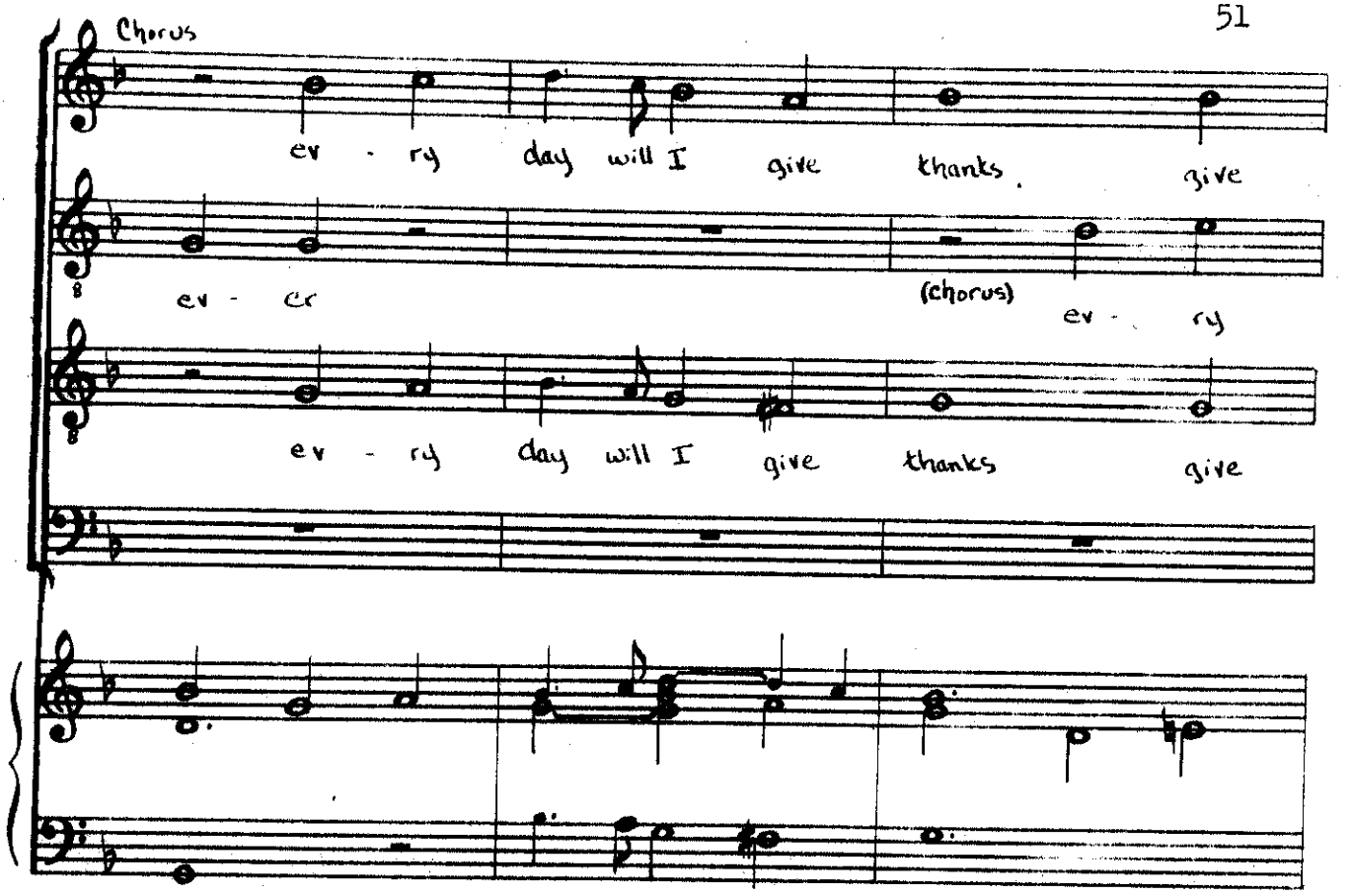

70
to Thee I praise Thy name for -

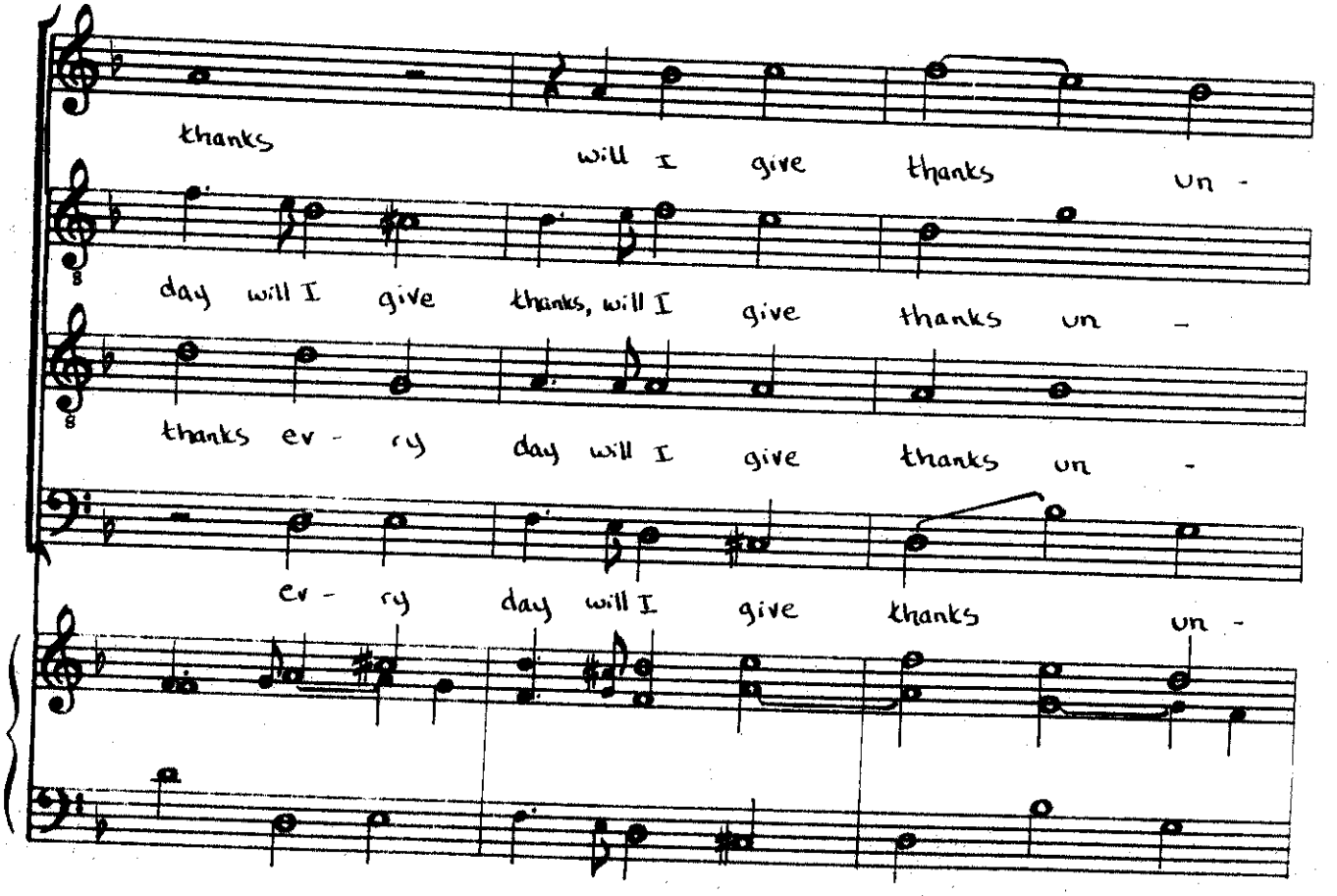

ev - er and ev - er prai - se Thy

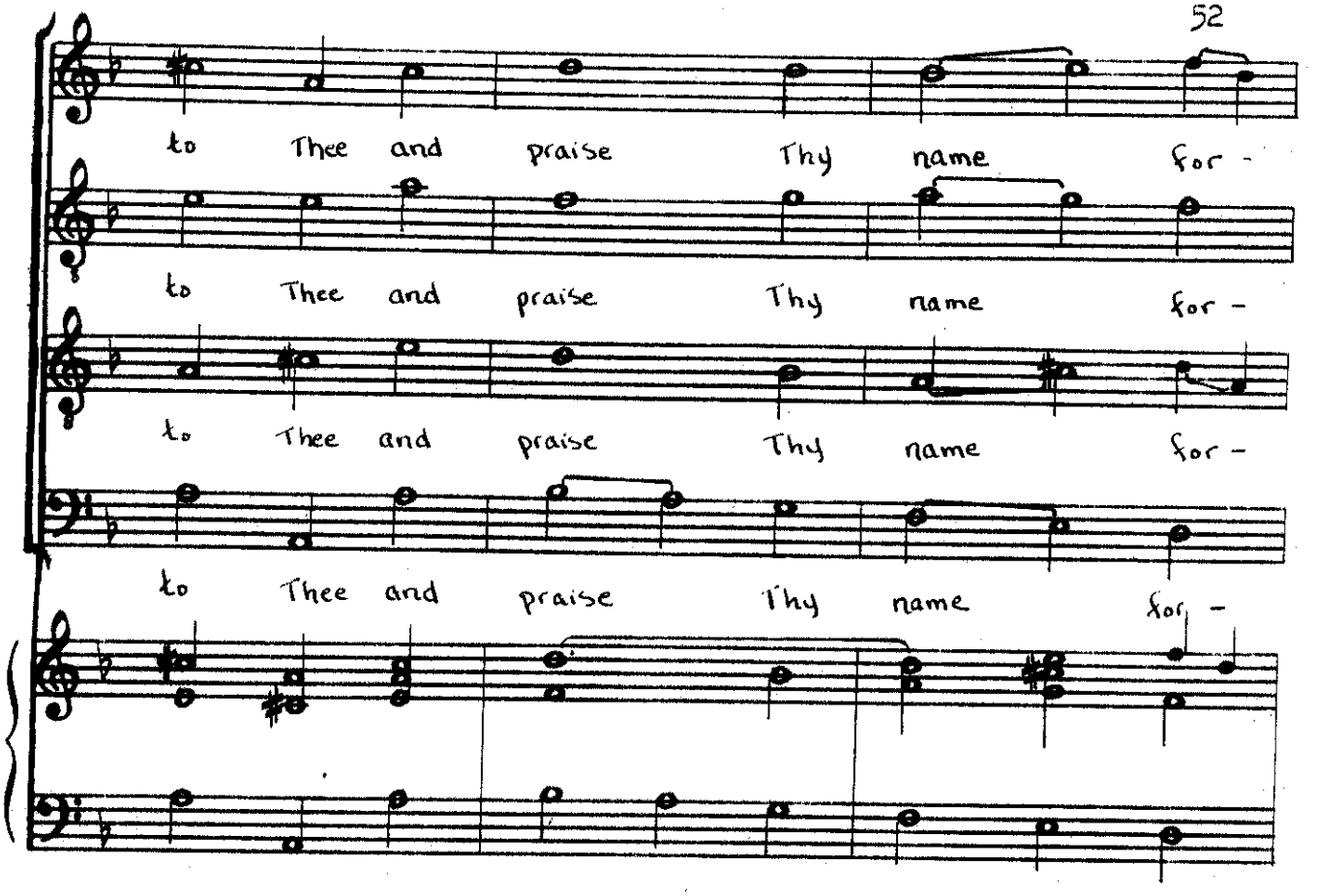

tr
name
for - ev - er and

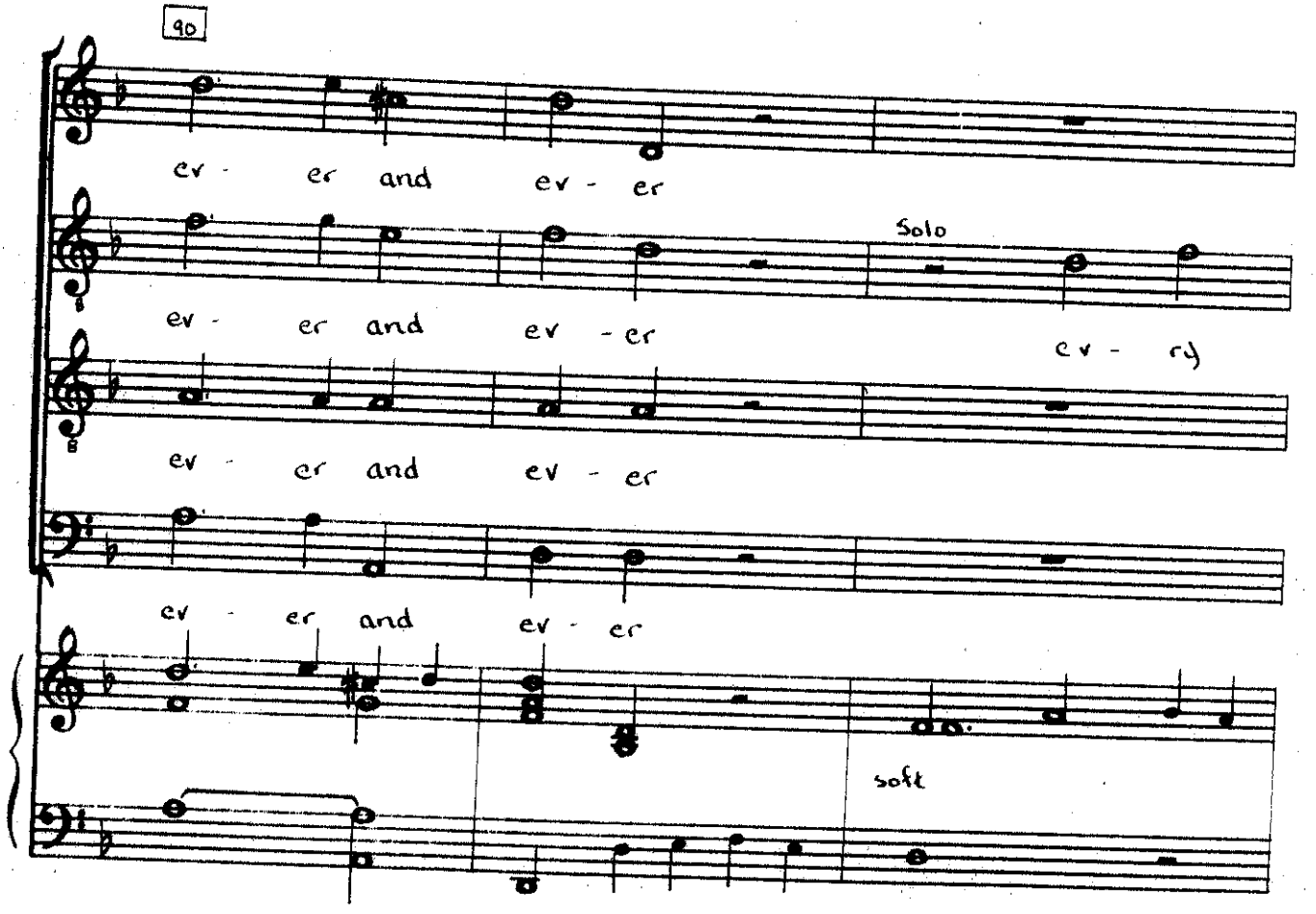

ev - er prai - - se Thy

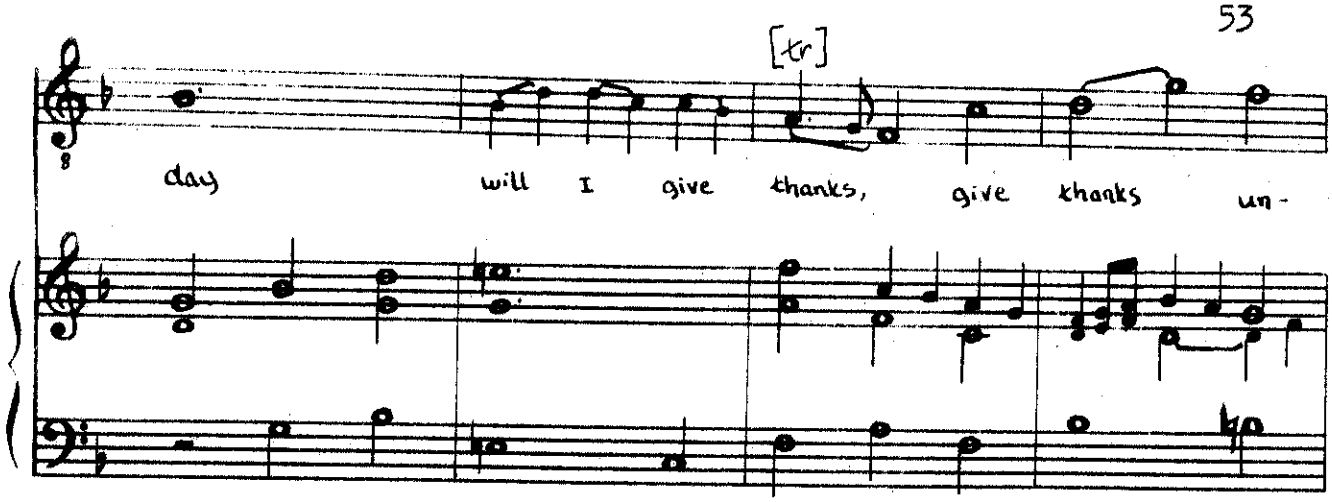

80
tr
name
for
ev - er and

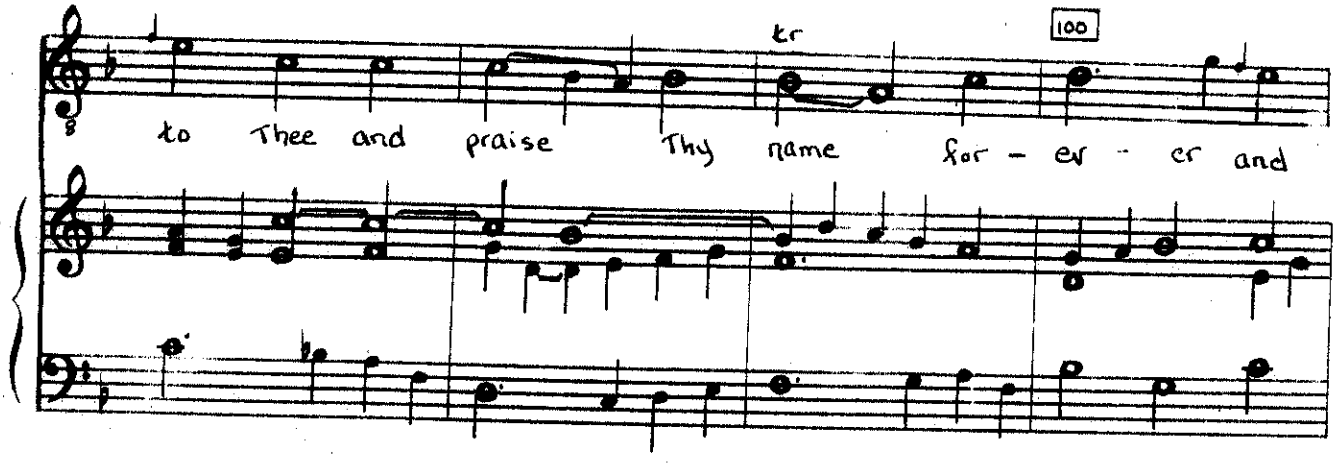

Chorus
ev - ry day will I give thanks give
ev - er
(chorus)
ev - ry
ev - ry day will I give thanks give

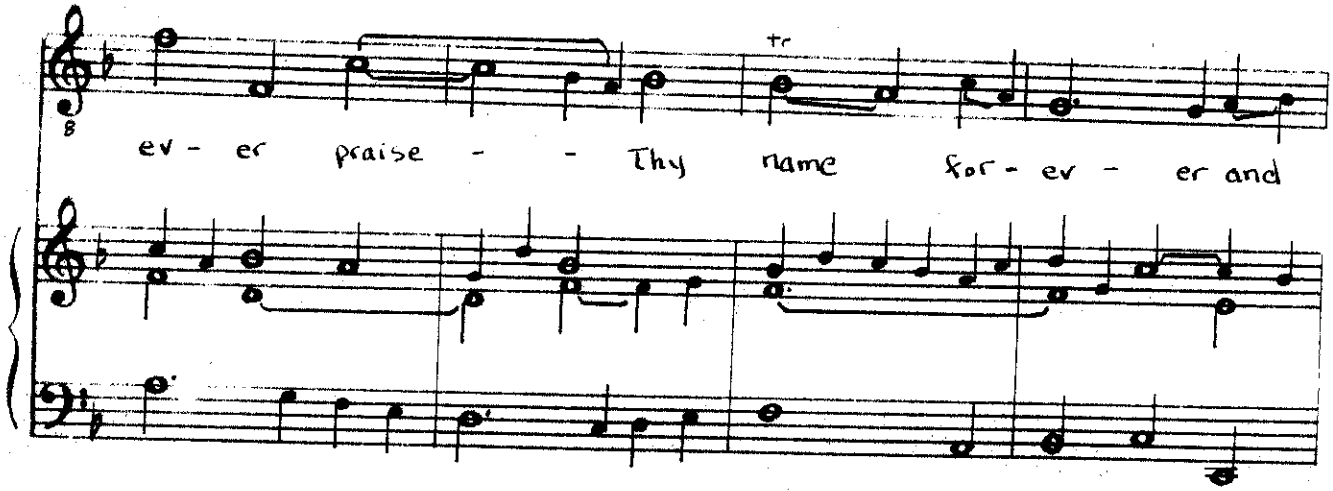

thanks
will I give thanks un -
day will I give thanks, will I give thanks un -
thanks ev - ry day will I give thanks un -
ev - ry day will I give thanks un -

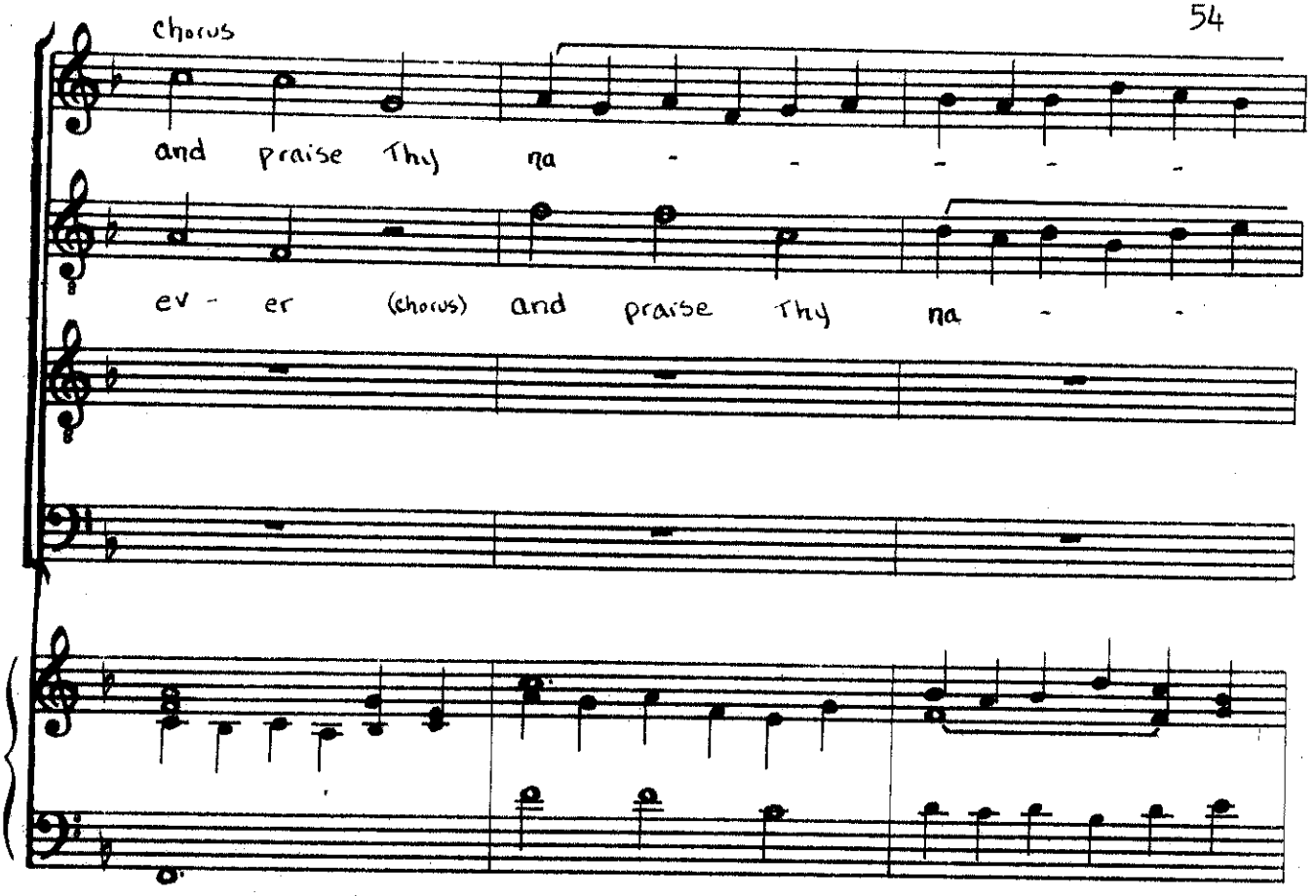

to Thee and praise Thy name for -
to Thee and praise Thy name for -
to Thee and praise Thy name for -
to Thee and praise Thy name for -

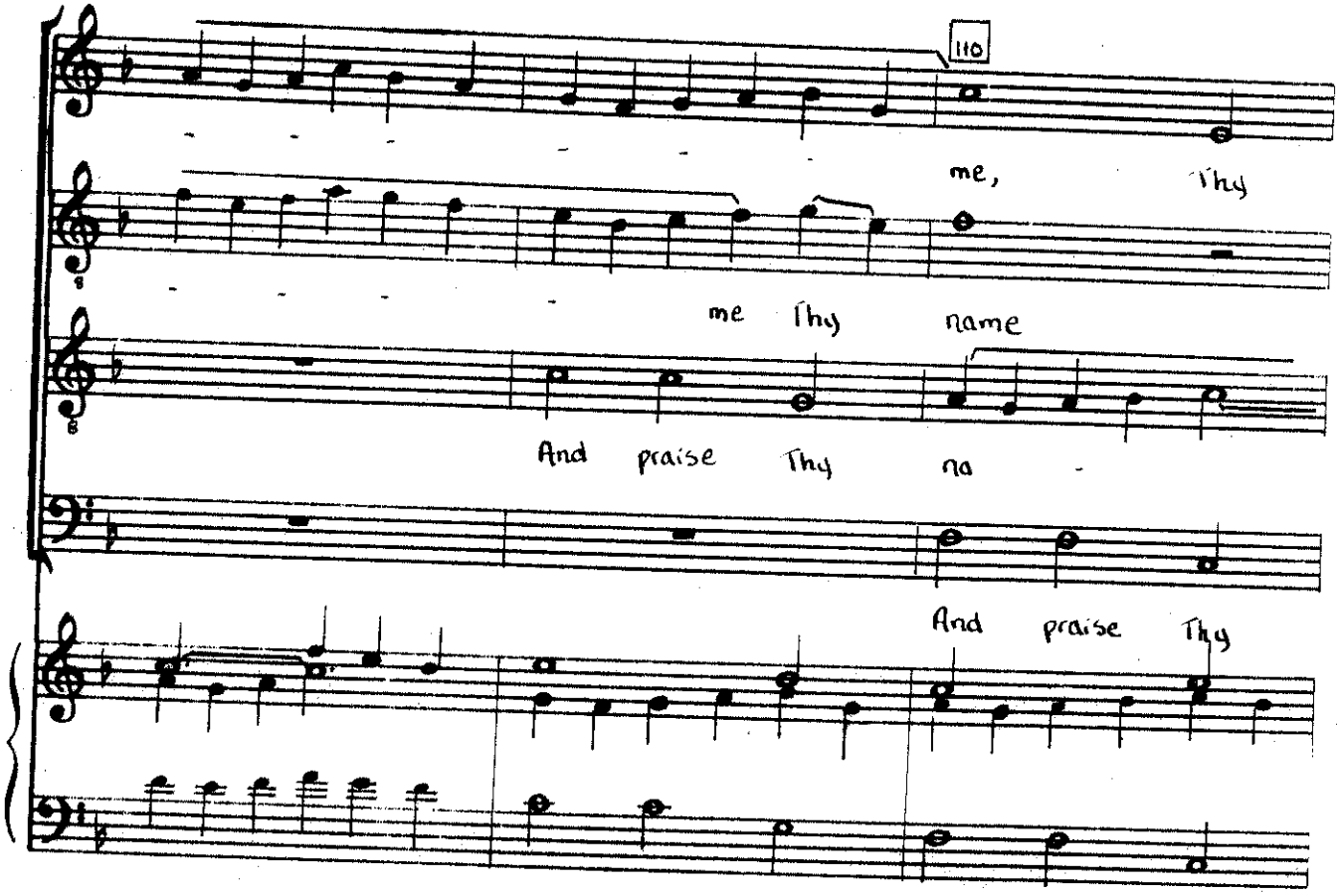

90
ev - er and ev - er
ev - er and ev - er
Solo
ev - ry
ev - er and ev - er
ev - er and ev - er
soft

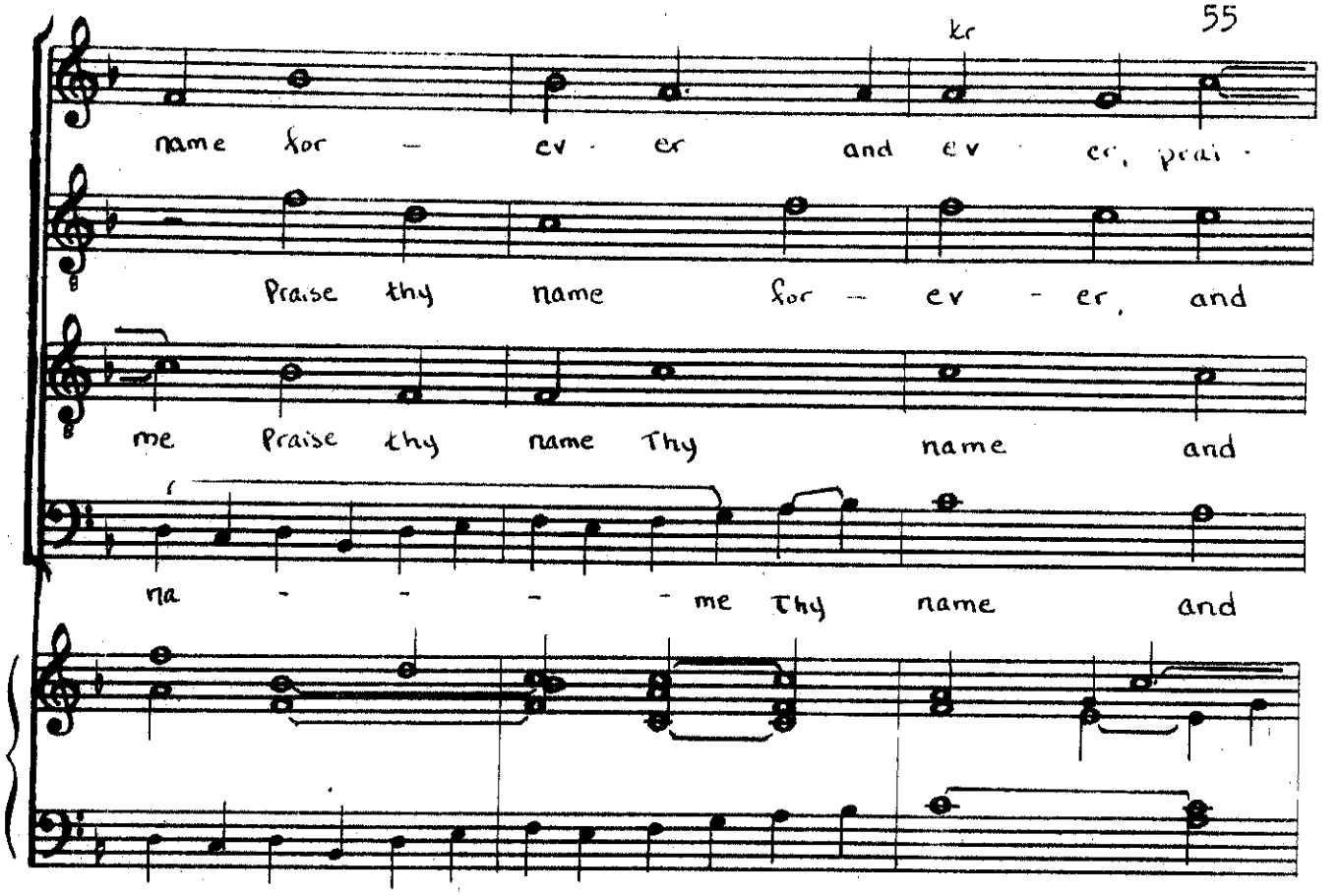

[tr]
day will I give thanks, give thanks un-

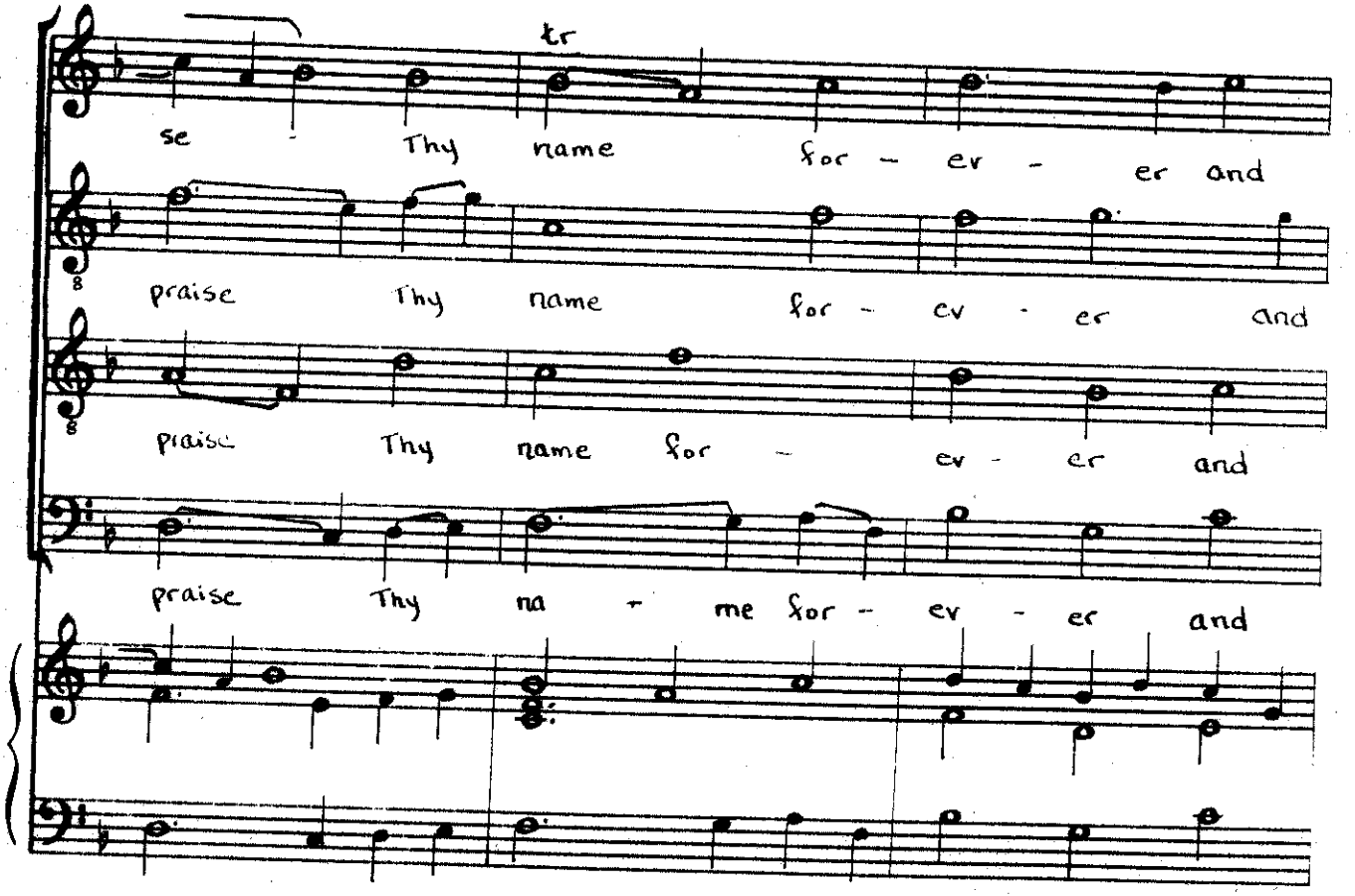

tr
100
to Thee and praise Thy name for - ev - er and

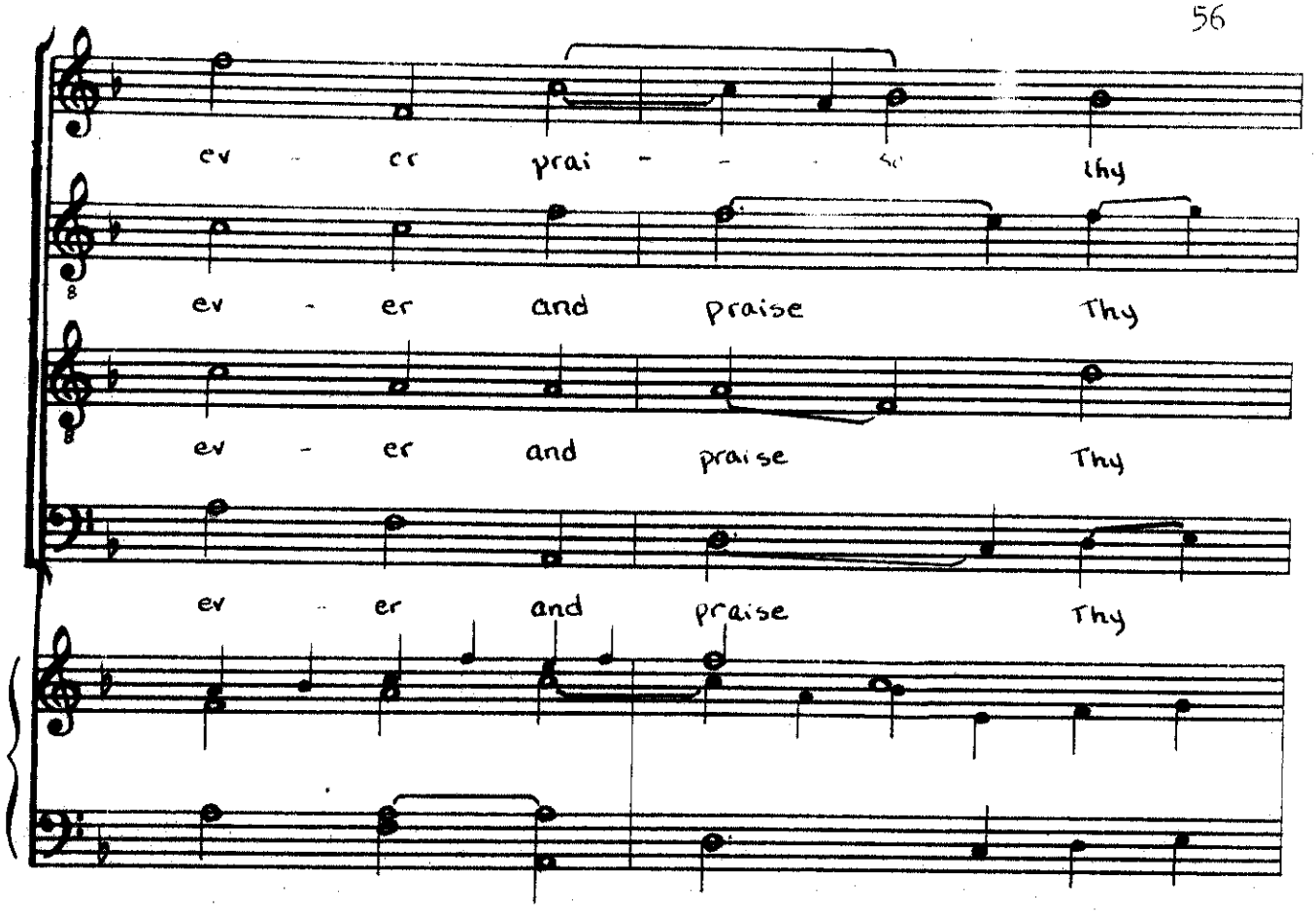

tr
ev - er praise - - Thy name for - ev - er and

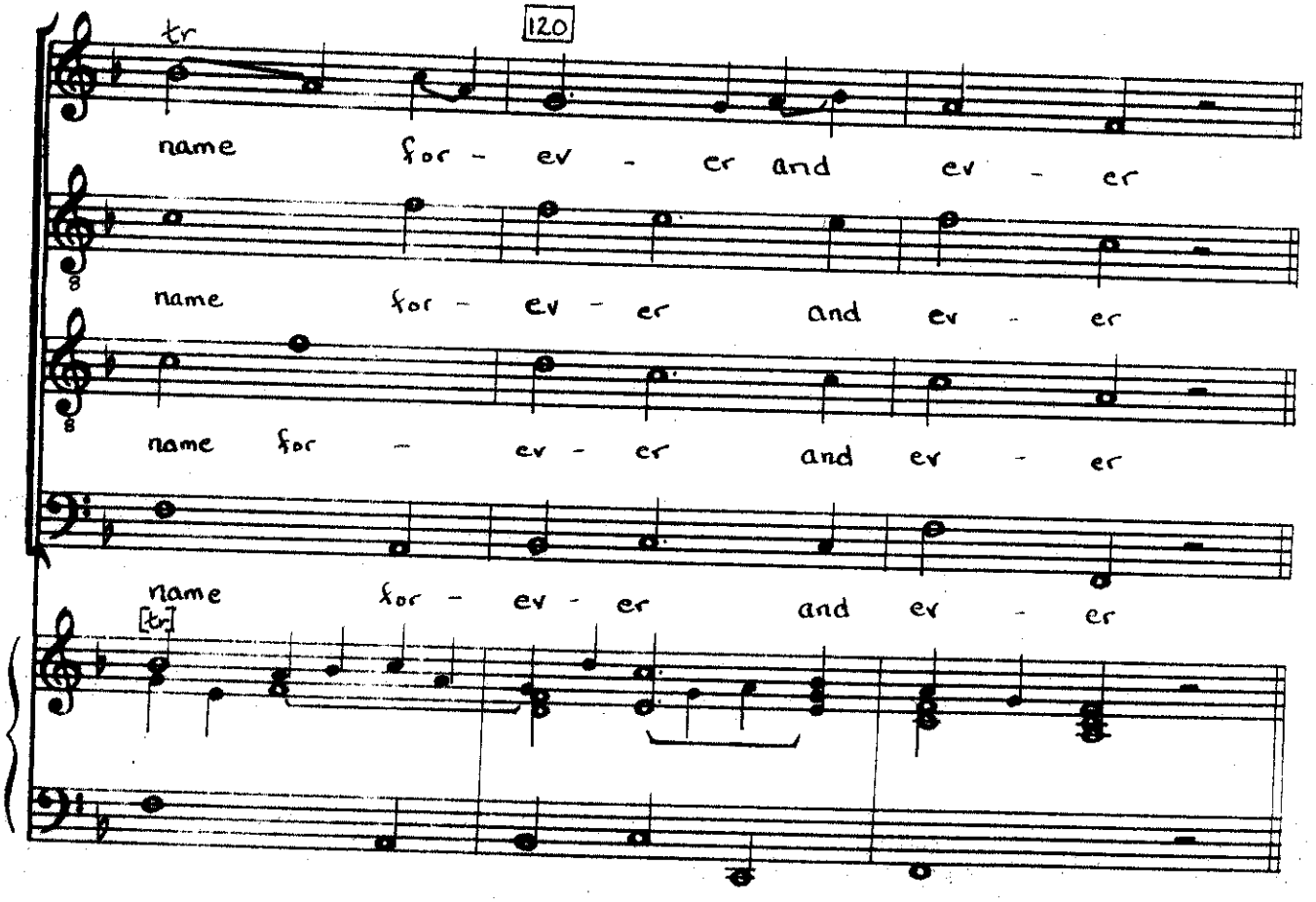

Chorus
and praise Thy na - - - - -
ev - er (chorus) and praise Thy na -

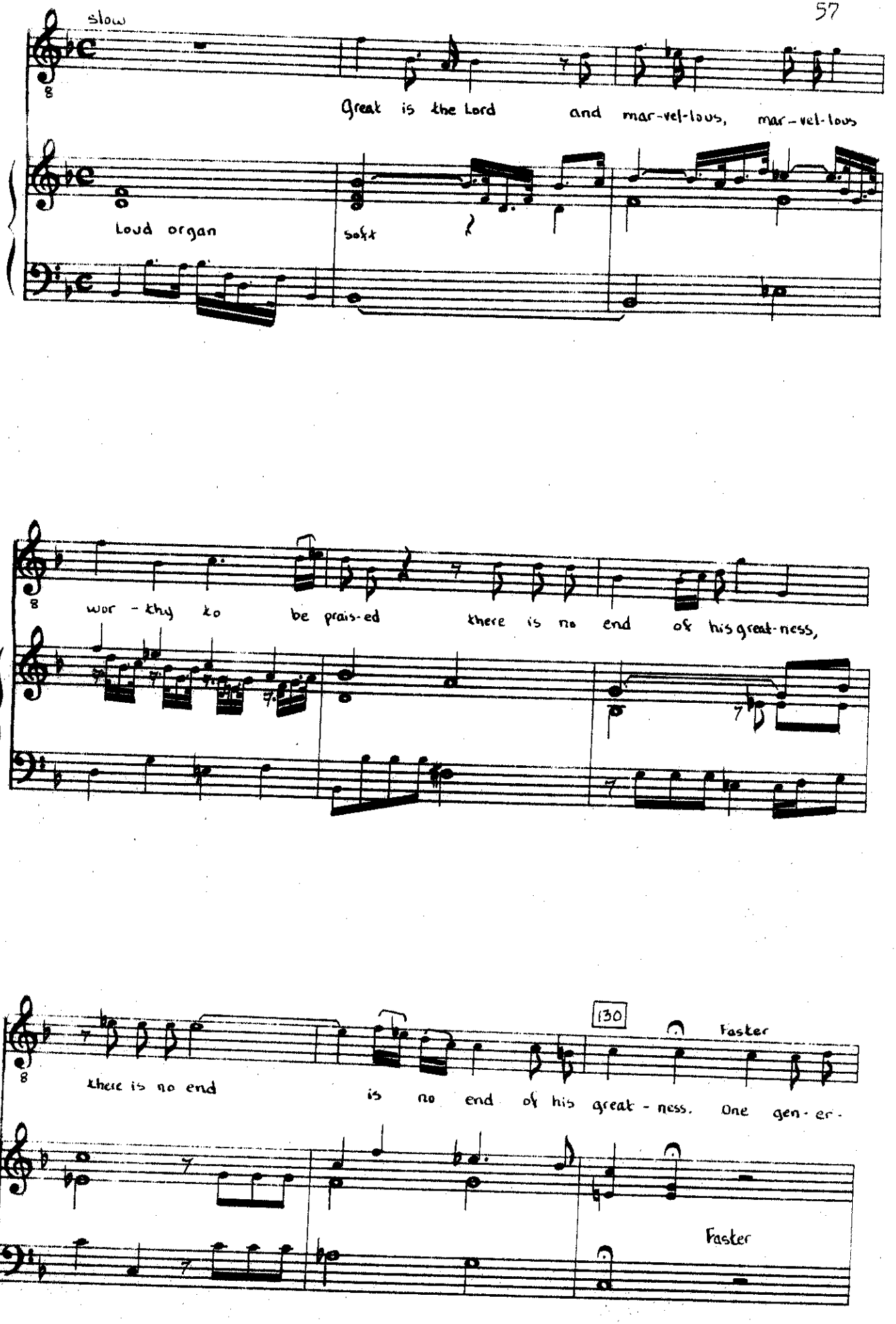

110
me, Thy
me Thy name
And praise Thy na -
And praise Thy

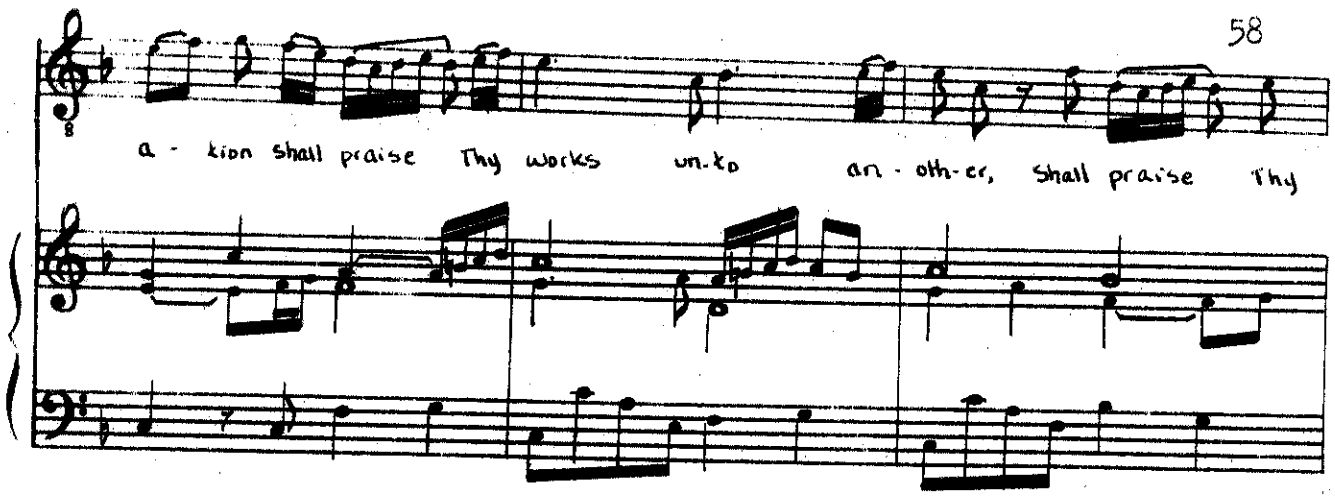

tr
name for - ev - er and ev er, prai -
Praise thy name for - ev - er, and
me Praise thy name Thy name and
na - - - - me Thy name and

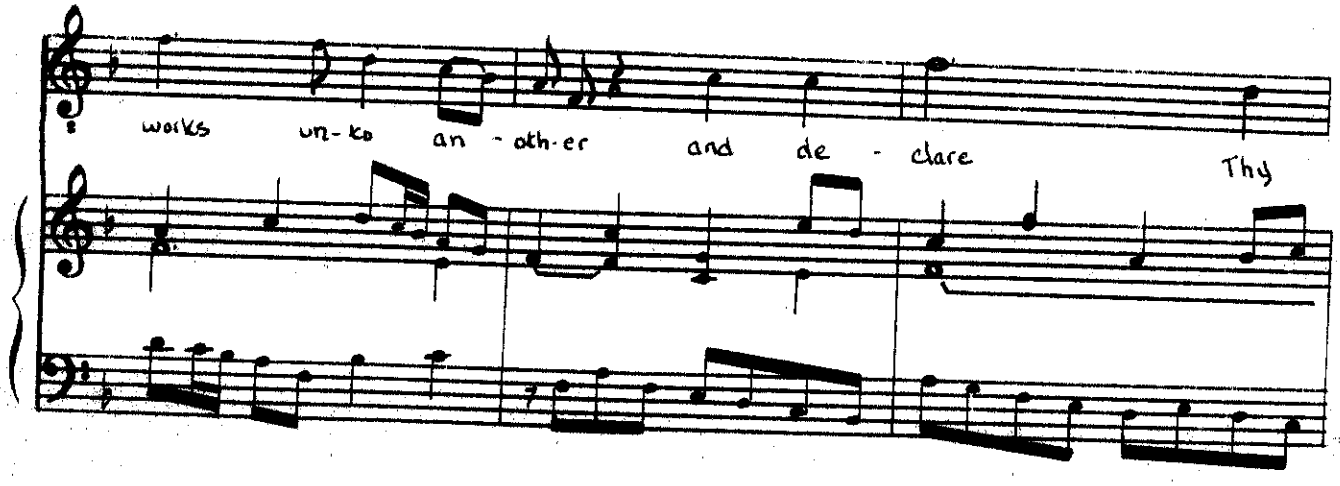

tr
se - Thy name for - ev - er and
praise Thy name for - ev - er and
praise Thy name for - ev - er and
praise Thy na - me for - ev - er and

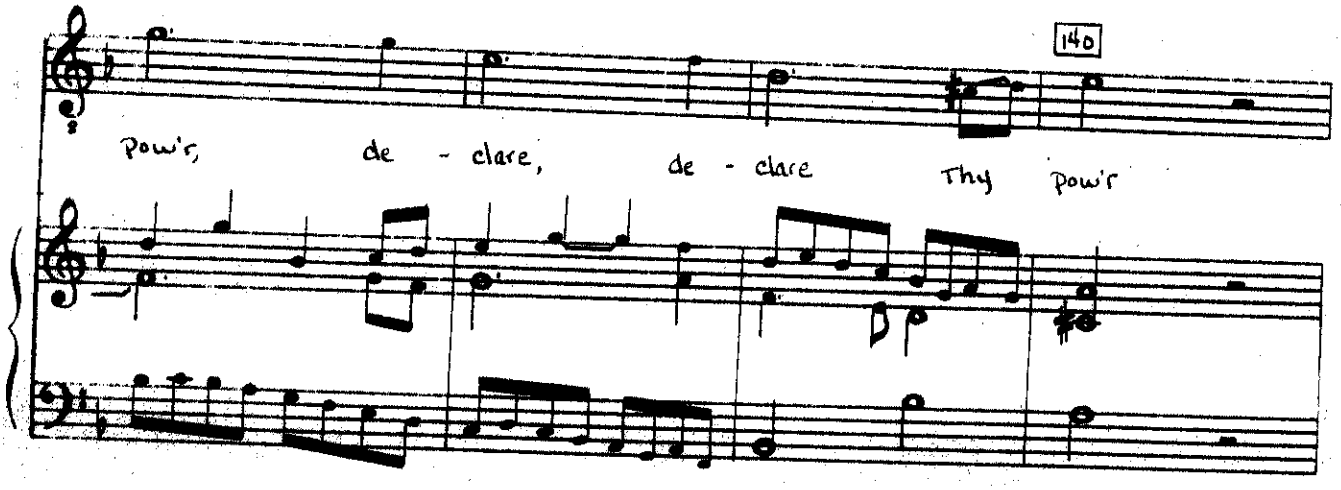

ev - er prai - - - se thy
ev - er and praise Thy
ev - er and praise Thy
ev - er and praise Thy

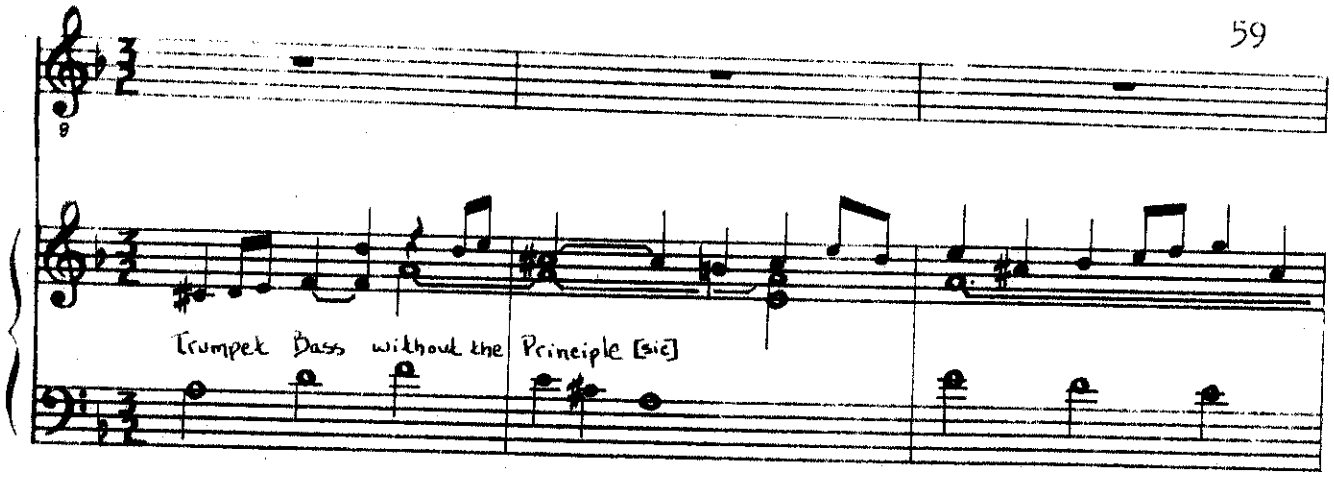

tr
120
name for - ev - er and ev - er
name for - ev - er and ev - er
name for - ev - er and ev - er
name for - ev - er and ev - er
[tr]

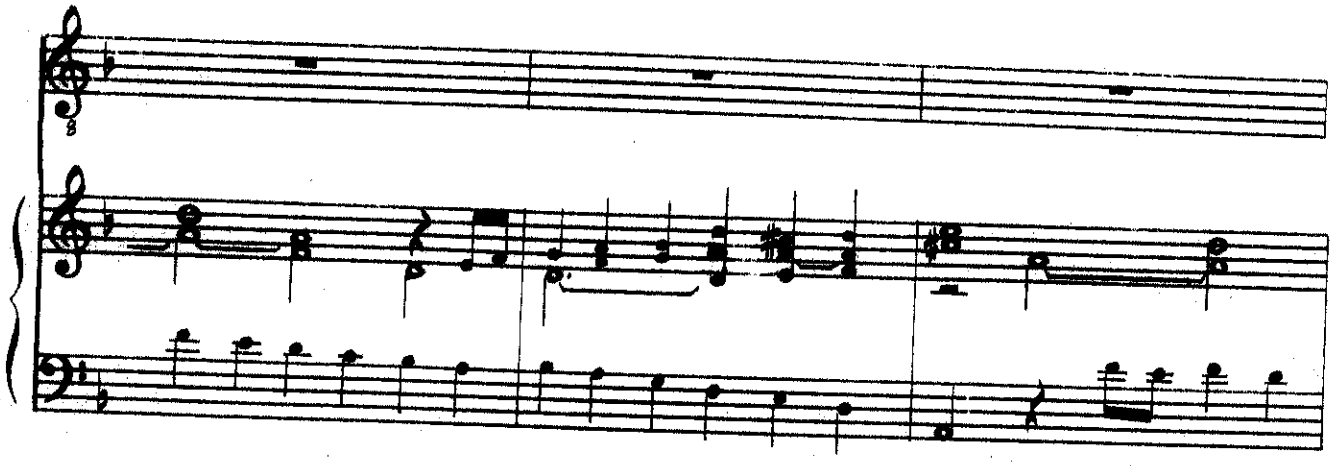

slow
Great is the Lord and mar-vel-lous, mar-vel-lous
Loud organ
soft
wor-thy to be prais-ed there is no end of his great-ness,
130
Faster
there is no end is no end of his great-ness. One gen-er-
Faster

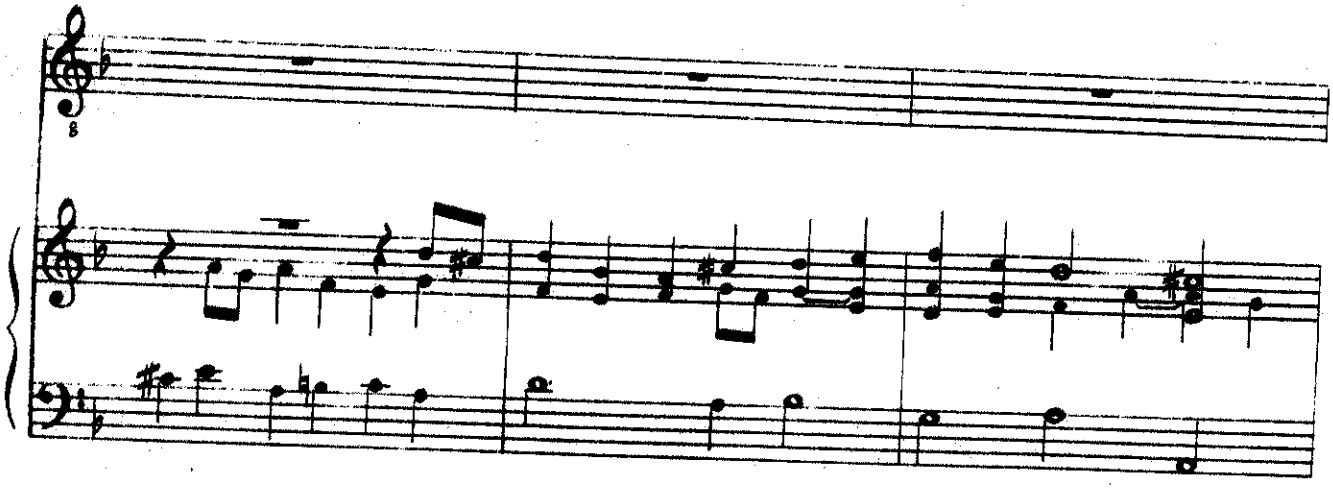

a - tion shall praise Thy works un-to an - oth-er, shall praise Thy

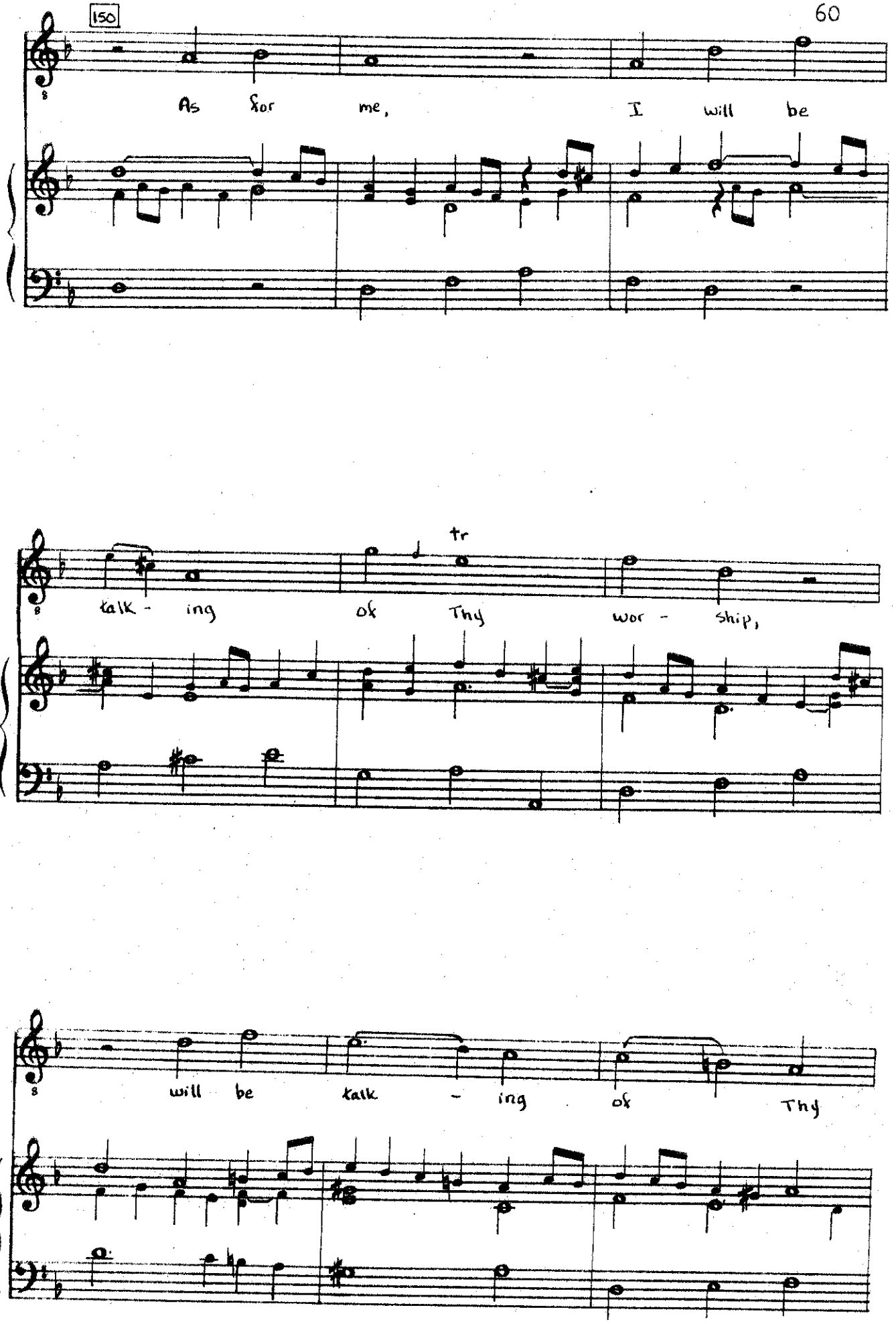

works un-to an - oth-er and de - clare Thy


140
Pow'r, de - clare, de - clare Thy Pow'r


Trumpet Bass without the Prineiple [sic]





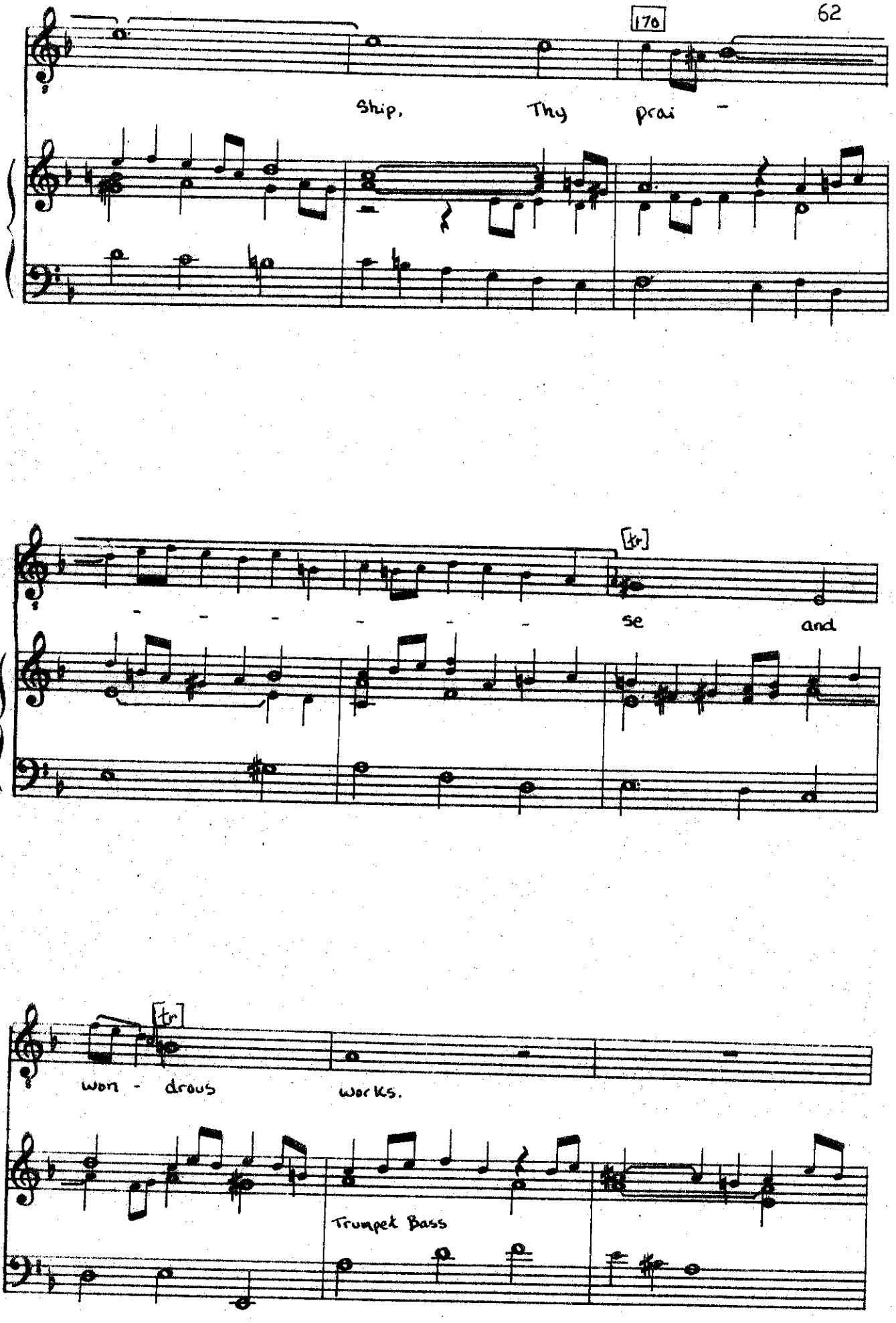

150
As for me, I will be
tr
talk - ing of Thy wor - ship,
will be talk - ing of Thy

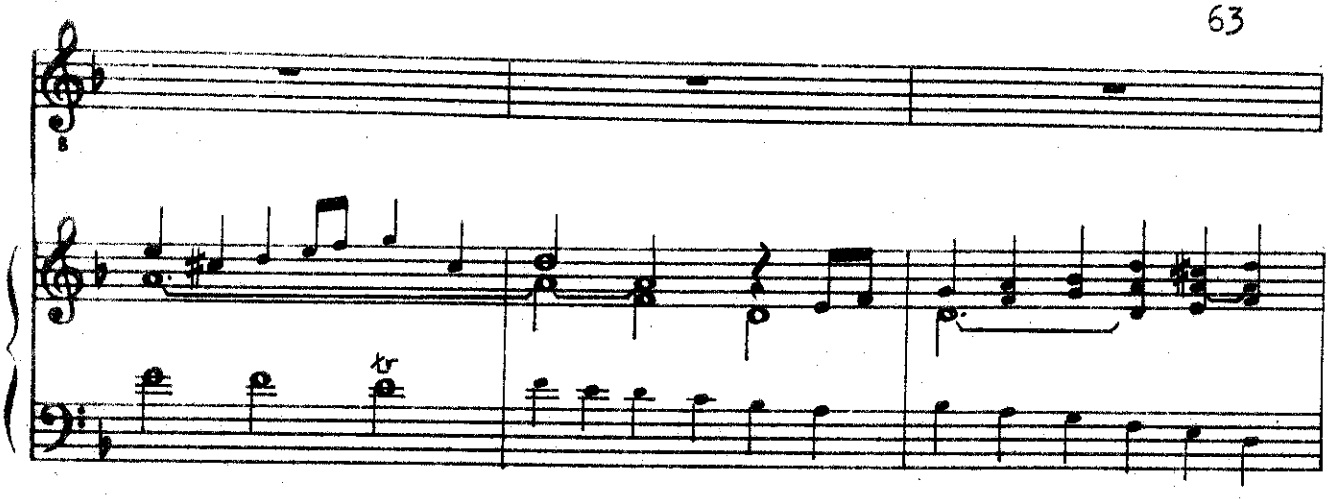
160

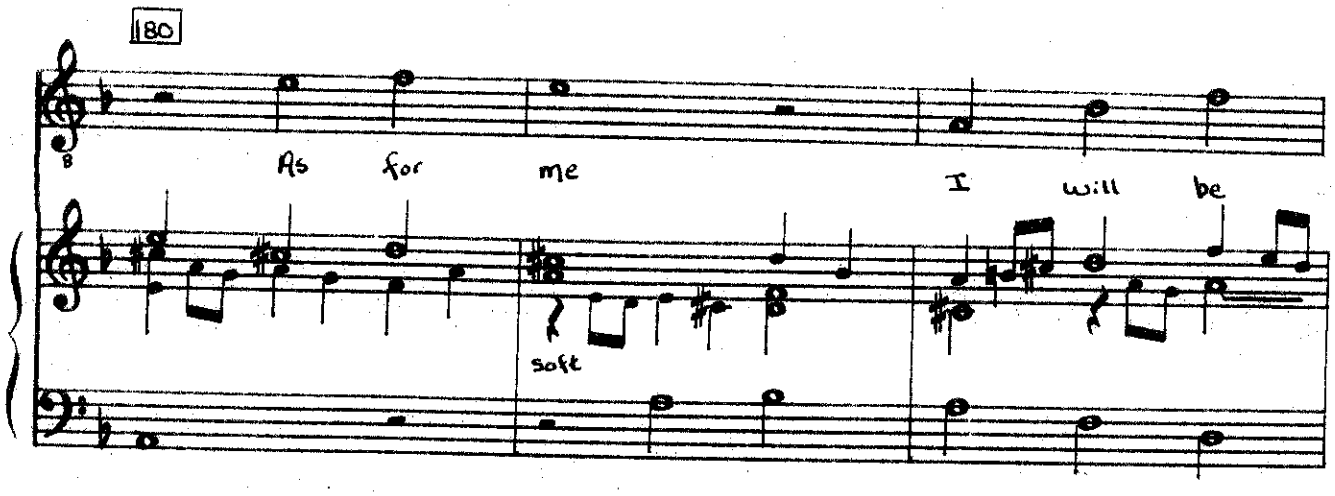
wor - ship, Thy glo - ry,

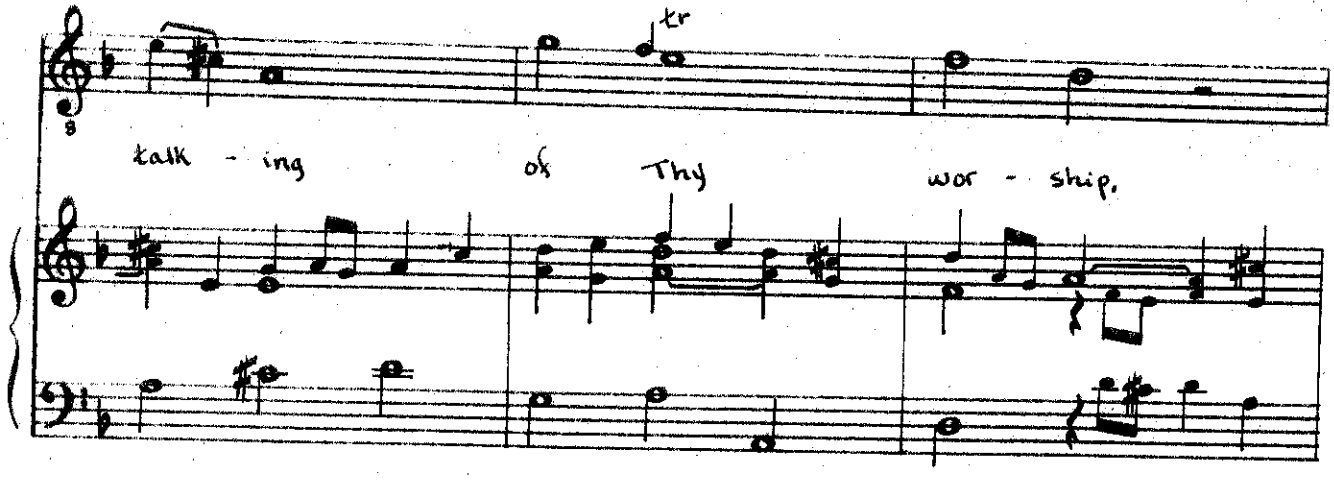
Thy Praise and won - drous -

wor -

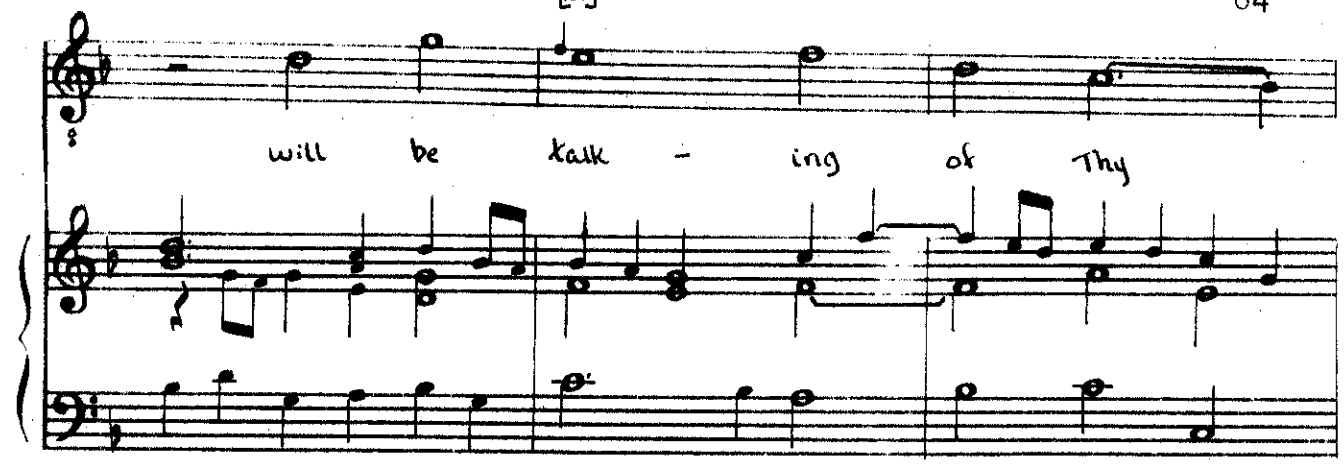

170
Ship. Thy prai -
se and
won - drous works.
Trumpet Bass


tr

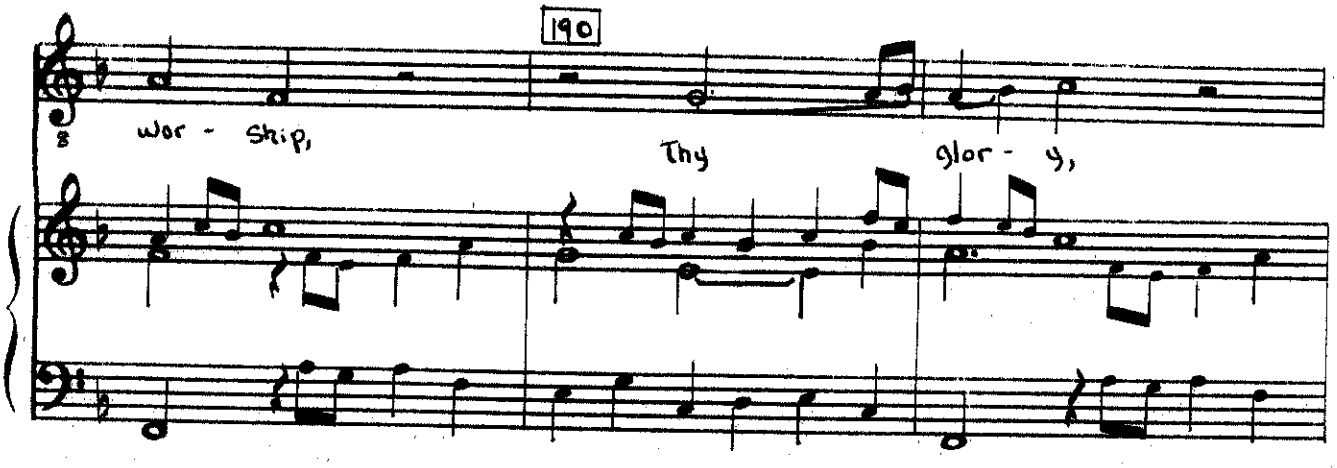

180
As for me
soft
I will be

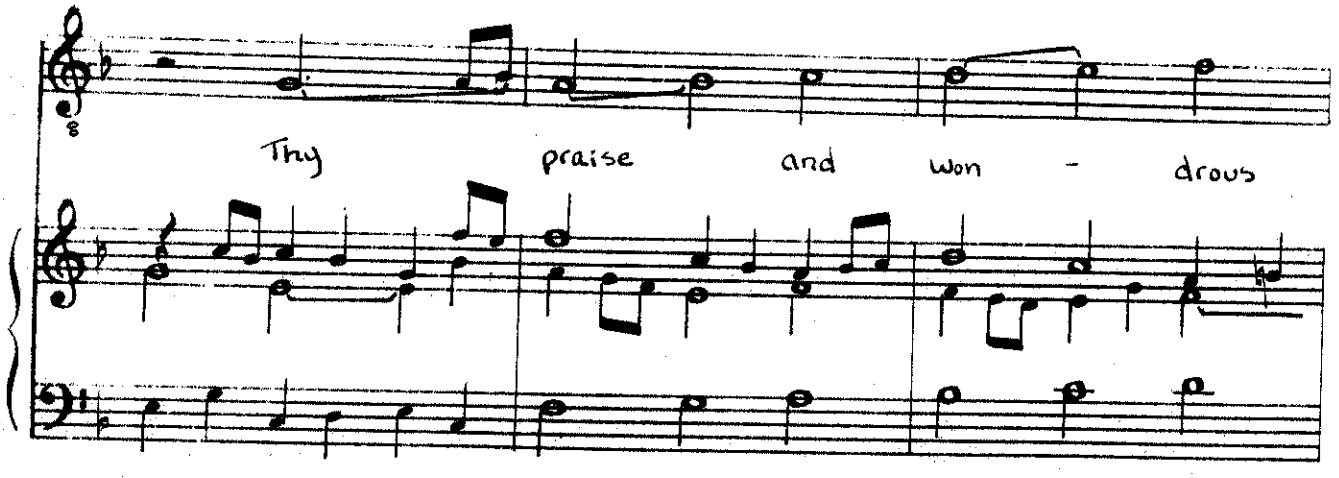

tr
talk - ing of Thy wor - ship.

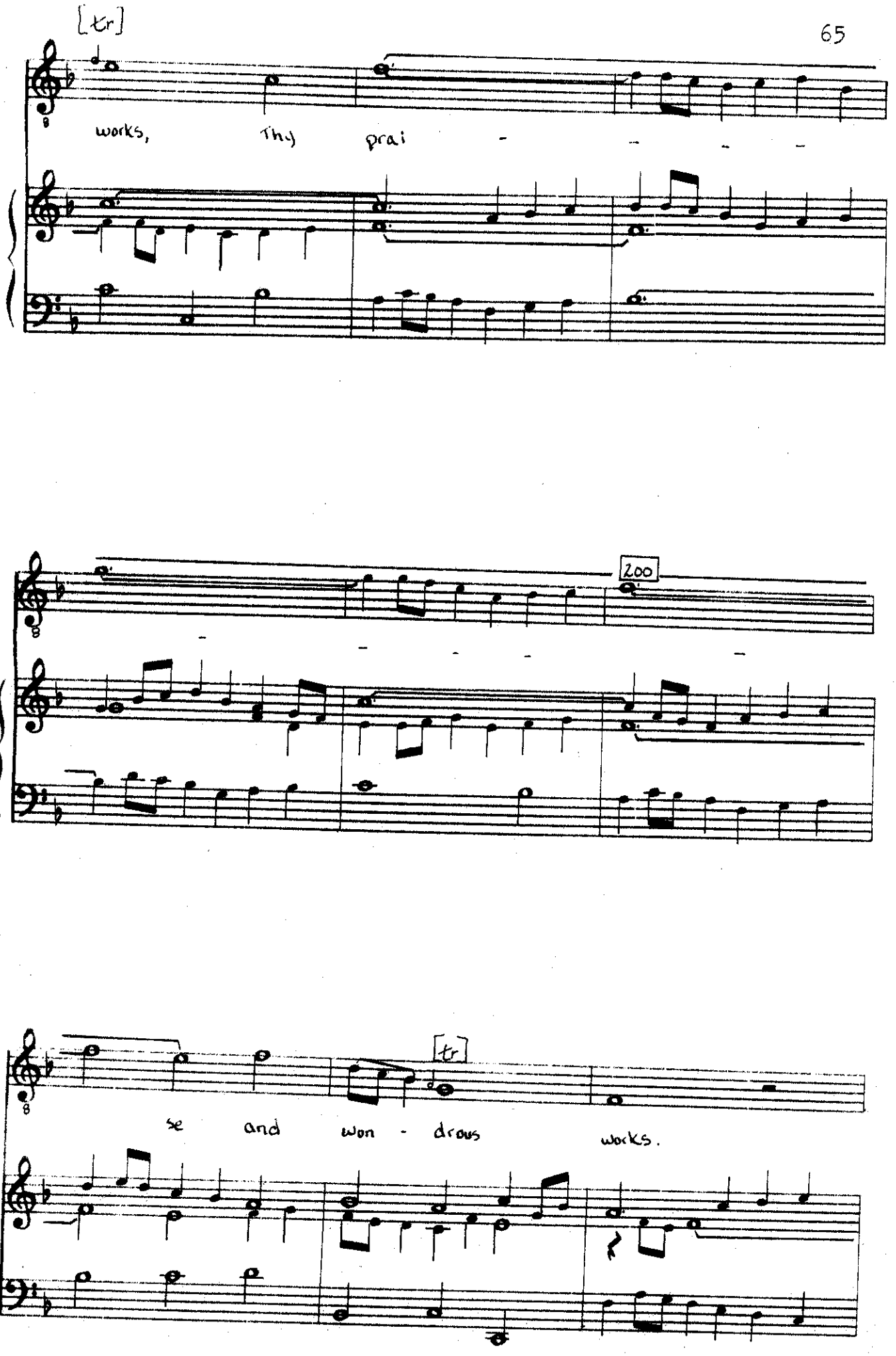
[kl]

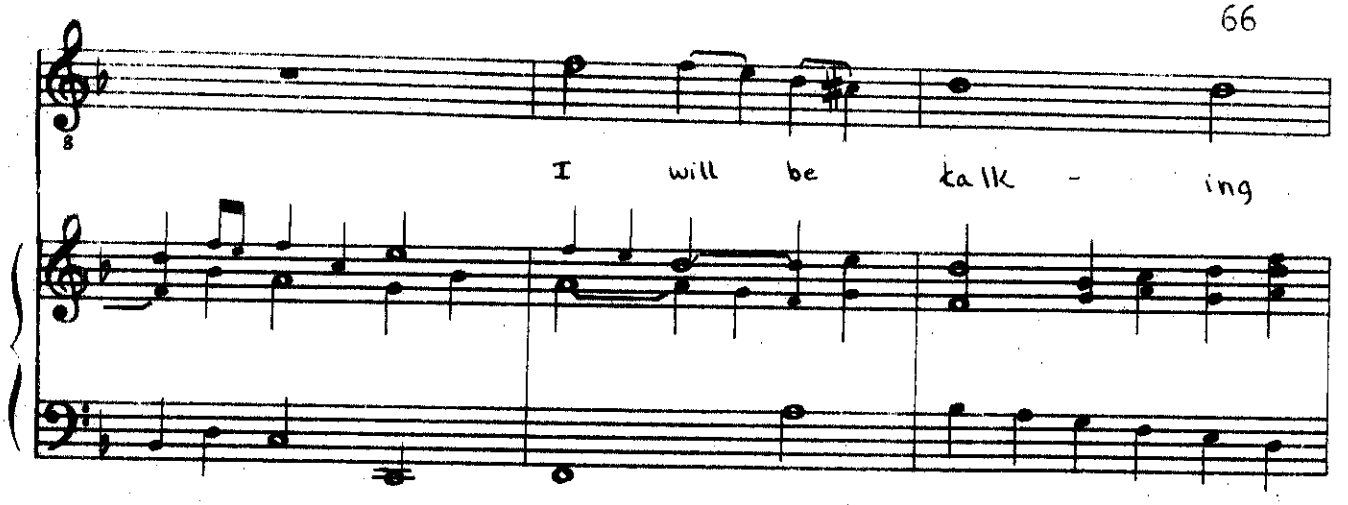

will be talk - ing of Thy

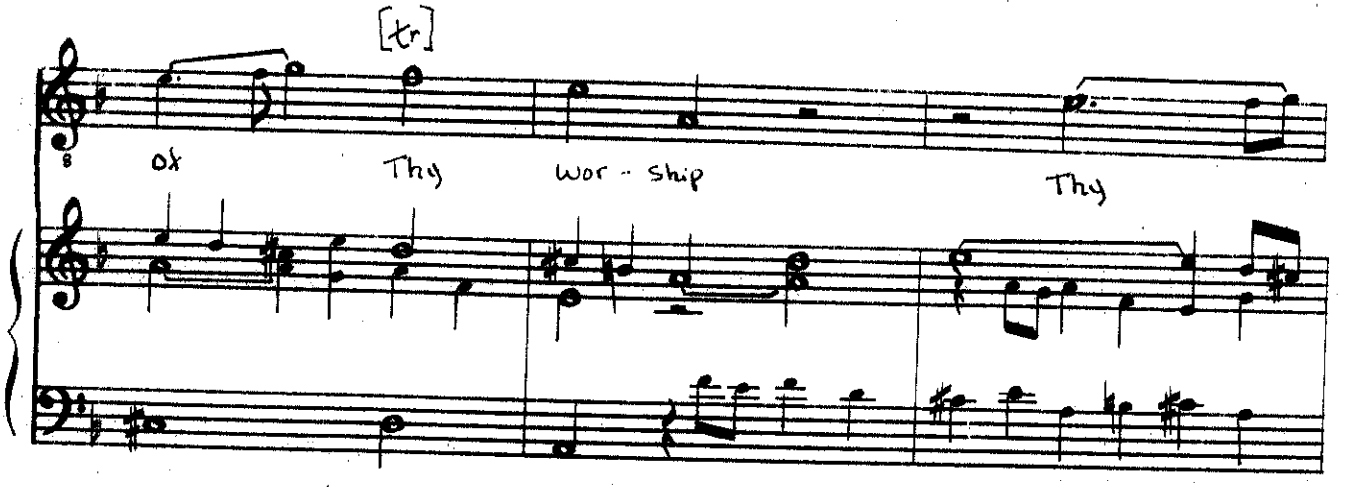
190

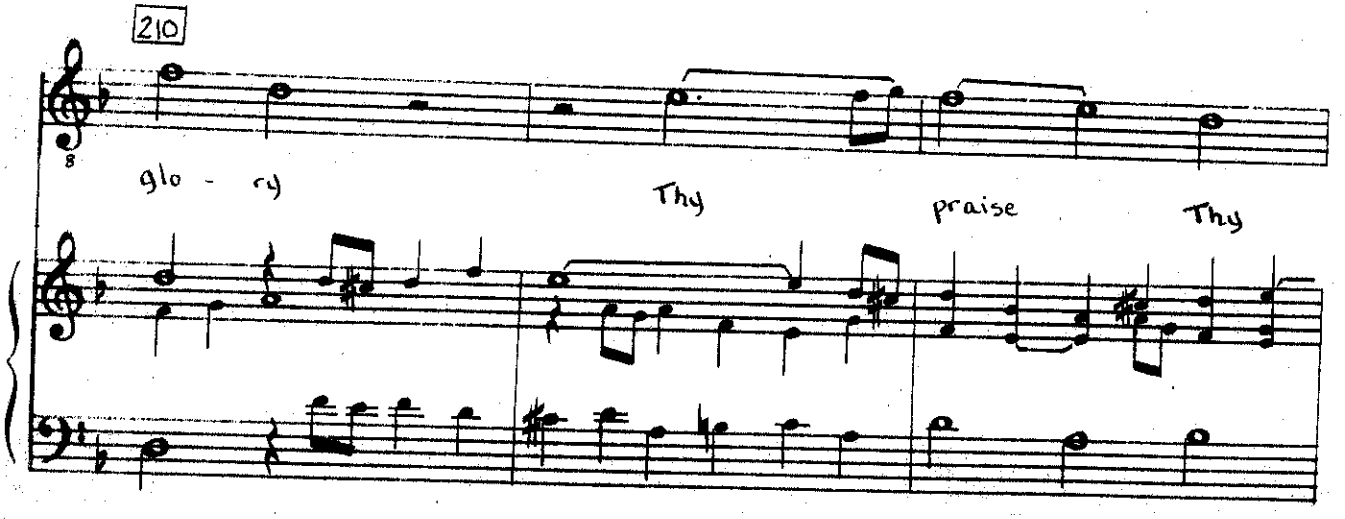

wor - ship, Thy glor - y,

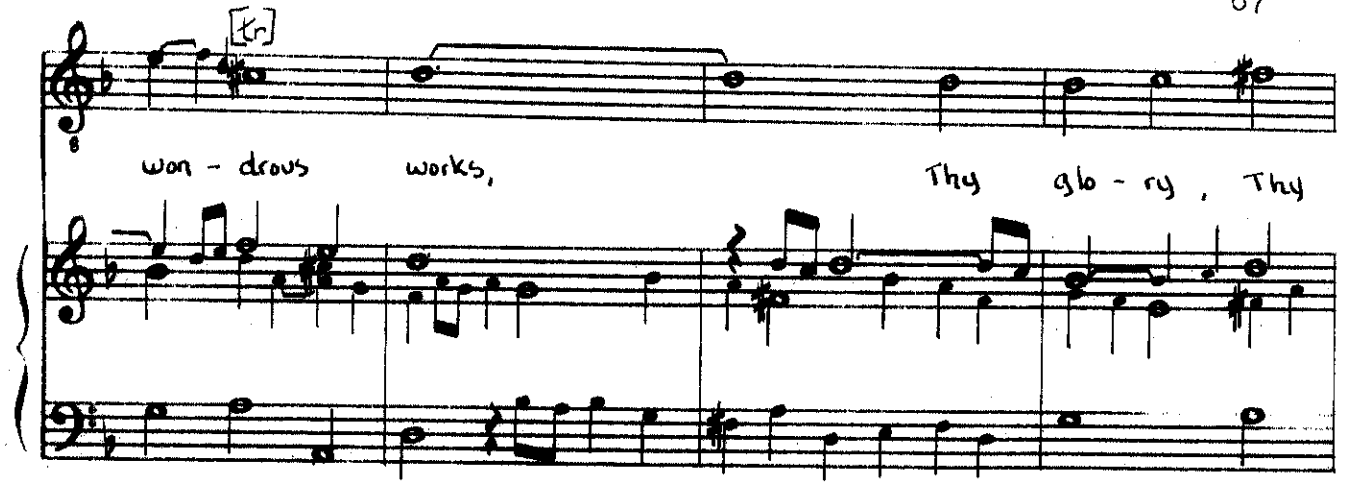

Thy praise and won - drous

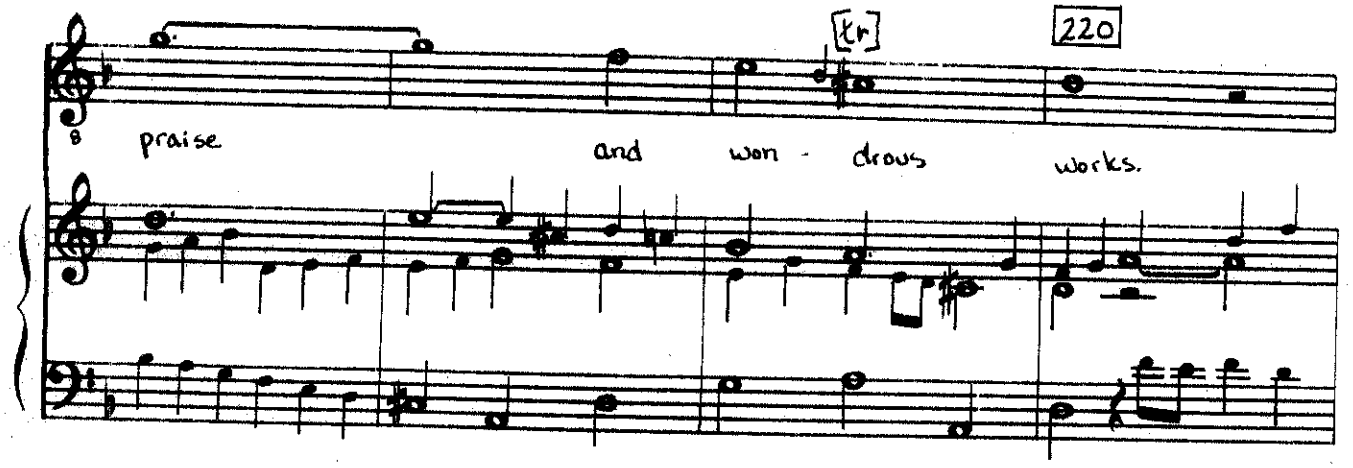

[tr]
works, Thy prai -
200
se and won - drous works.

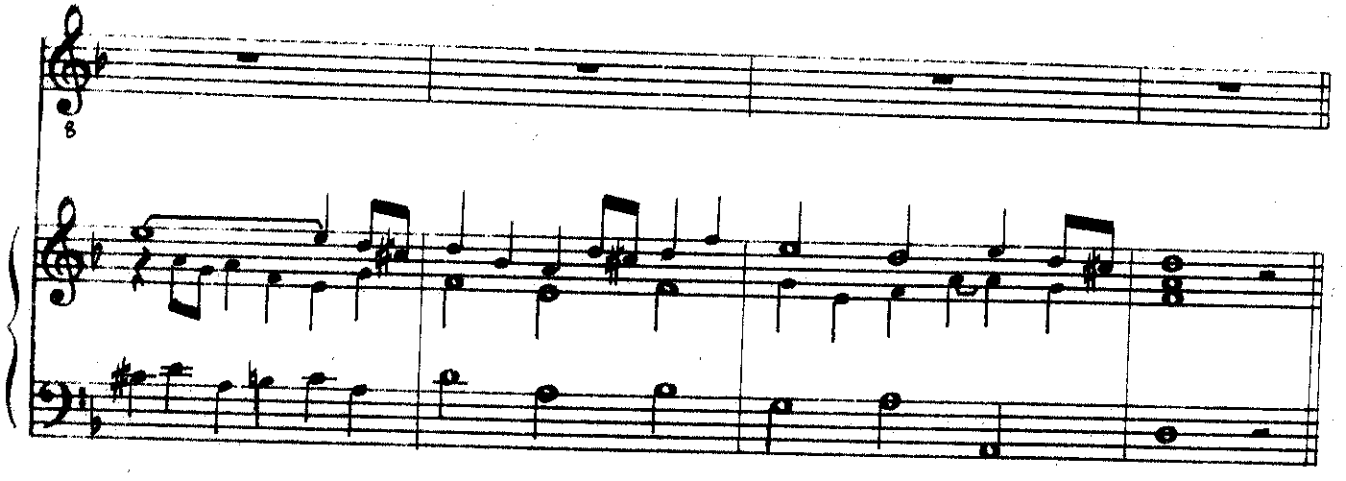

I will be talk - ing

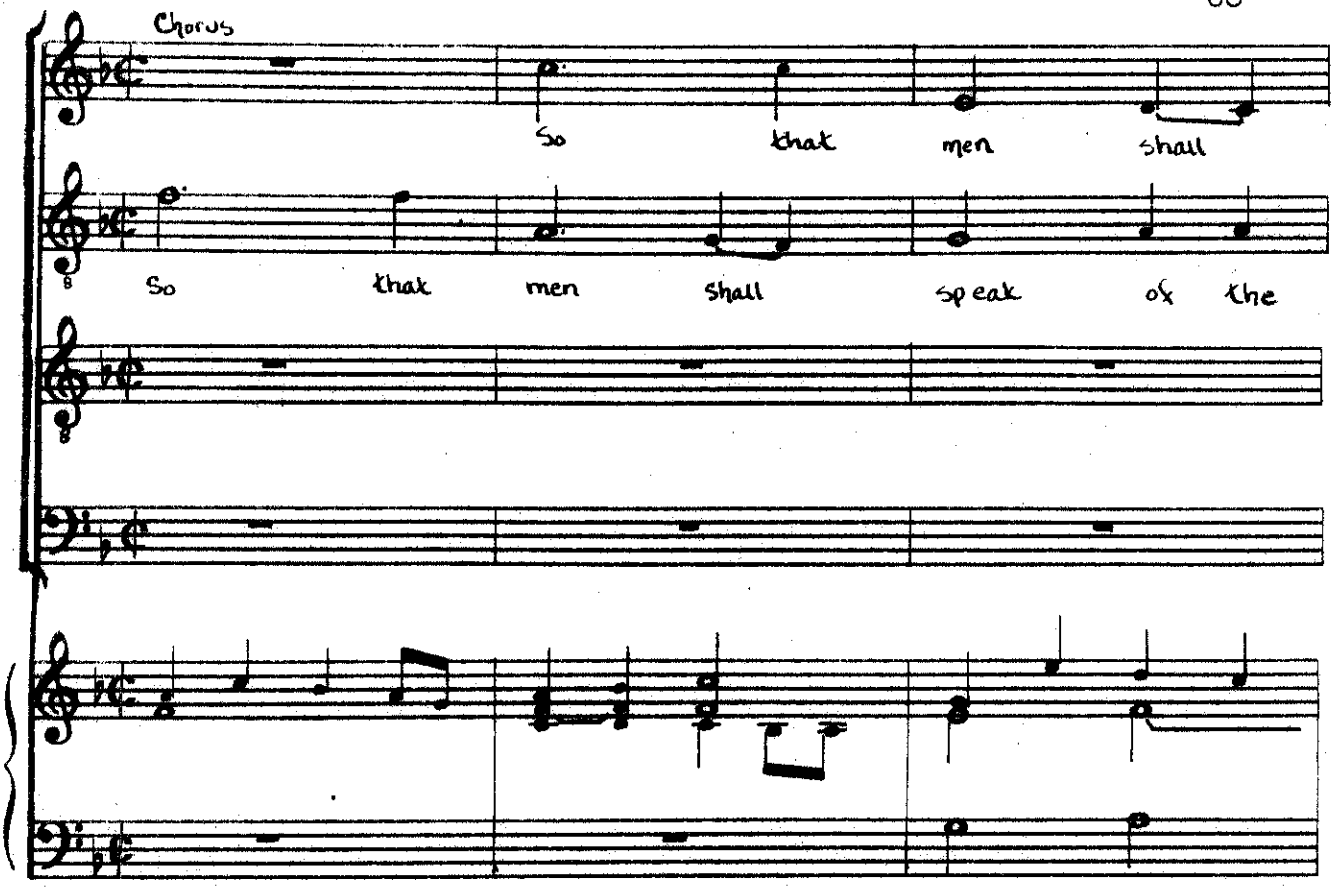

[tr]
of Thy wor - ship Thy

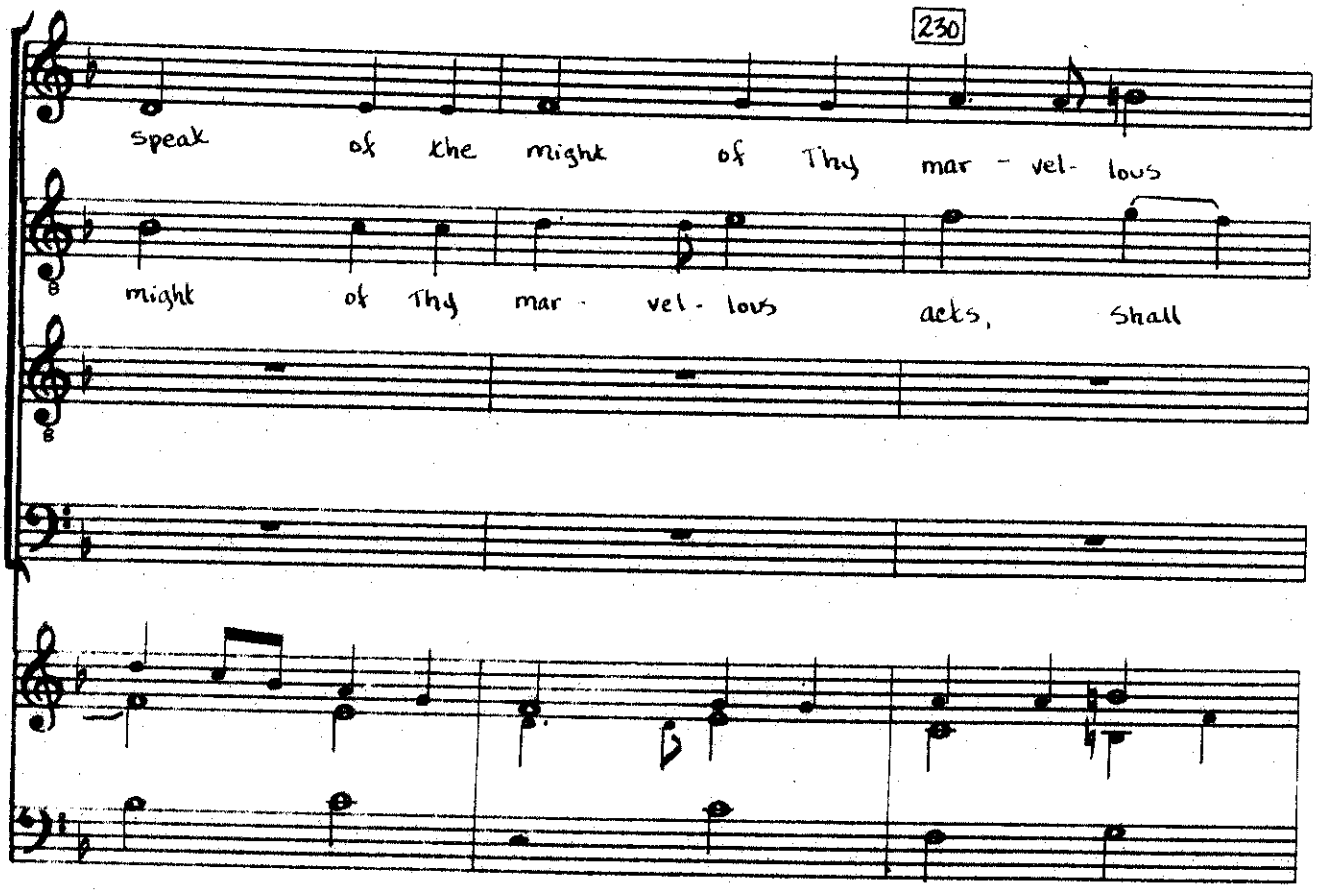

210
glo - ry Thy praise Thy

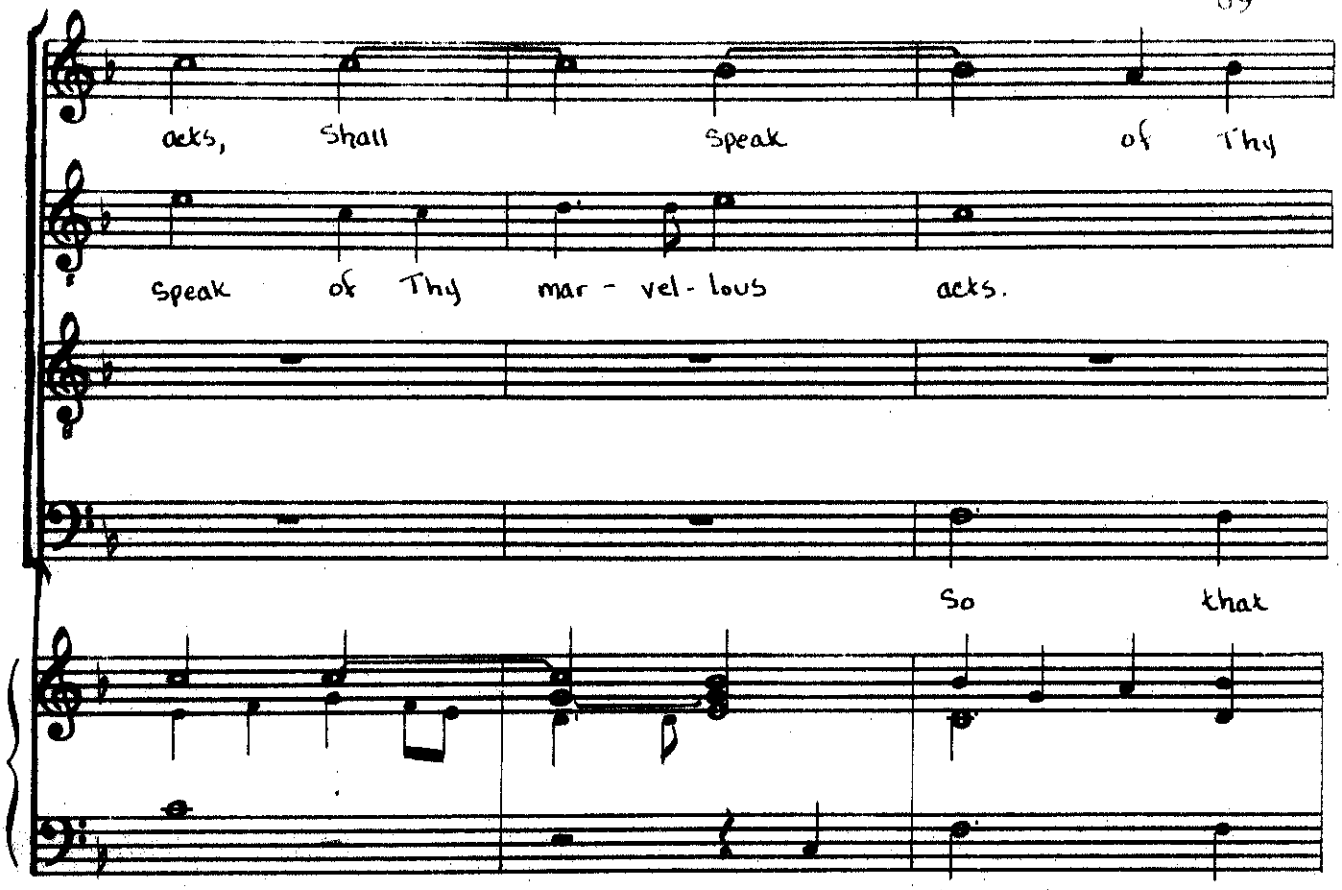

tr
won - drous works,
Thy glo - ry, Thy

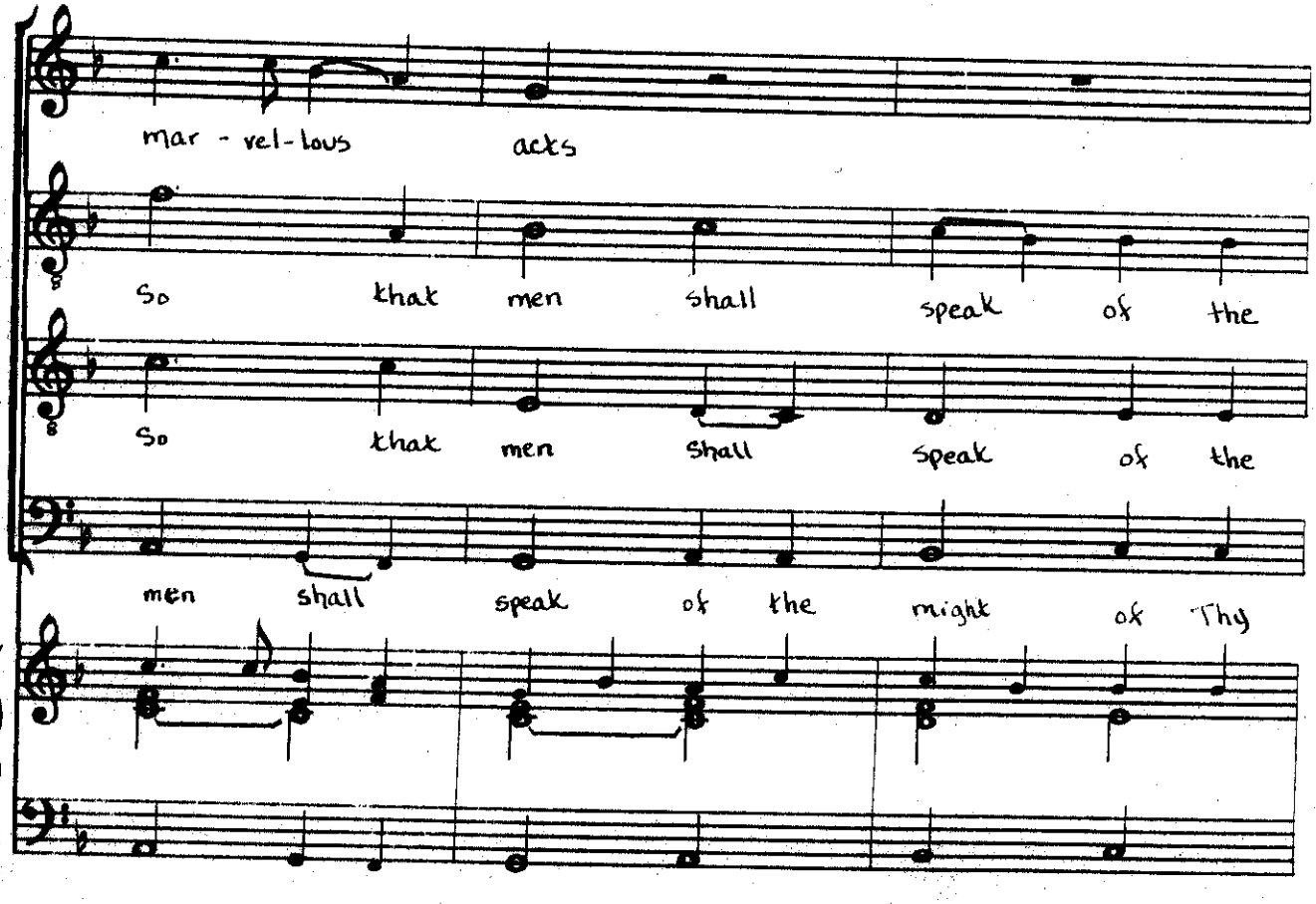

tr
220
praise and won - drous works.

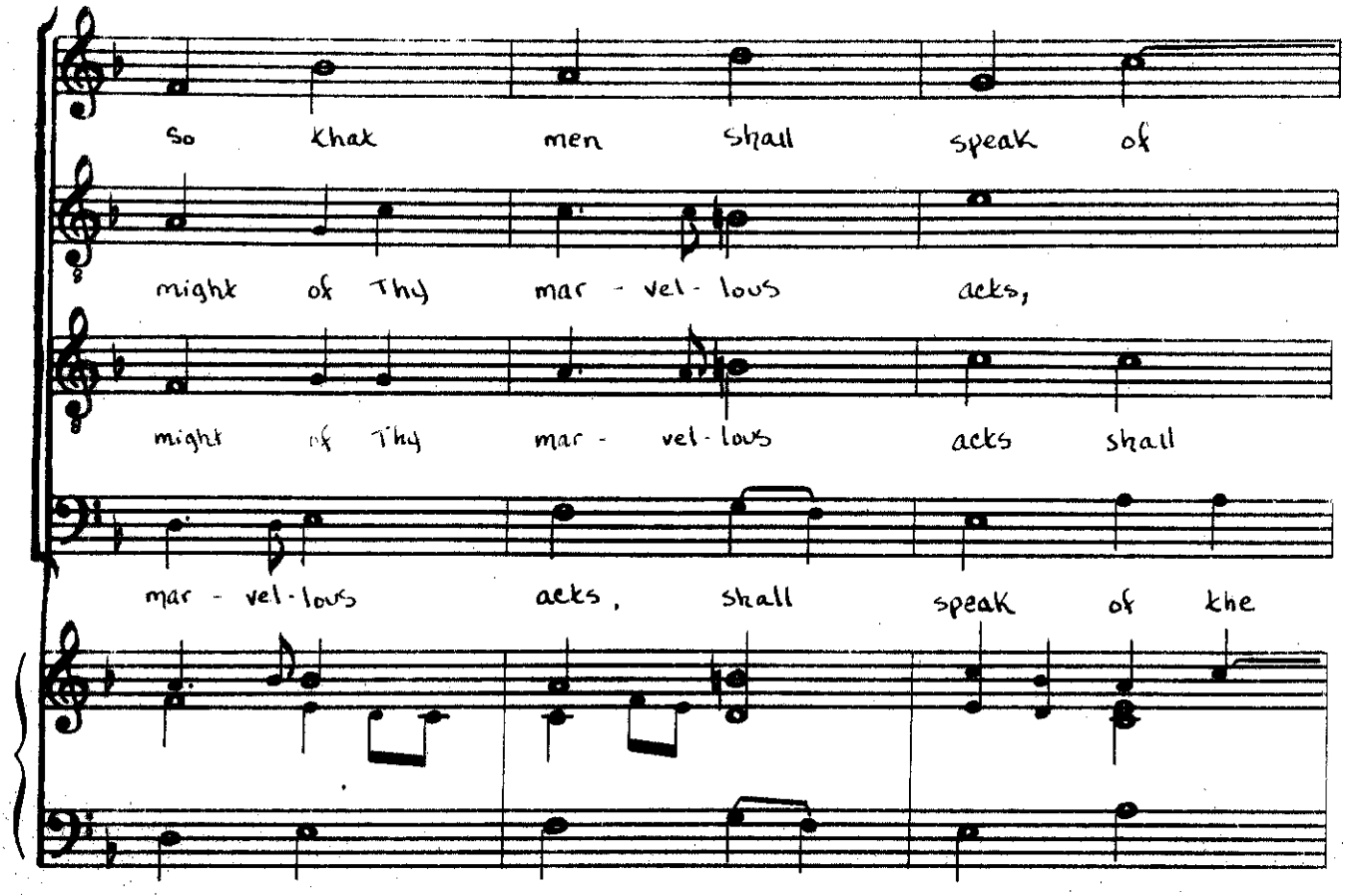


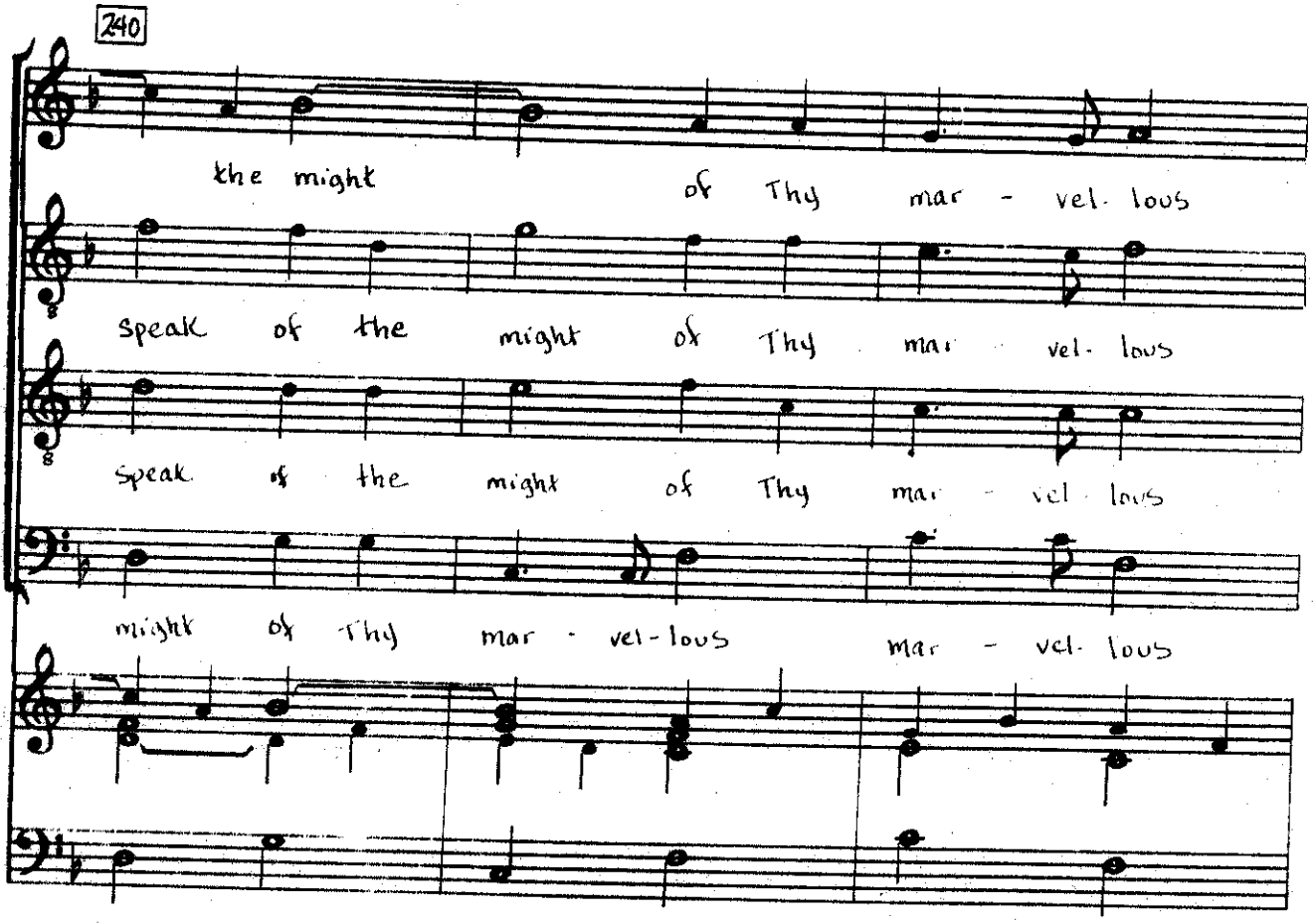

Chorus
So that men shall
So that men shall speak of the

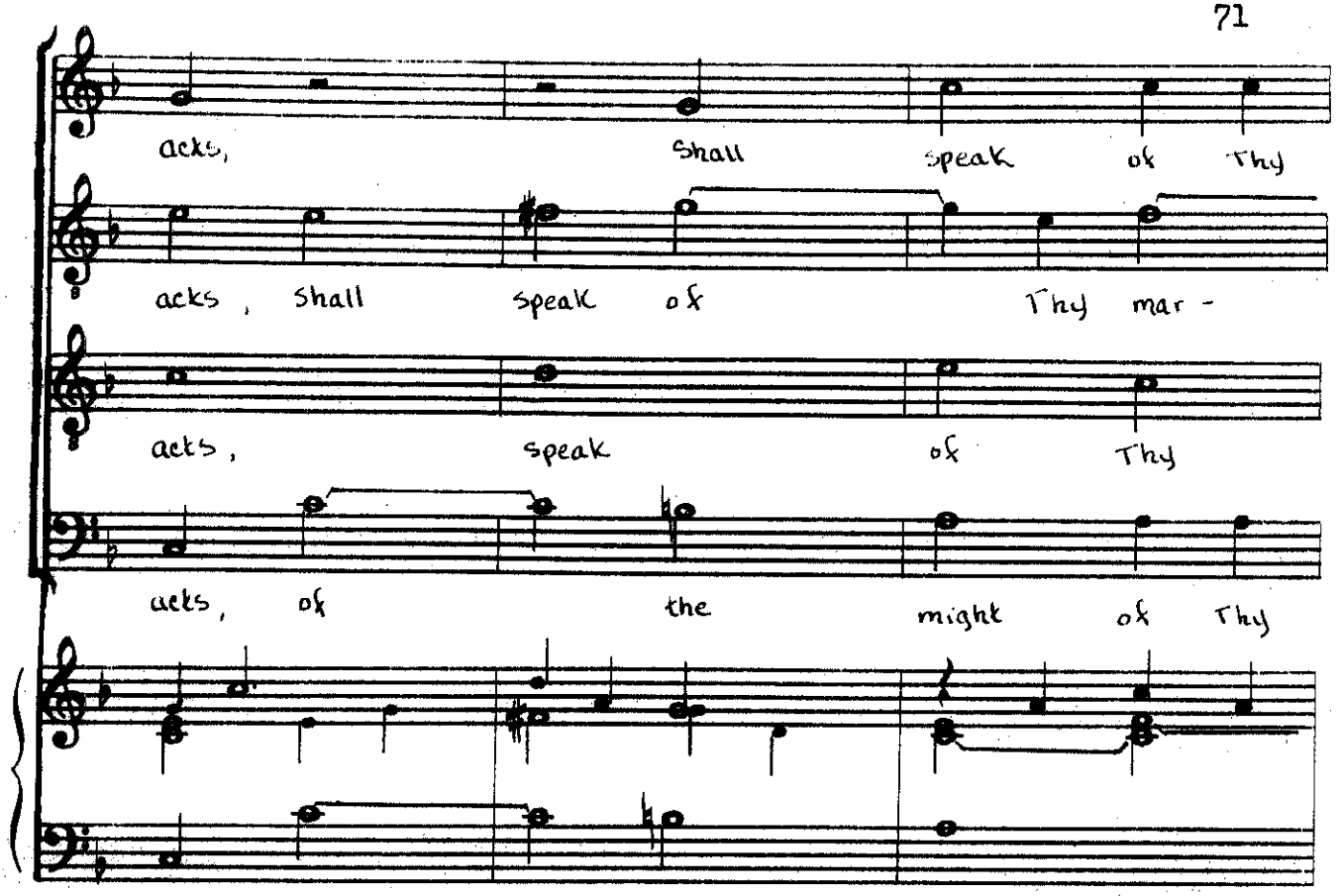

230
speak of the might of Thy mar - vel- lous
might of Thy mar - vel - lous acts, shall

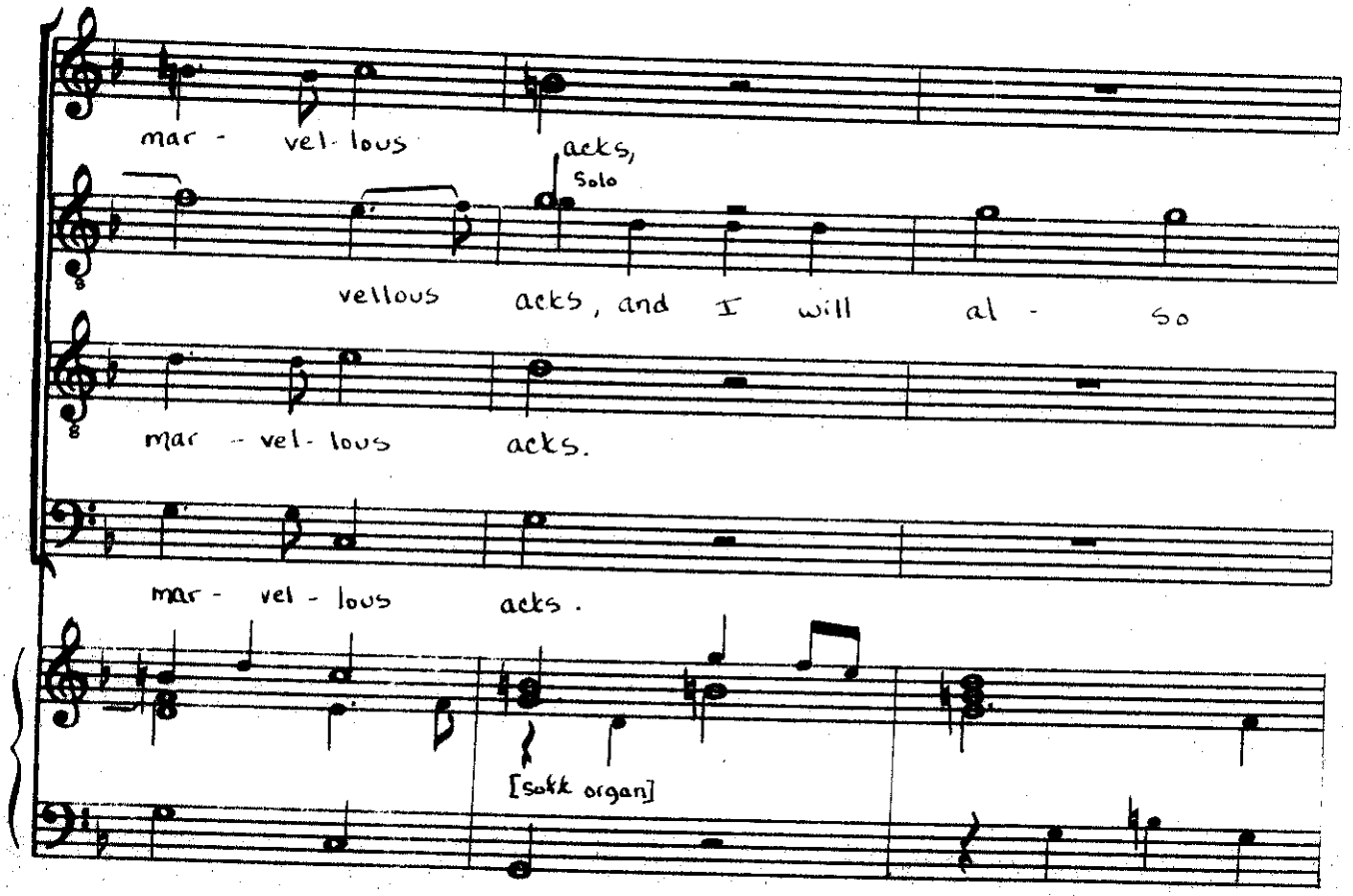

acts, Shall Speak of Thy
Speak of Thy mar - vel - lous acts.
So that

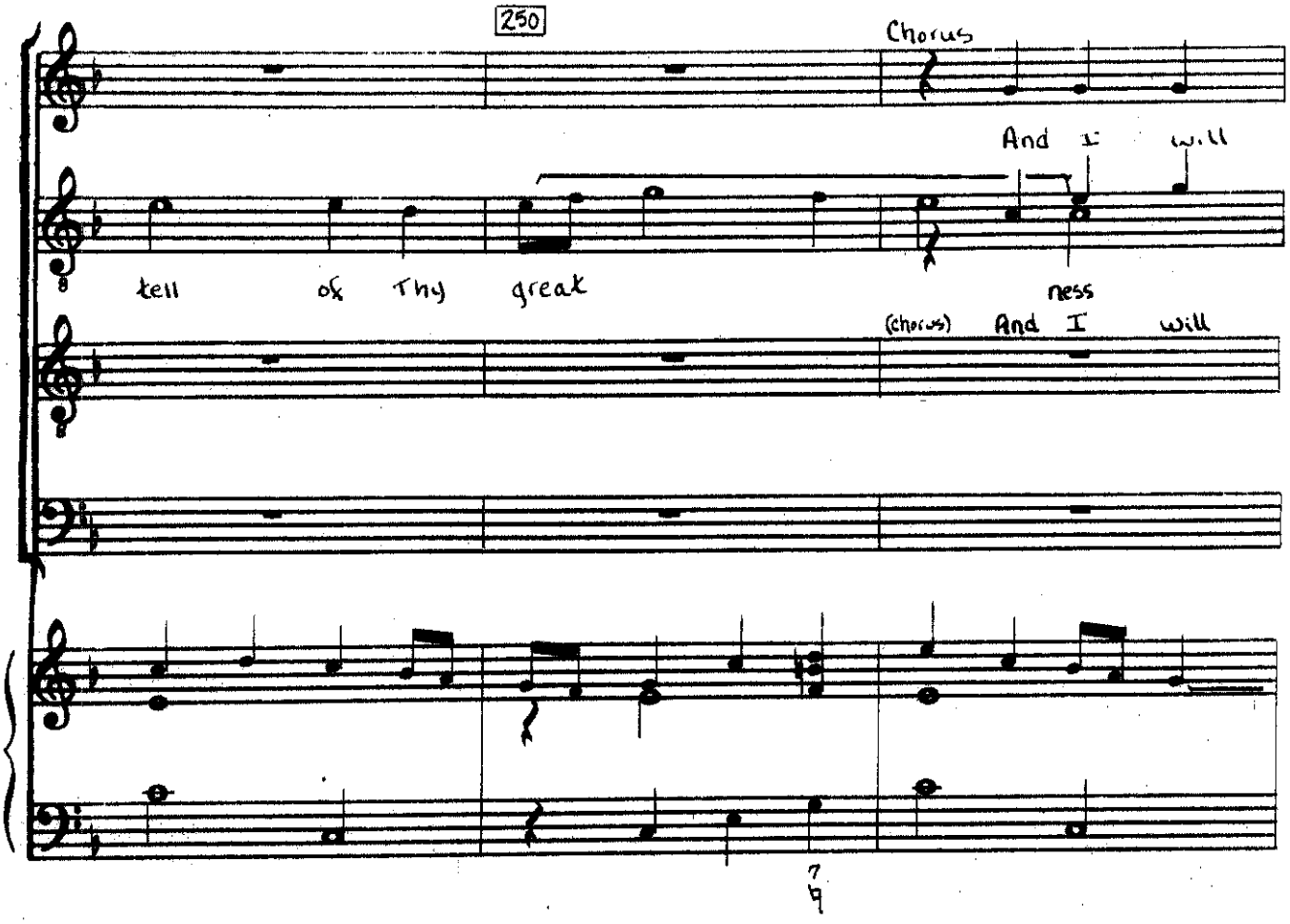

mar - vel - lous acts
So that men shall speak of the
So that men shall speak of the
men shall speak of the might of Thy

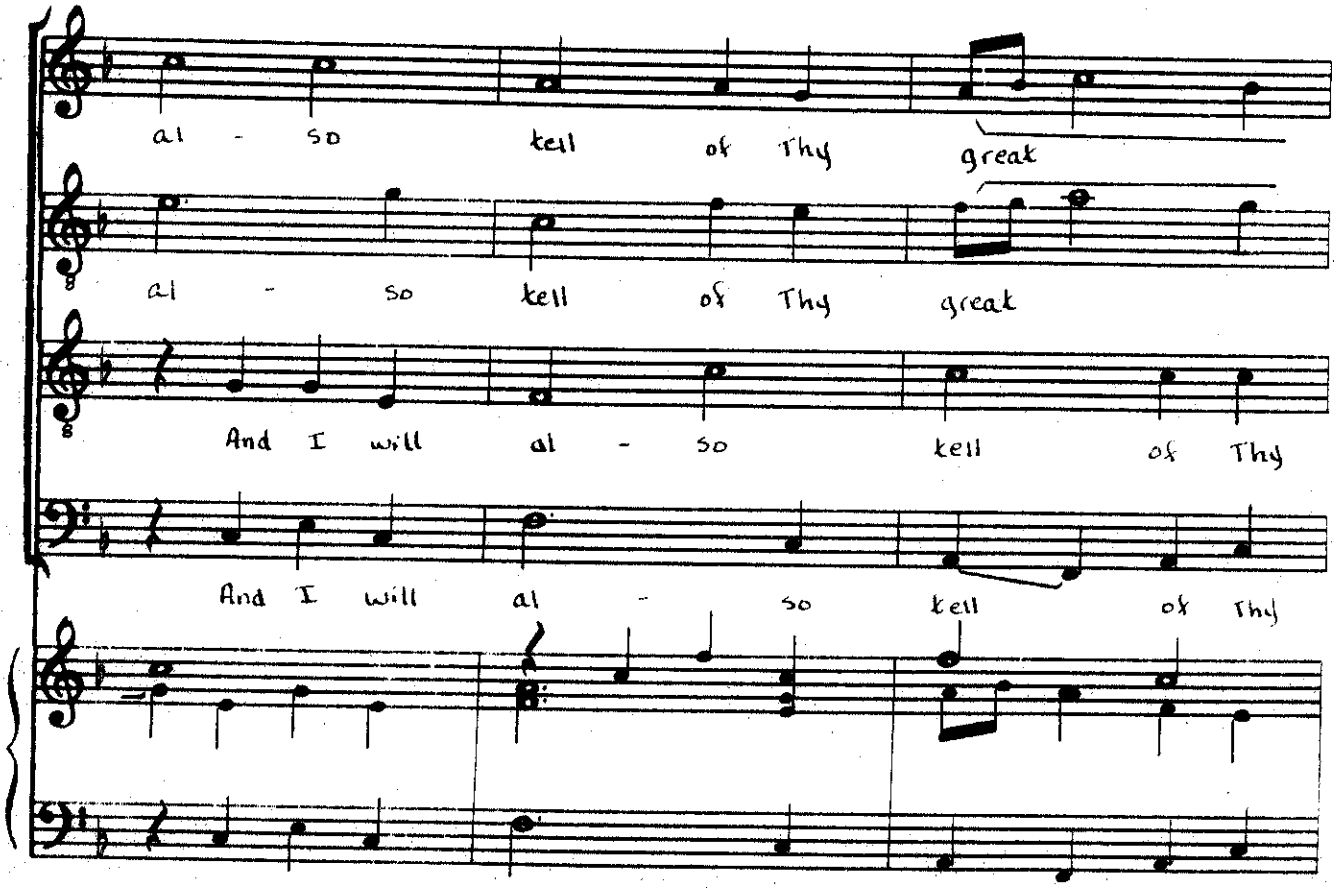

So khak men shall speak of
might of Thy mar - vel - lous acks,
might of Thy mar - vel - lous acks shall
mar - vel - lous acks, shall speak of khe

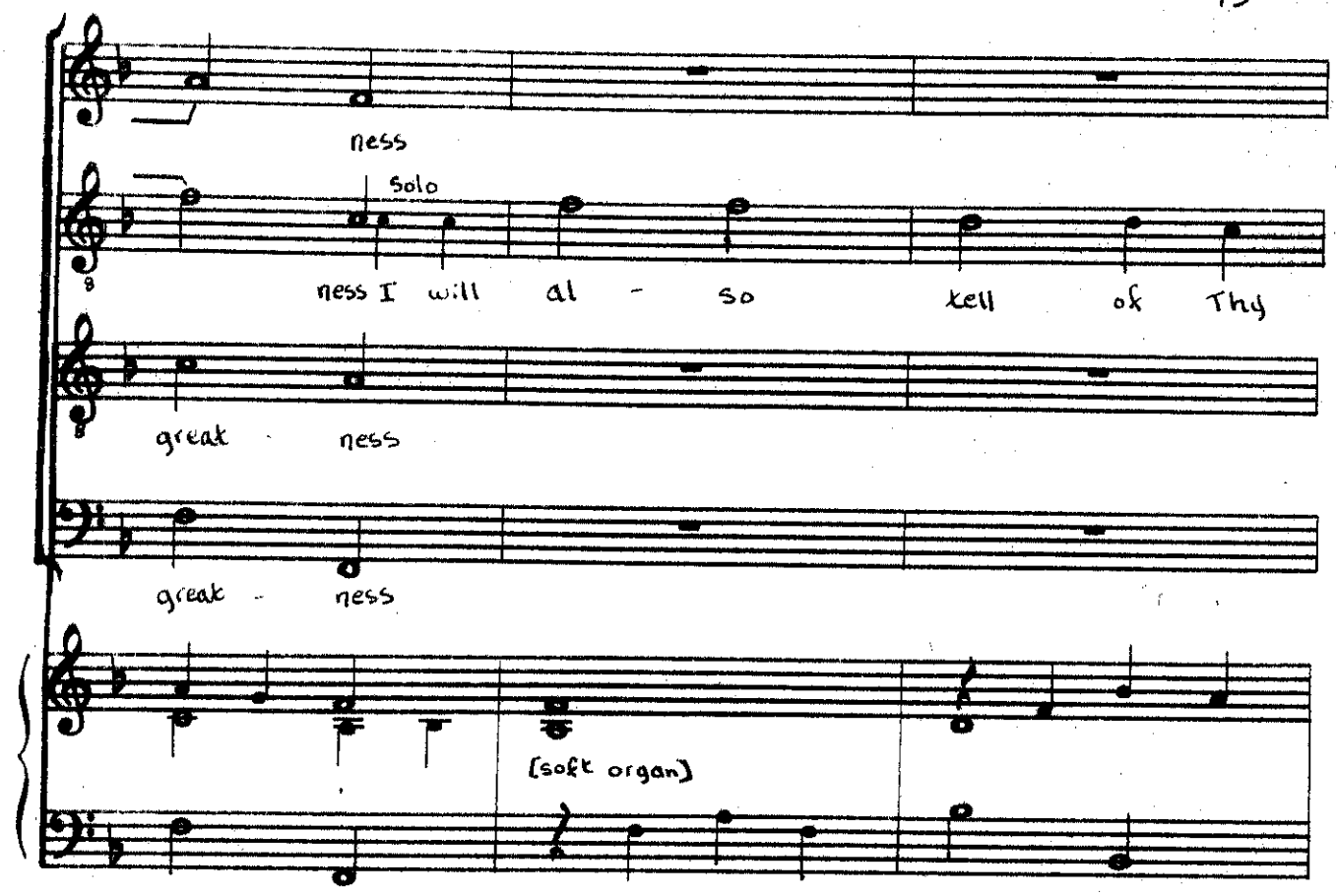

240
khe might of Thy mar - vel - lous
speak of the might of Thy mar - vel - lous
speak of the might of Thy mar - vel - lous
might of Thy mar - vel - lous mar - vel - lous

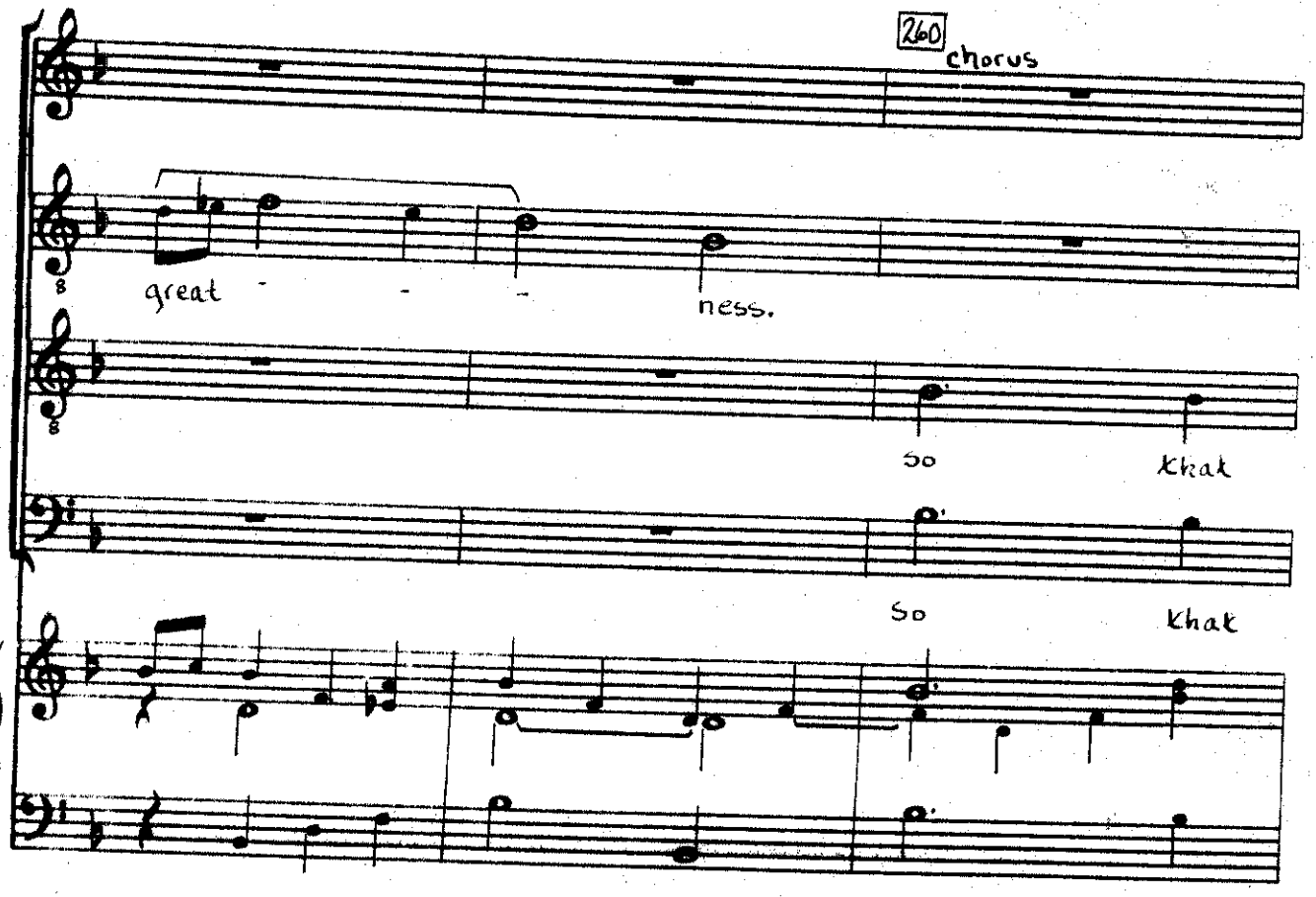

acts, shall speak of Thy
acts, shall speak of Thy mar -
acts, speak of Thy
acts, of the might of Thy

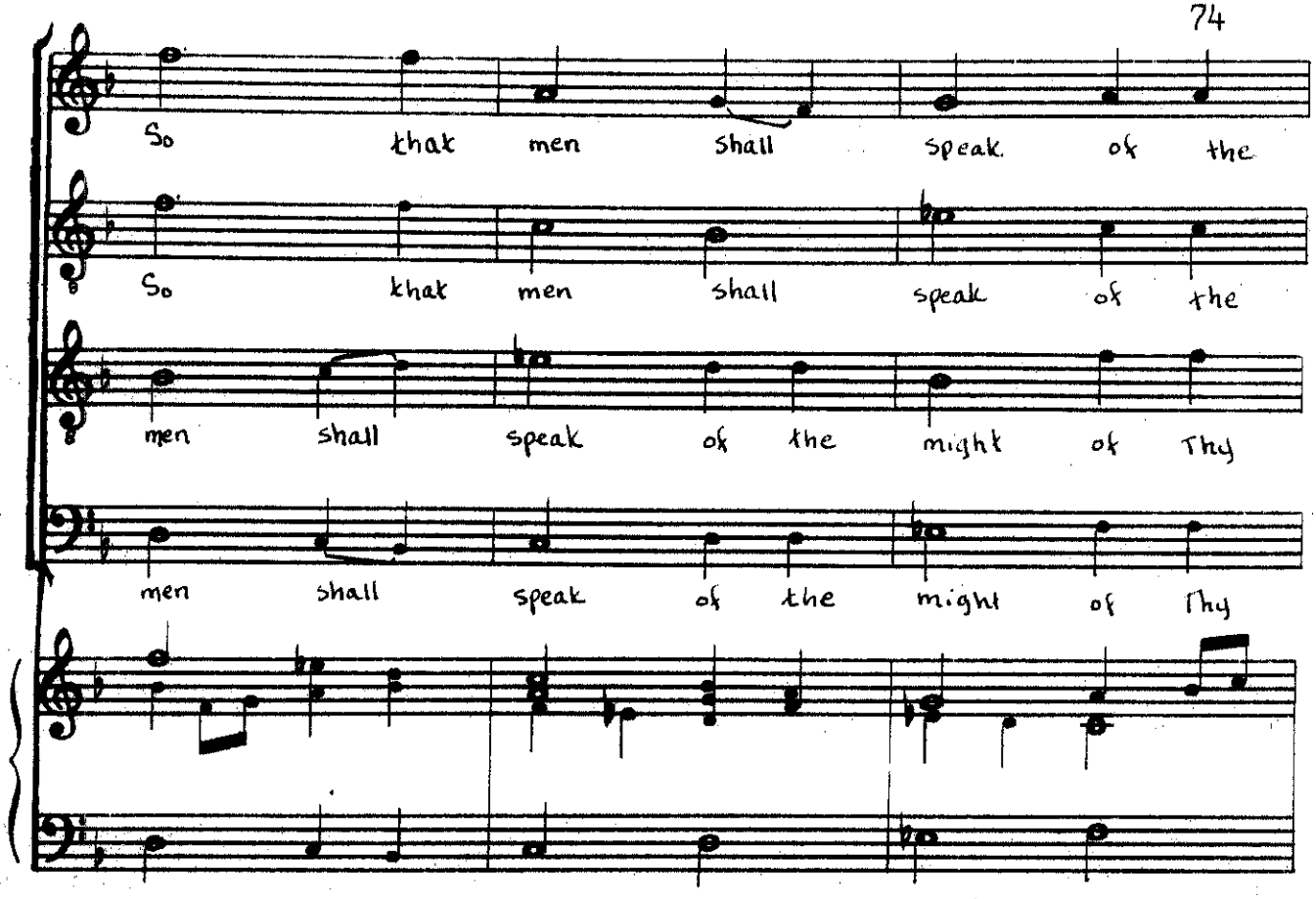

mar - vel - lous
acts,
Solo
vellous acts, and I will al - so
mar - vel - lous acts.
mar - vel - lous acts.
[sokk organ]

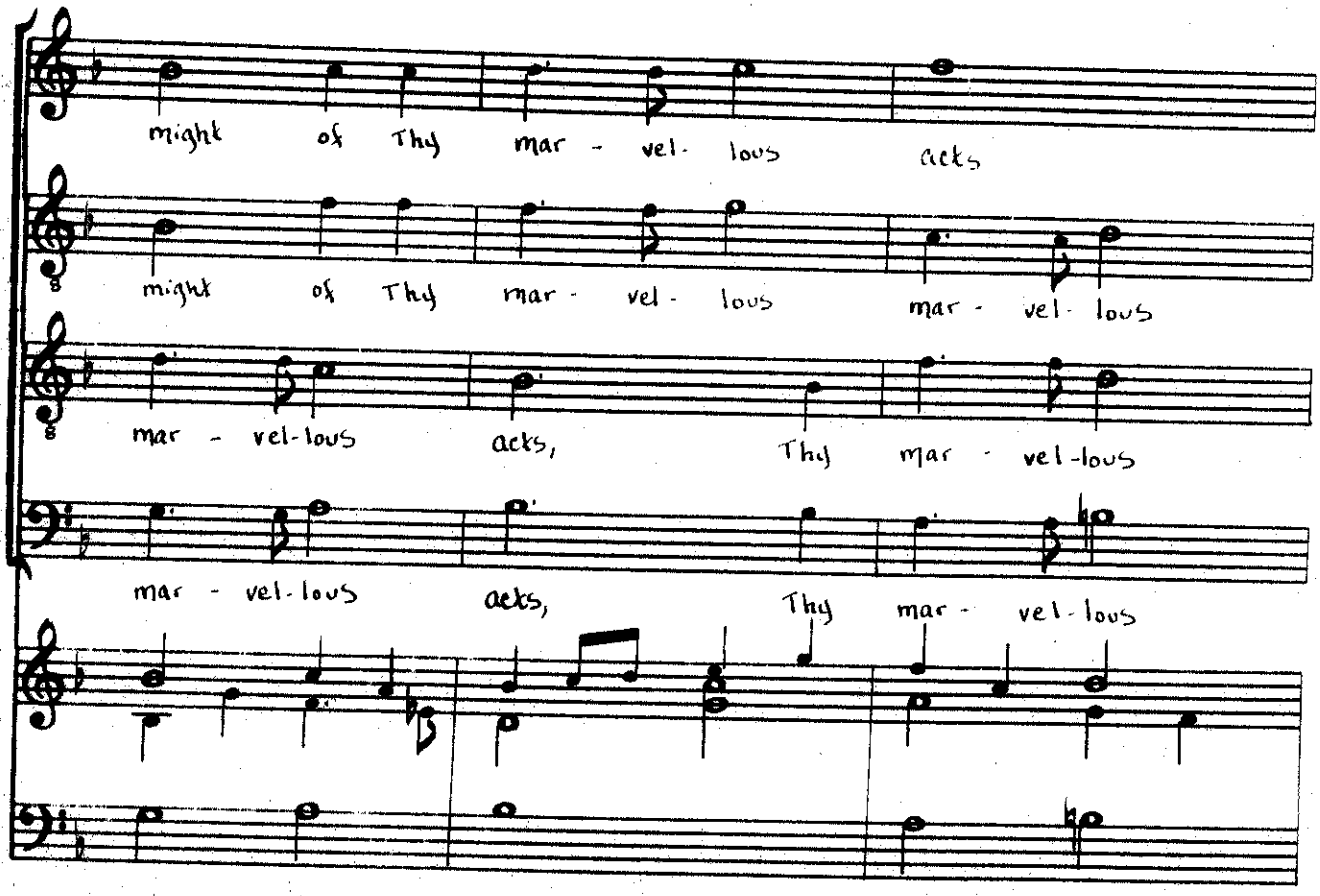

250
Chorus
And I will
tell of Thy great ness
(chorus) And I will

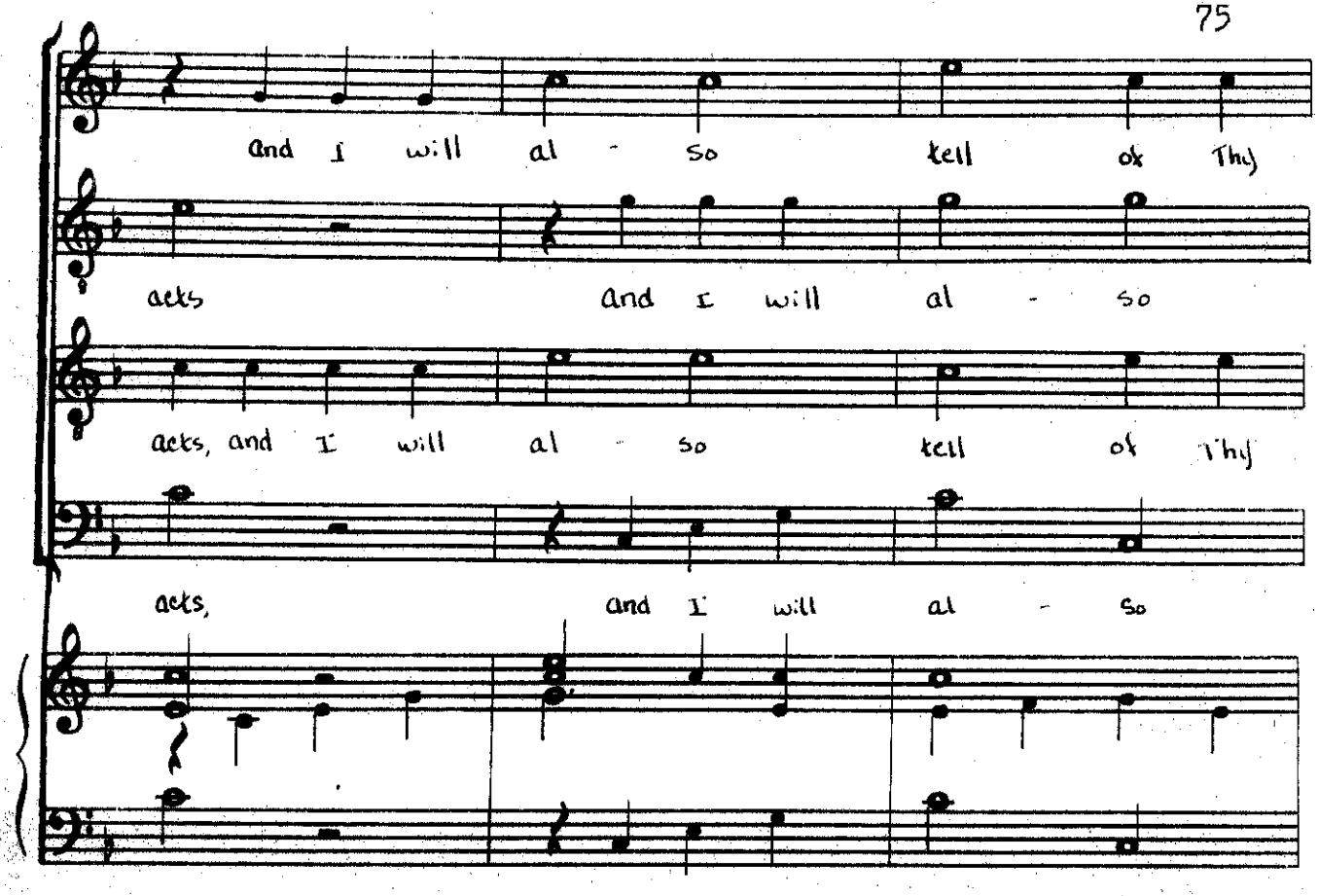

al - so tell of Thy great
al - so tell of Thy great
And I will al - so tell of Thy
And I will al - so tell of Thy

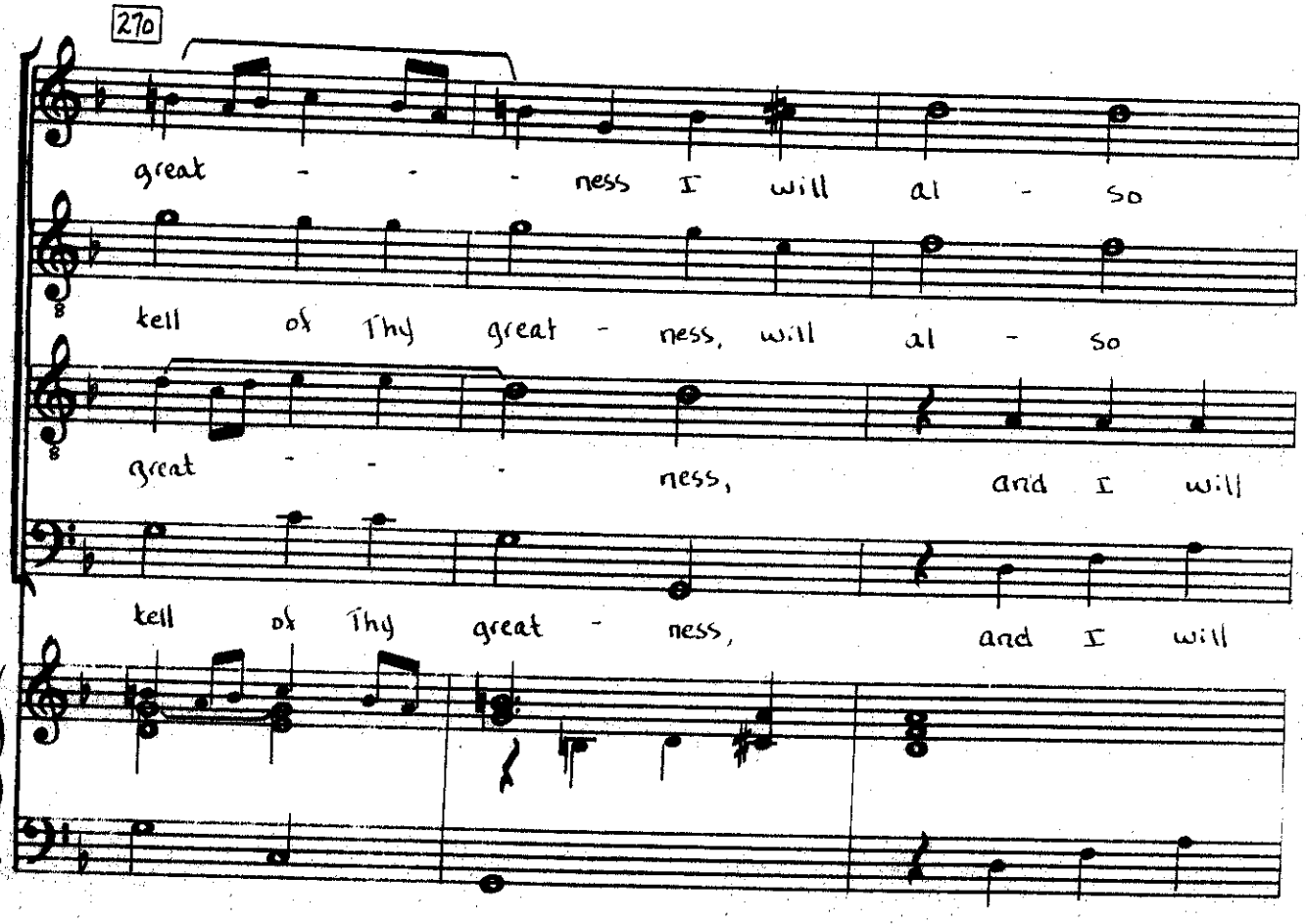

ness
Solo
ness I will al - so tell of Thy
great ness
great ness
[soft organ]

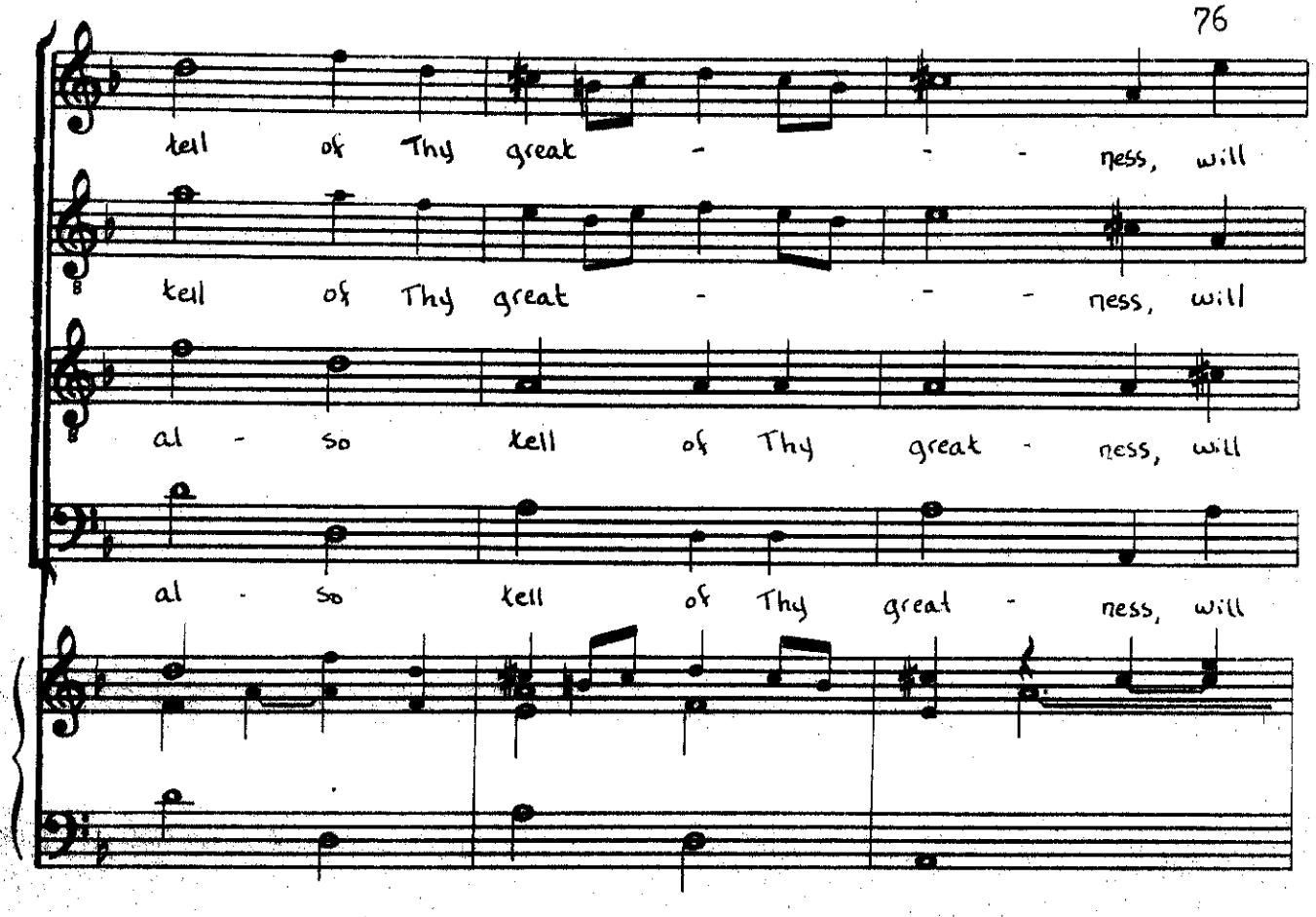

260
chorus
great - - - ness.
So Khak
So Khak

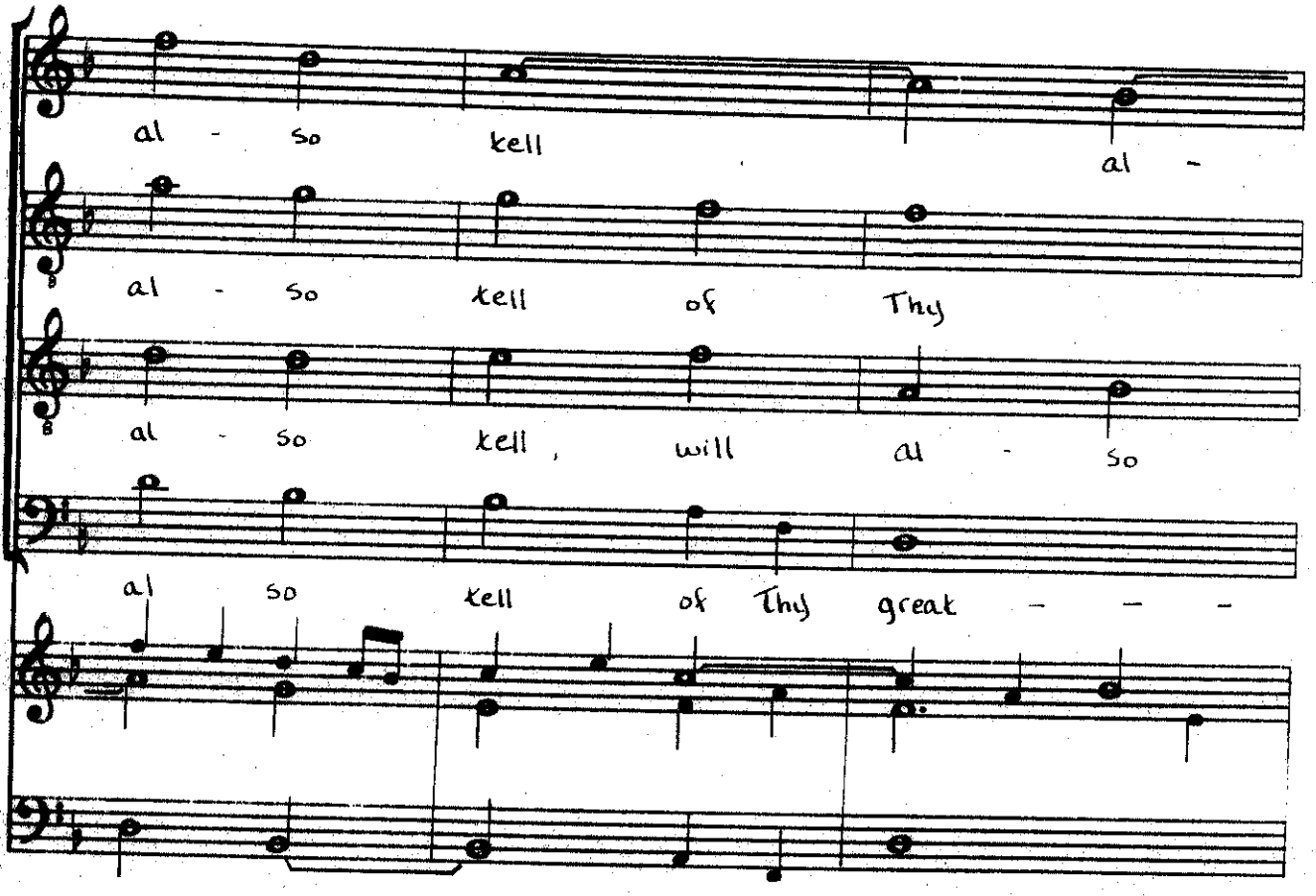

So that men shall speak of the
So that men shall speak of the
men shall speak of the might of Thy
men shall speak of the might of Thy


might of Thy mar - vel - lous acts
might of Thy mar - vel - lous mar - vel - lous
mar - vel - lous acts, Thy mar - vel - lous
mar - vel - lous acts, Thy mar - vel - lous

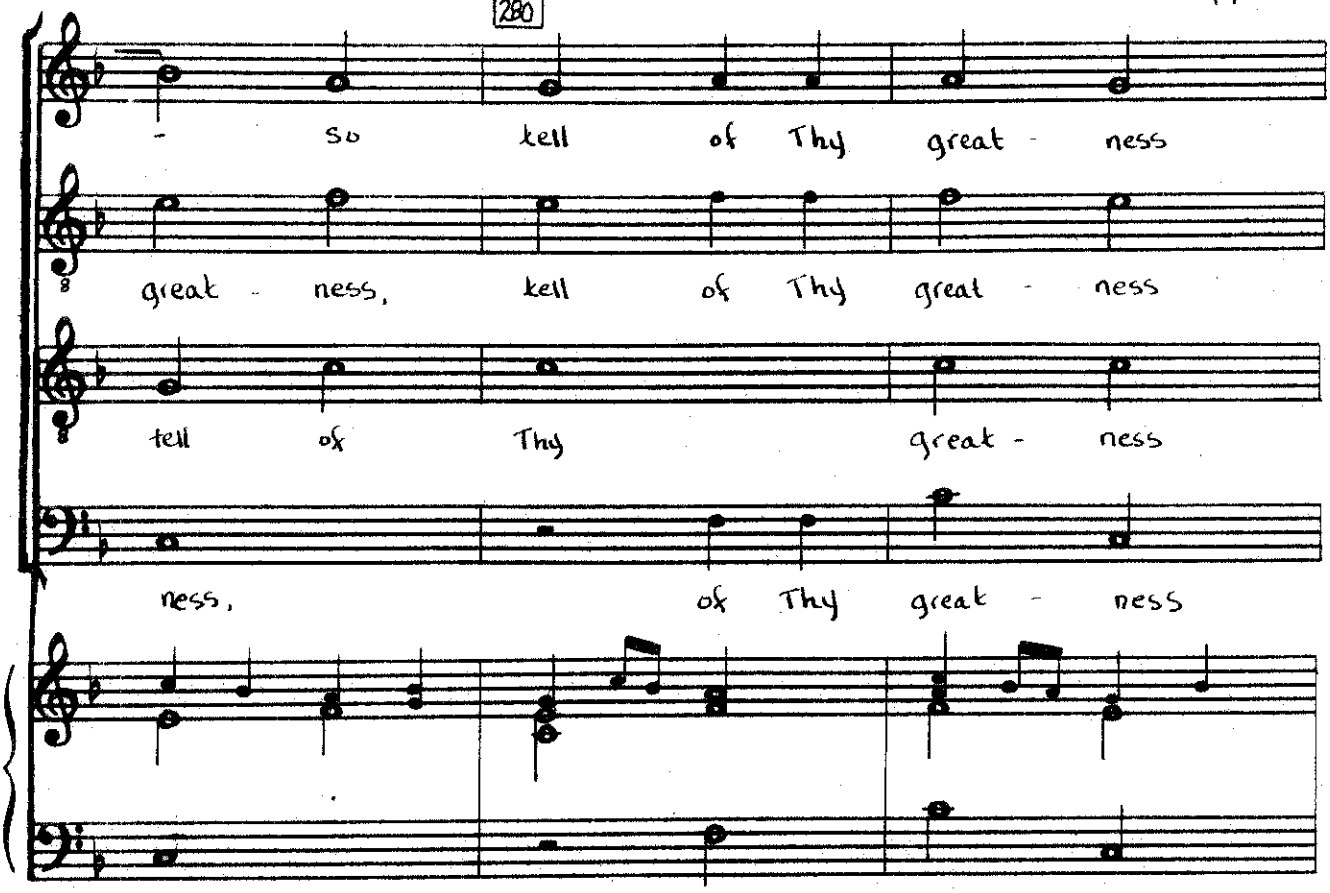

And I will al - so tell of Thy
acts And I will al - so
acts, and I will al - so tell of Thy
acts, and I will al - so

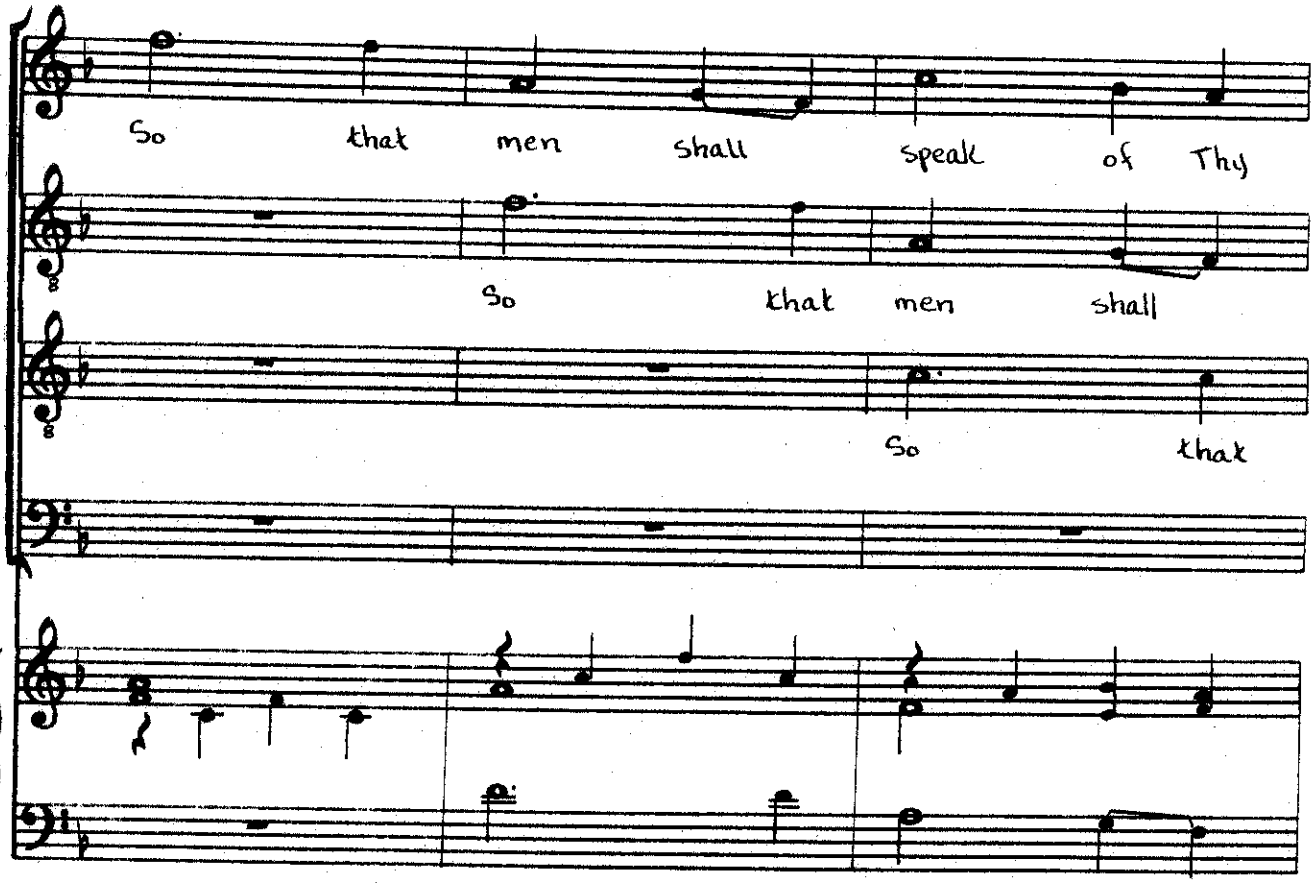

270
great - - - ness I will al - so
tell of Thy great - ness, will al - so
great - - - ness, and I will
tell of Thy great - ness, and I will

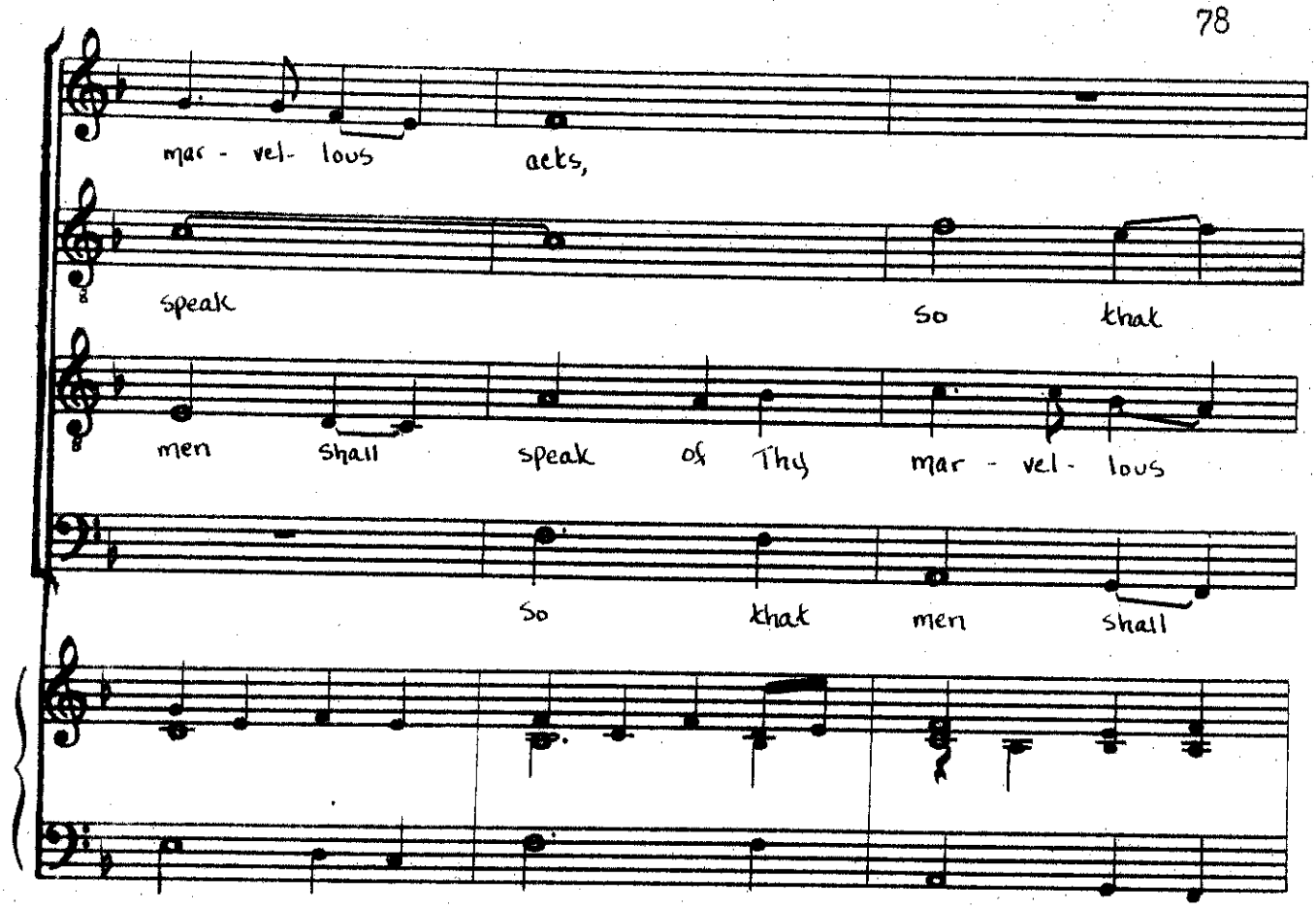

tell of Thy great - - - ness, will
tell of Thy great - - - ness, will
al - so tell of Thy great - ness, will
al - so tell of Thy great - ness, will

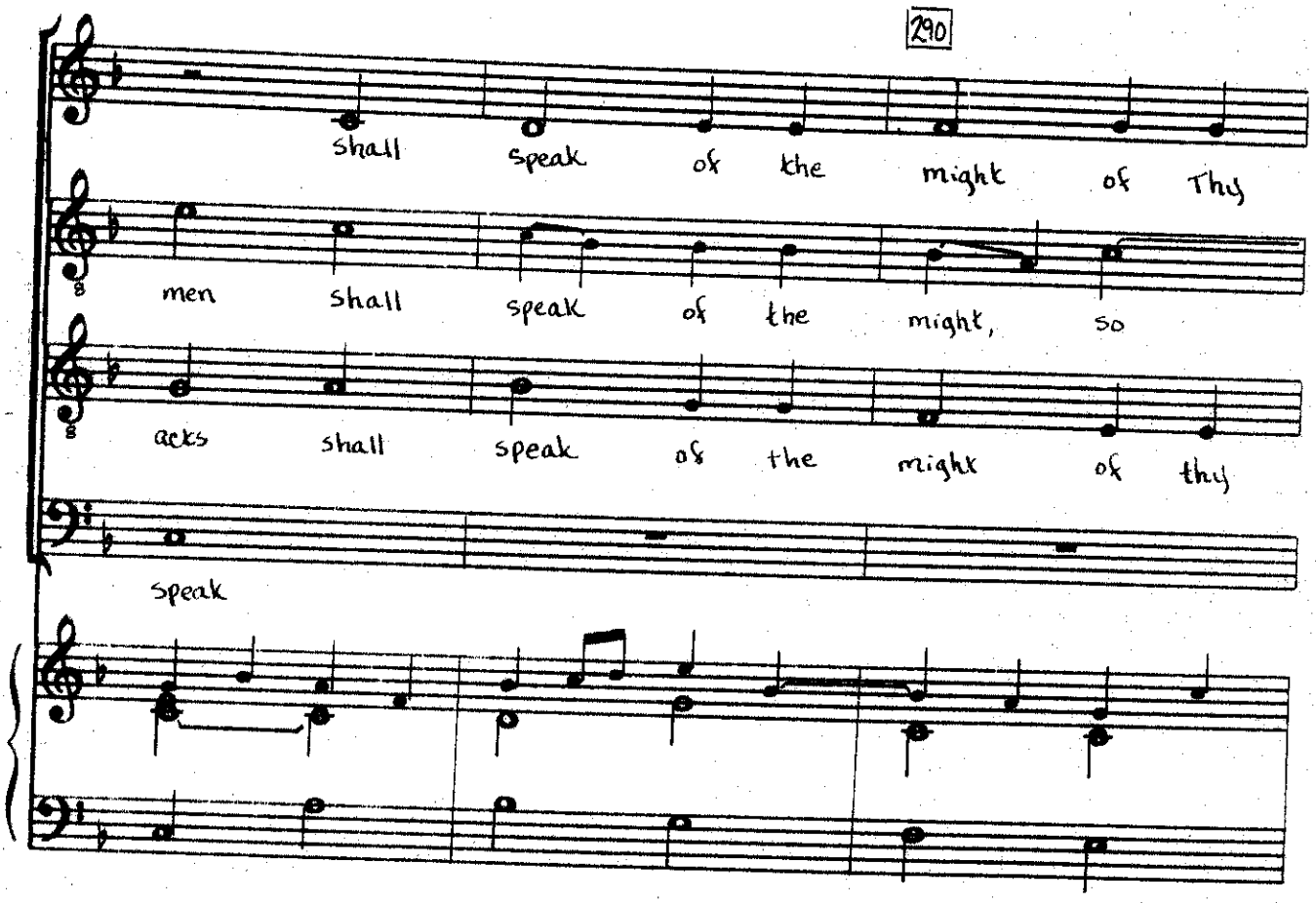

al - so tell al -
al - so tell of Thy
al - so tell, will al - so
al so tell of Thy great - - -

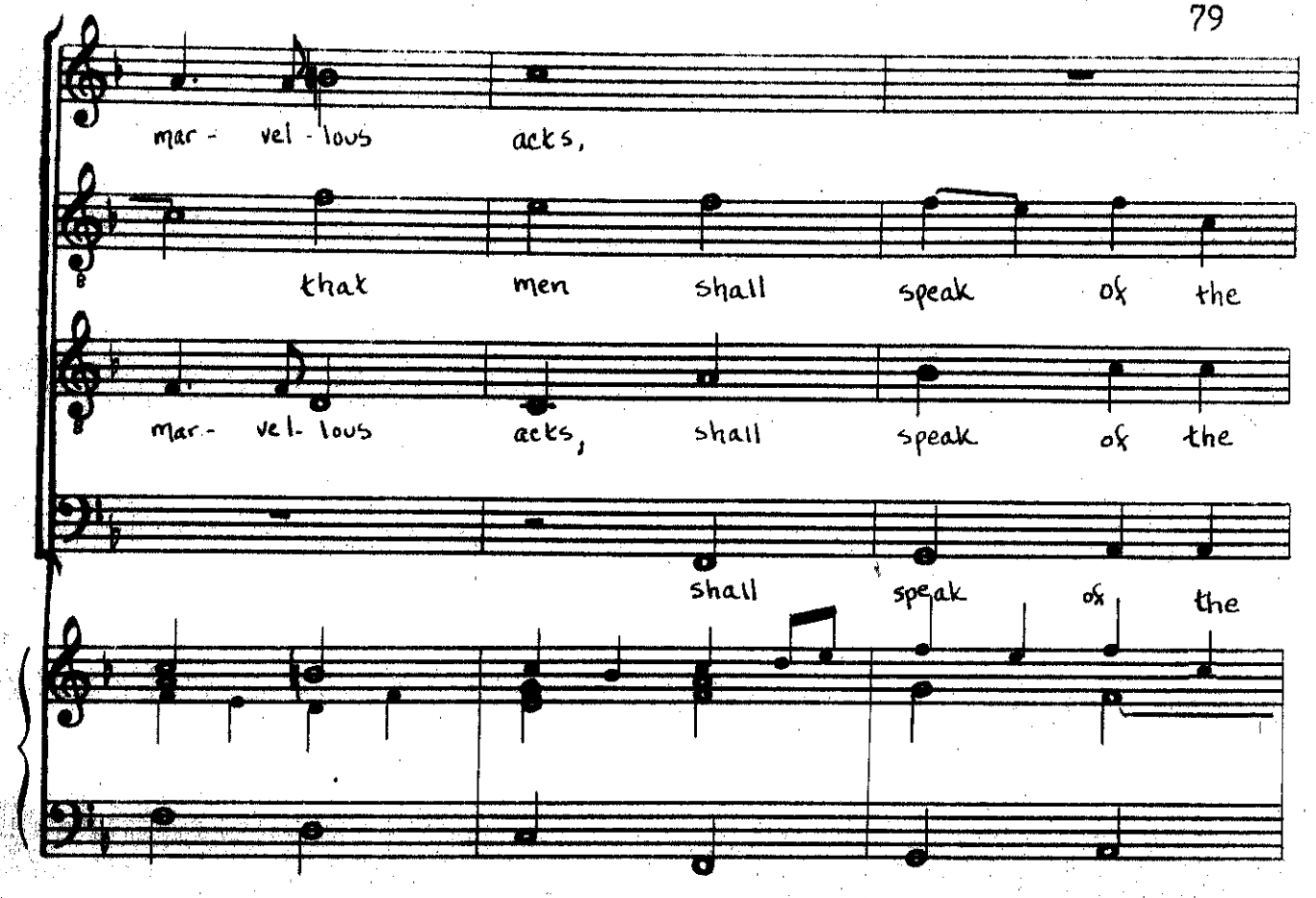
280

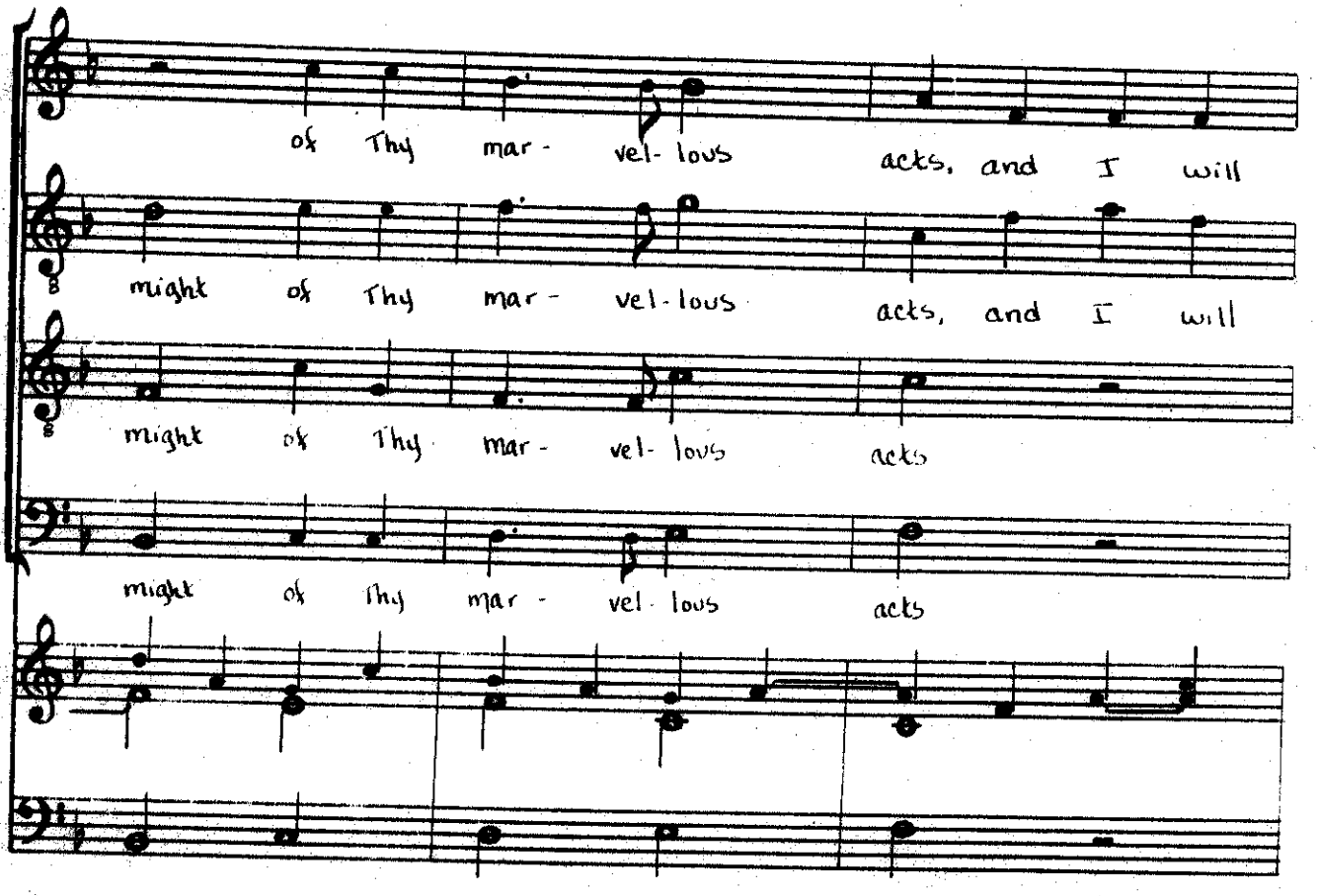

- so tell of Thy great - ness
great - ness, tell of Thy great - ness
tell of Thy great - ness
ness, of Thy great - ness

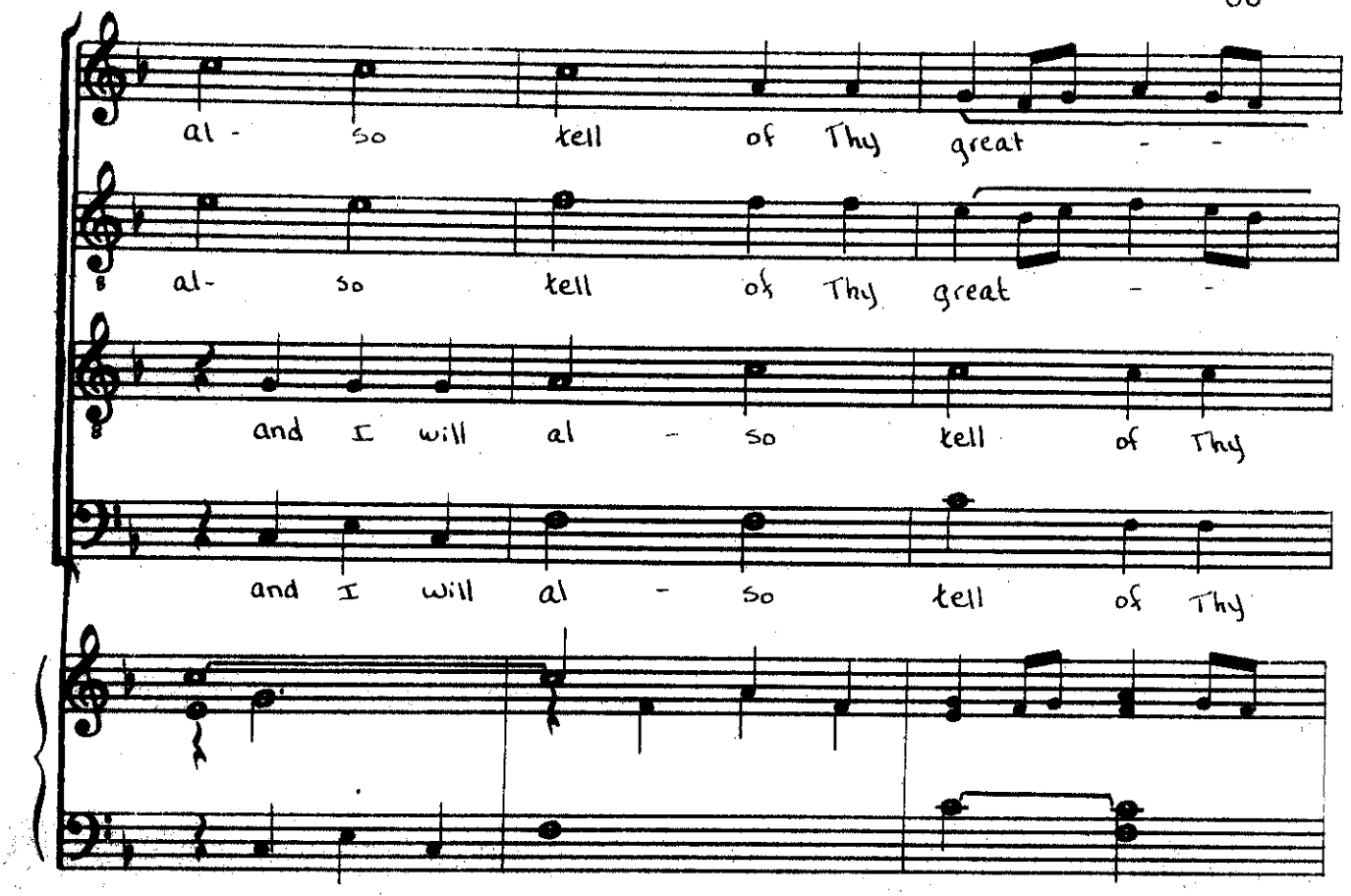

So that men shall speak of Thy
So that men shall
So that

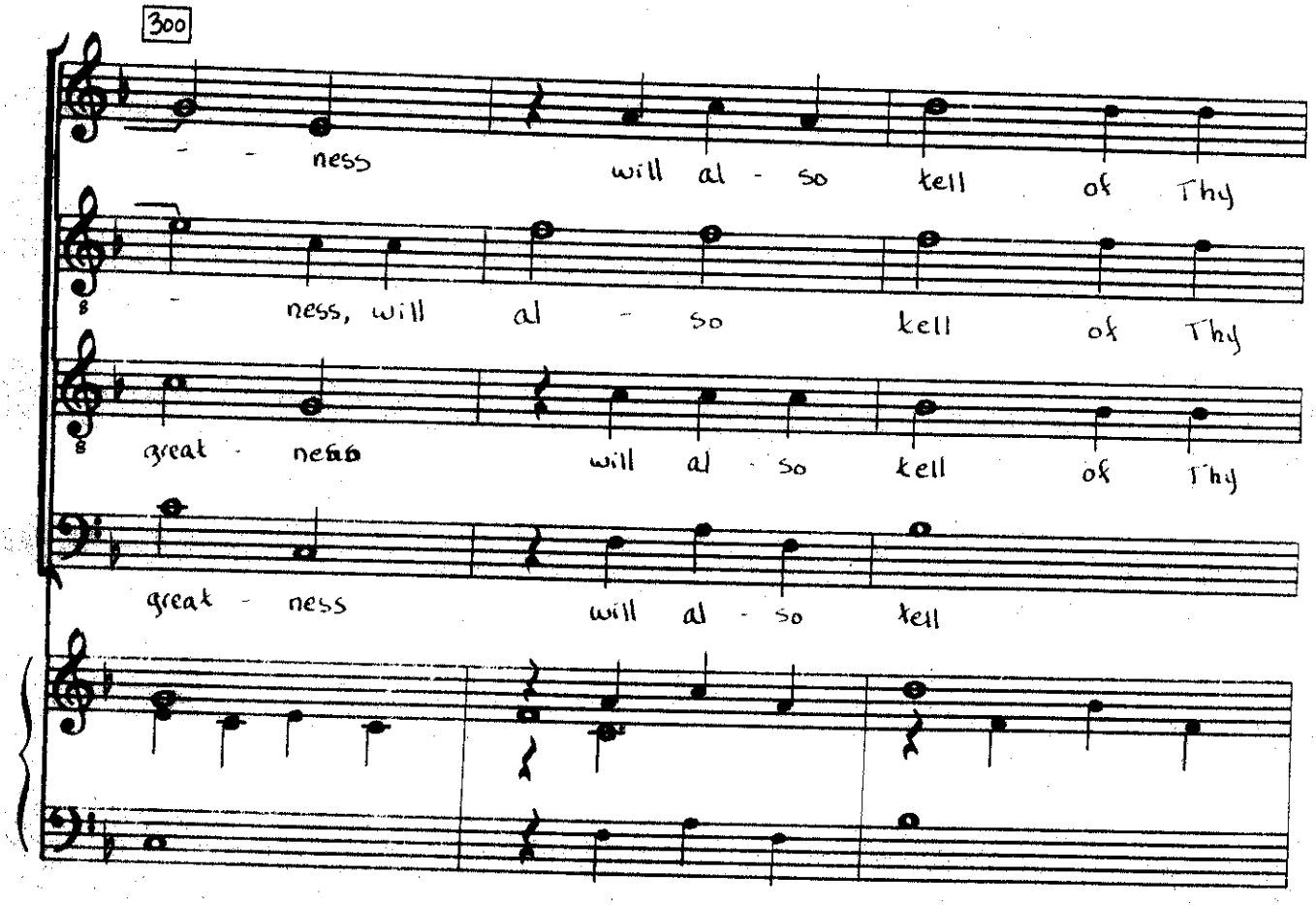

mar - vel- lous acts,
speak so that
men shall speak of Thy mar - vel- lous
So that men shall

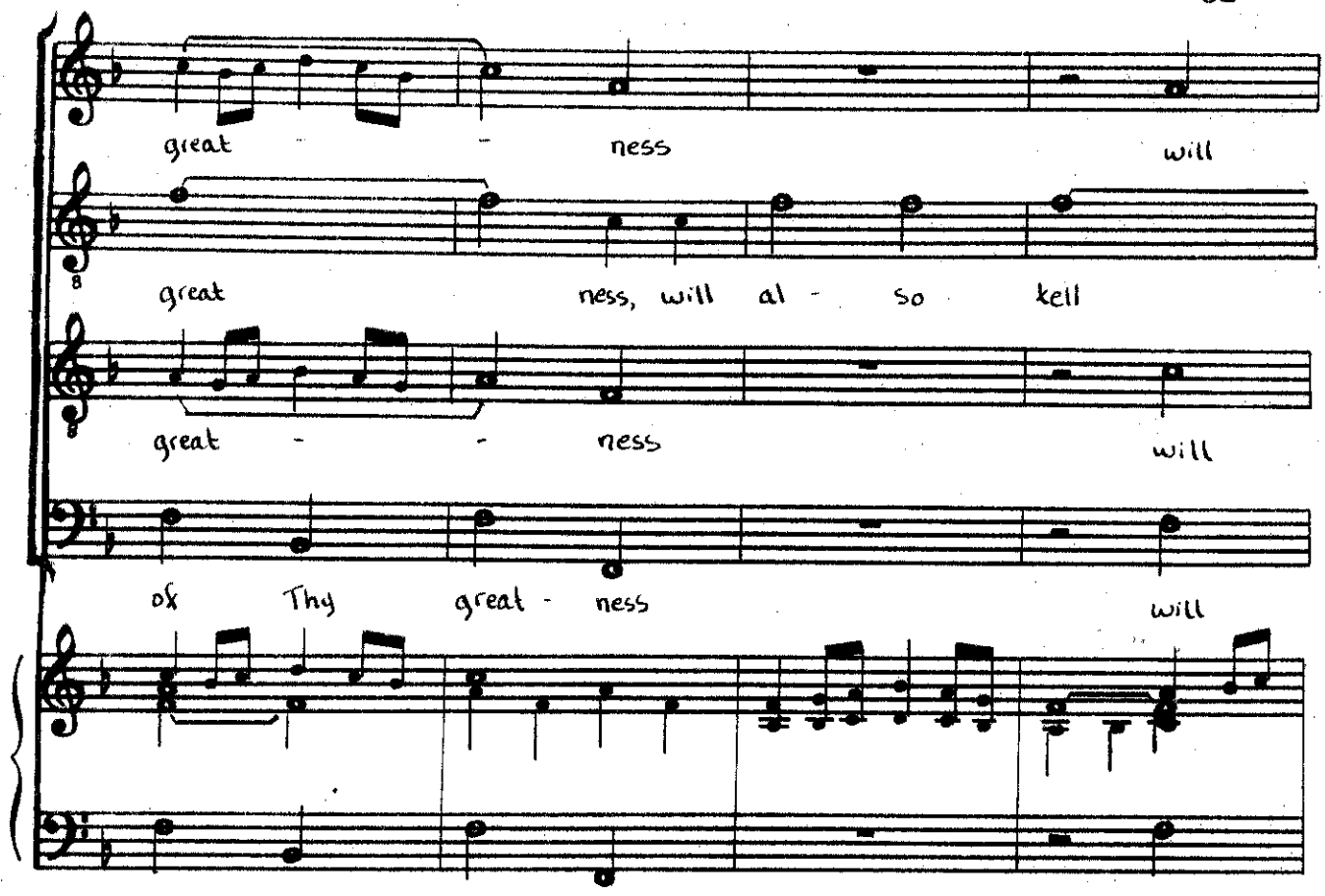

290
shall speak of the might of Thy
men shall speak of the might, so
acts shall speak of the might of thy
speak

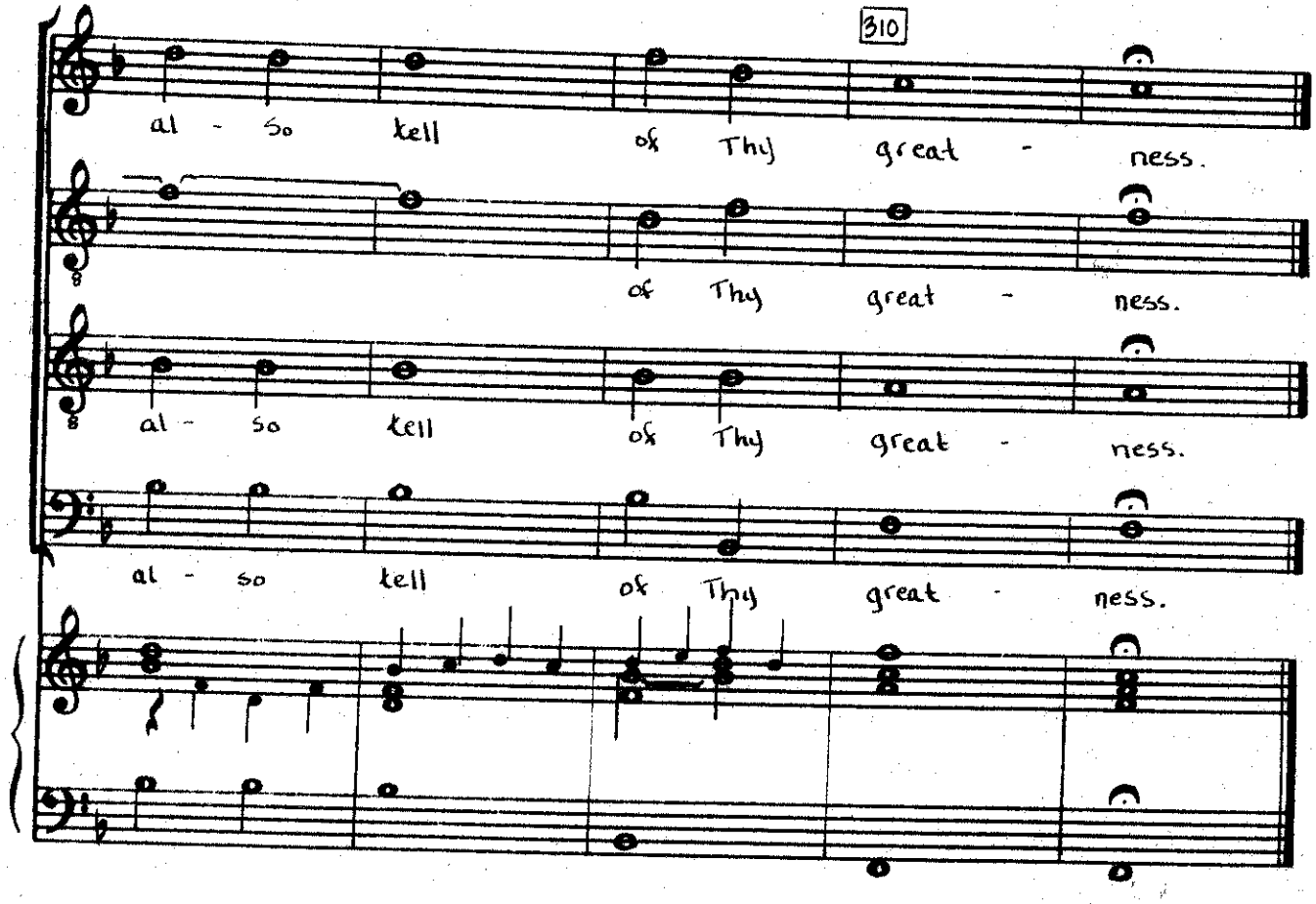

mar - vel - lous acts,
that men shall speak of the
mar - vel - lous acts, shall speak of the
shall speak of the


of Thy mar - vel - lous acts, and I will
might of Thy mar - vel - lous acts, and I will
might of Thy mar - vel - lous acts
might of Thy mar - vel - lous acts


al - so tell of Thy great - -
al- so tell of Thy great - -
and I will al - so tell of Thy
and I will al - so tell of Thy

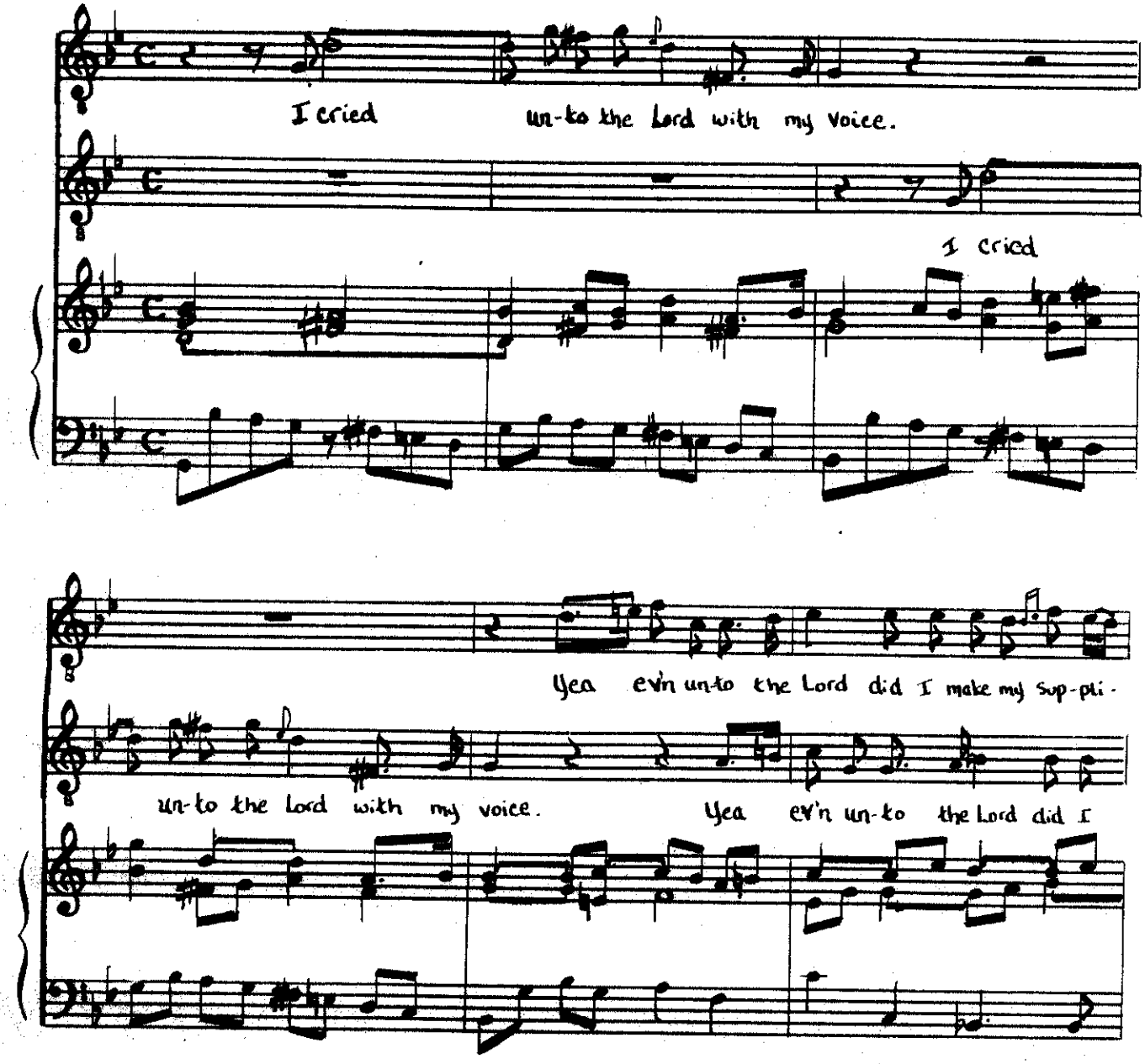

300
- - ness will al - so tell of Thy
- ness, will al - so tell of Thy
great - ness will al - so tell of Thy
great - ness will al - so tell

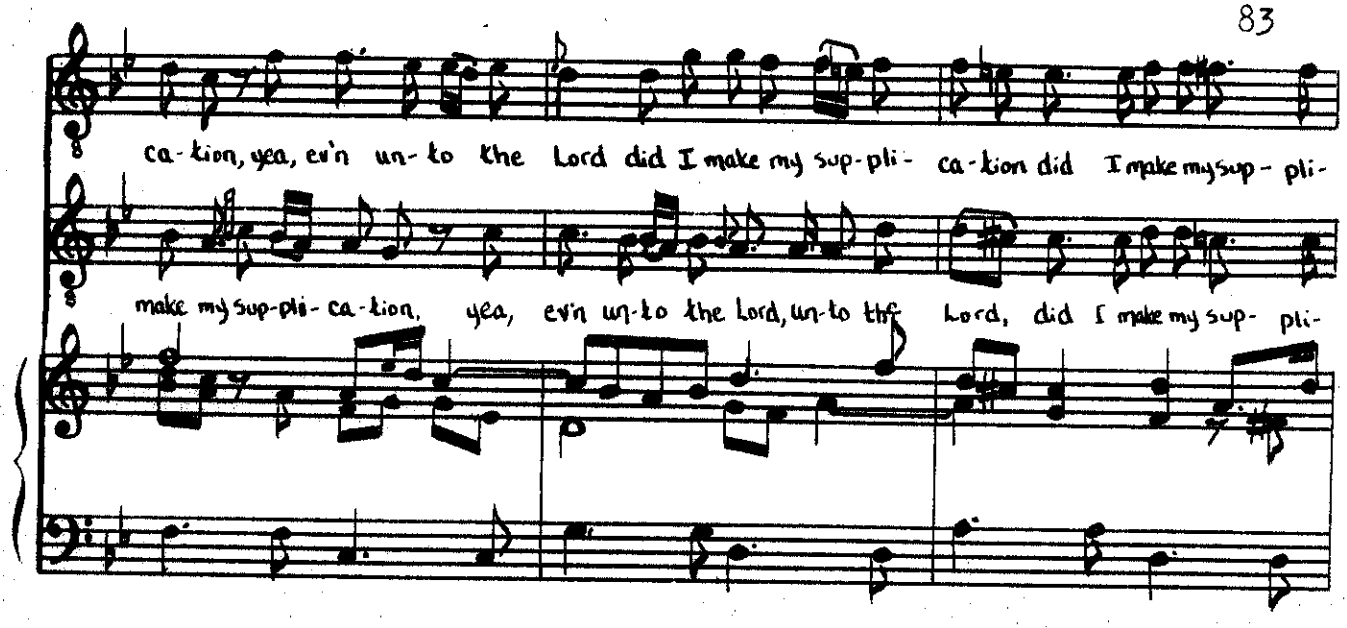

great - ness will
great ness, will al - so tell
great - ness will
of Thy great - ness will

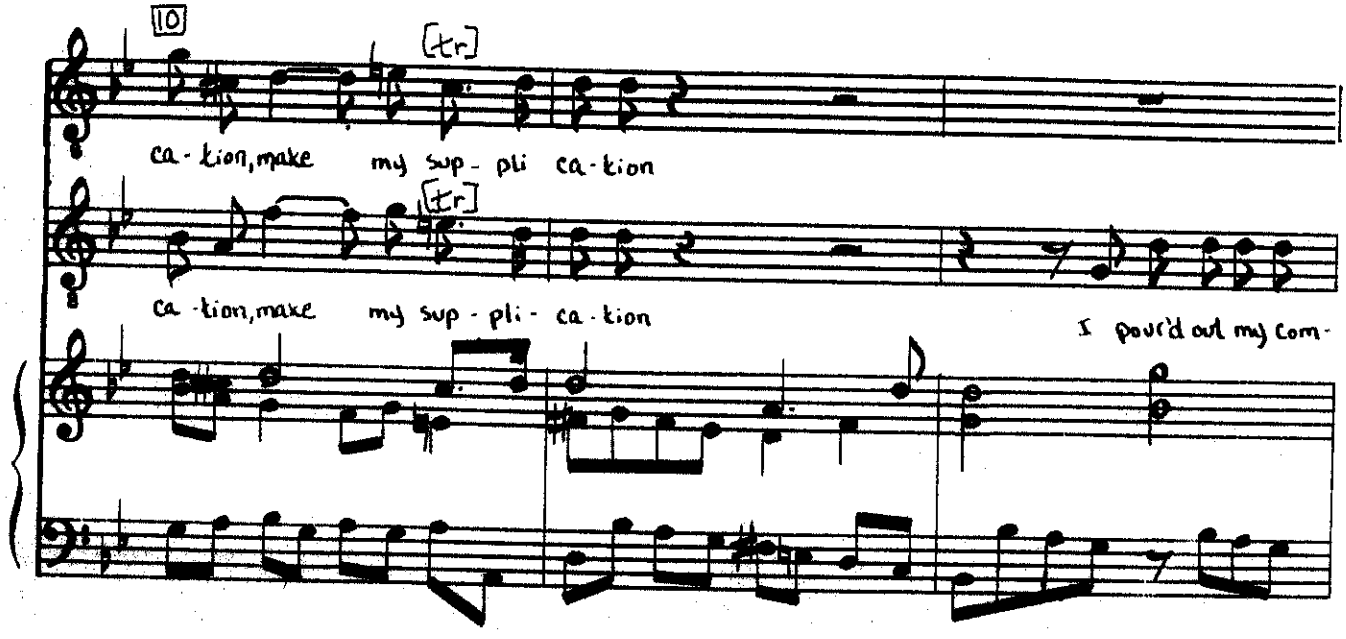

310
al - so tell of Thy great - ness.
of Thy great - ness.
al - so tell of Thy great - ness.
al - so tell of Thy great - ness.

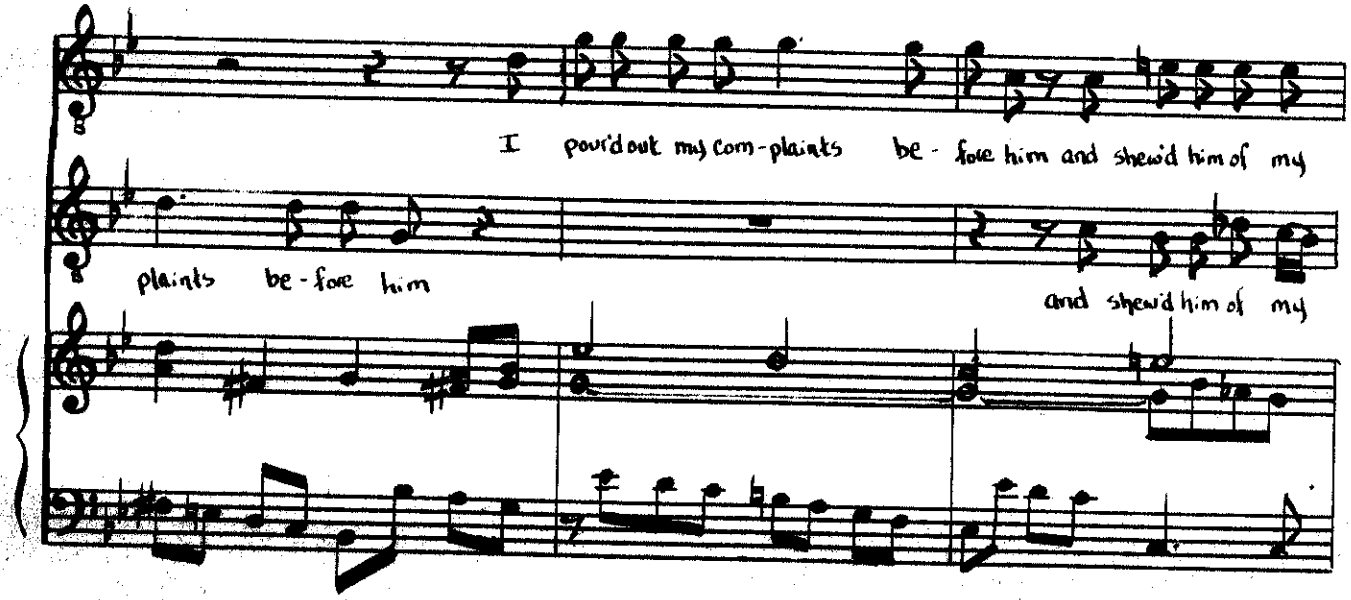
I CRIED UNTO THE LORD

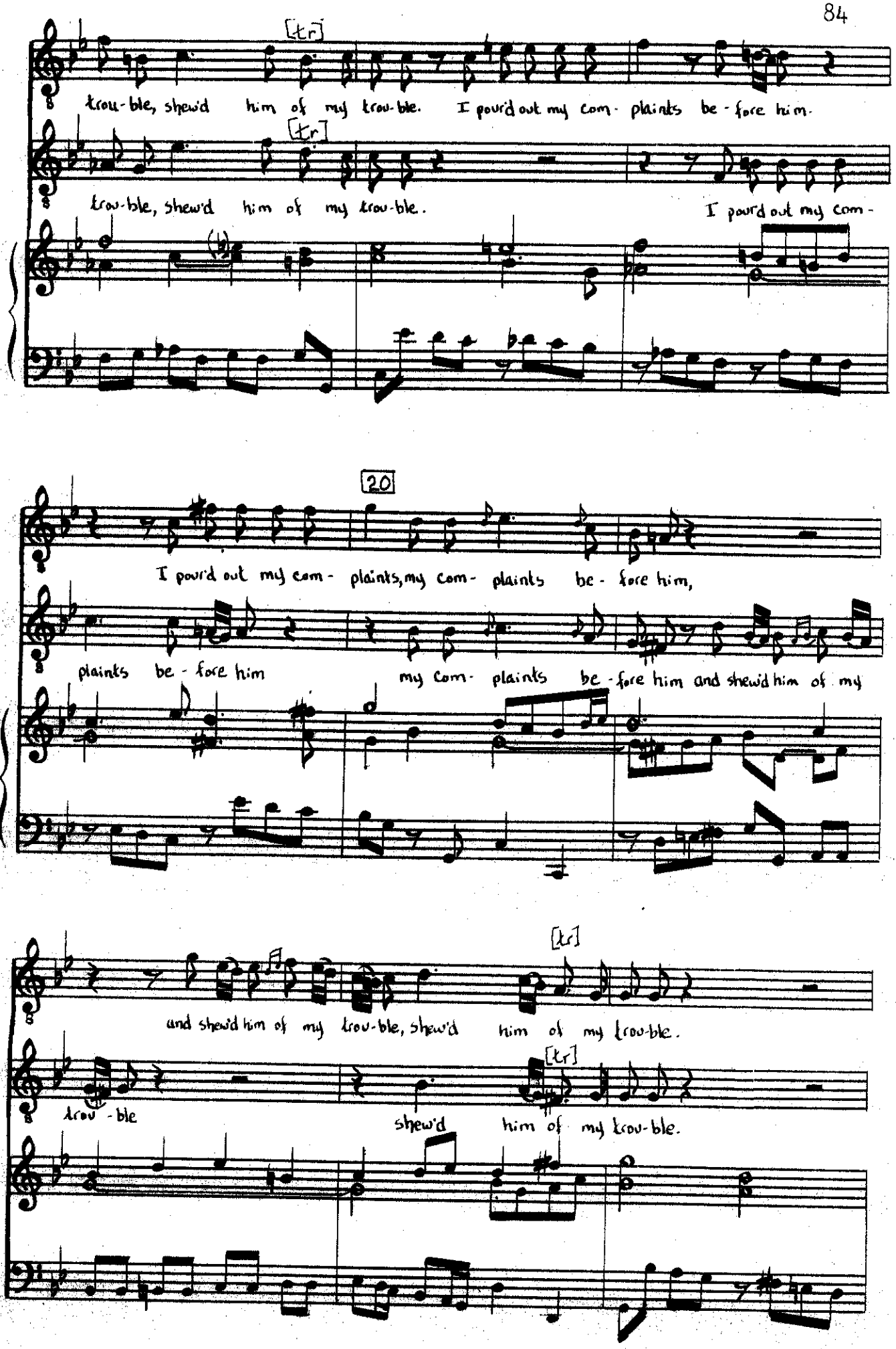
Verse Anthem for Contratenor

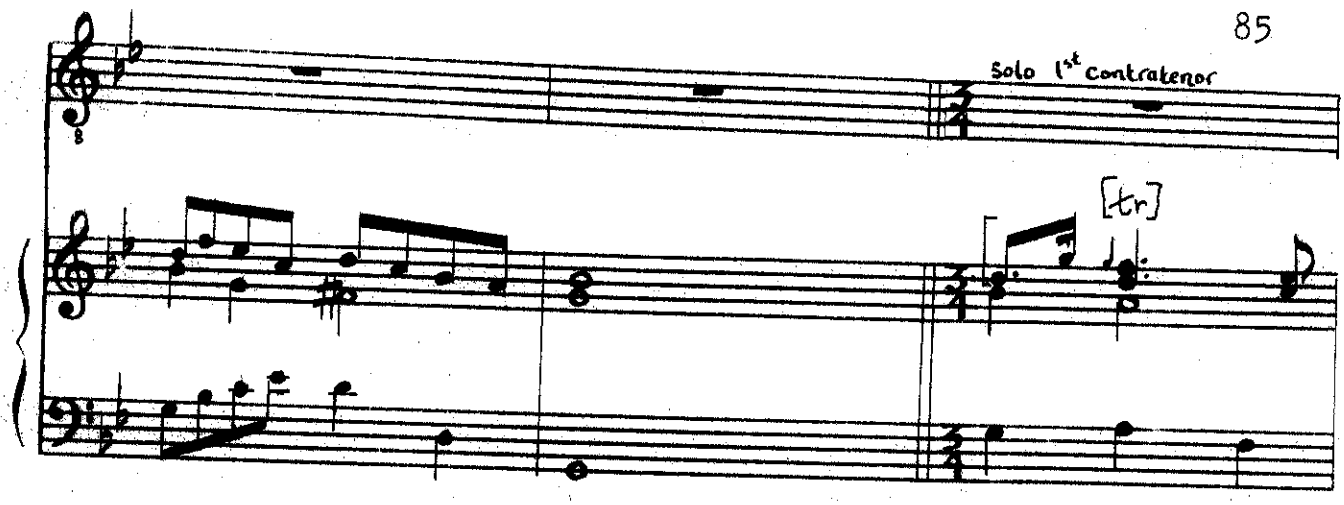


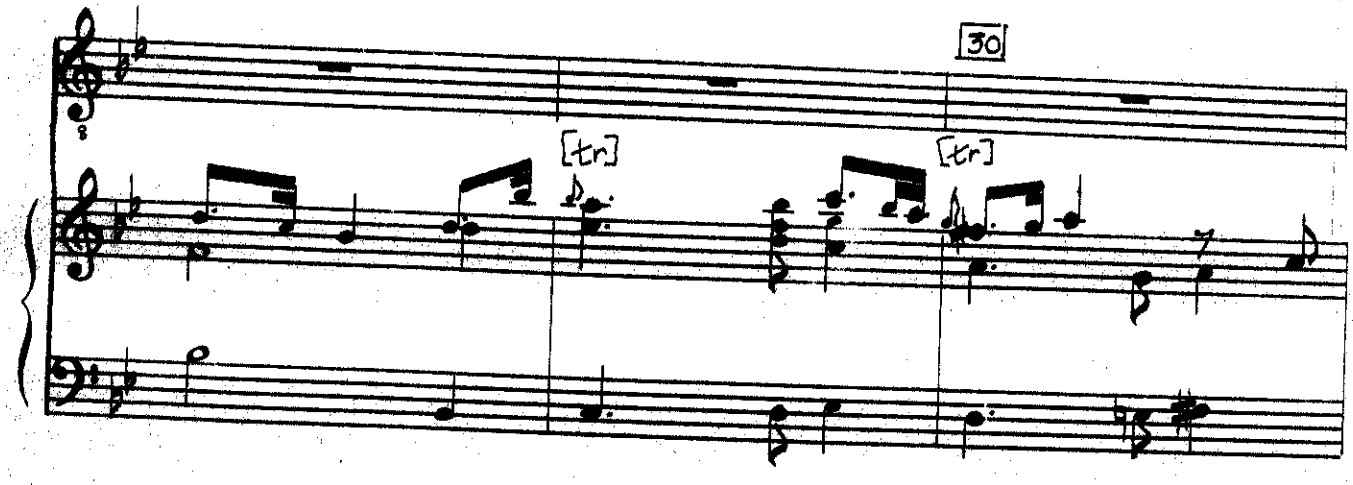

ca-tion, yea, ev'n un-to the Lord did I make my sup-pli- ca-tion did I make my sup- pli-
make my sup-pli- ca-tion, yea, ev'n un-to the Lord, un-to the Lord, did I make my sup- pli-

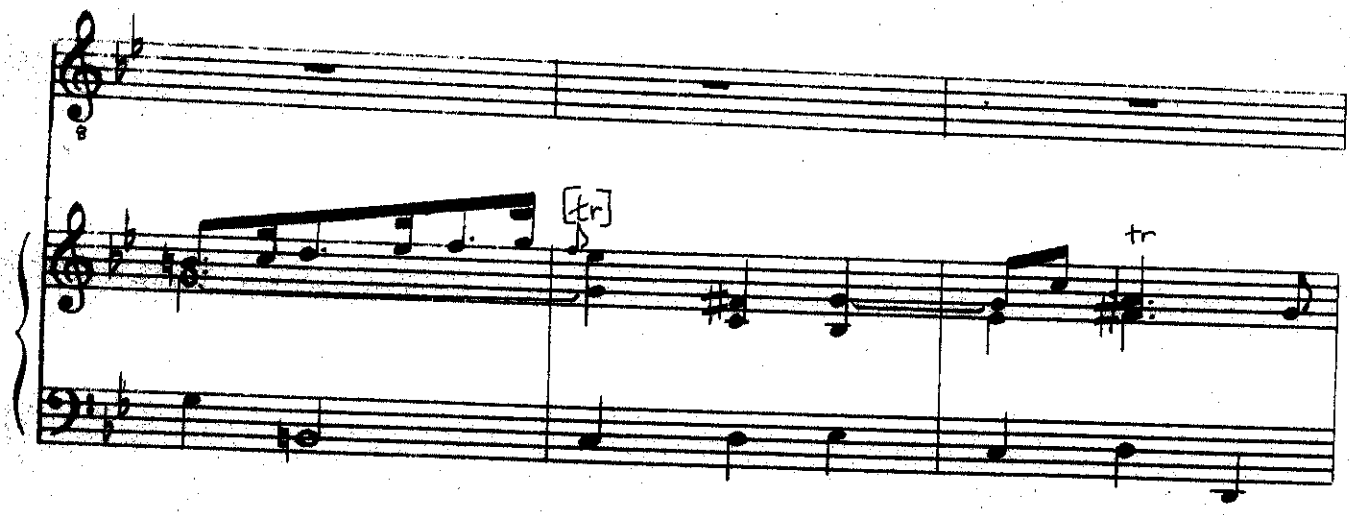

10
[tr]
ca-tion, make my sup- pli ca-tion
[tr]
ca-tion, make my sup- pli- ca-tion
I pour'd out my com-

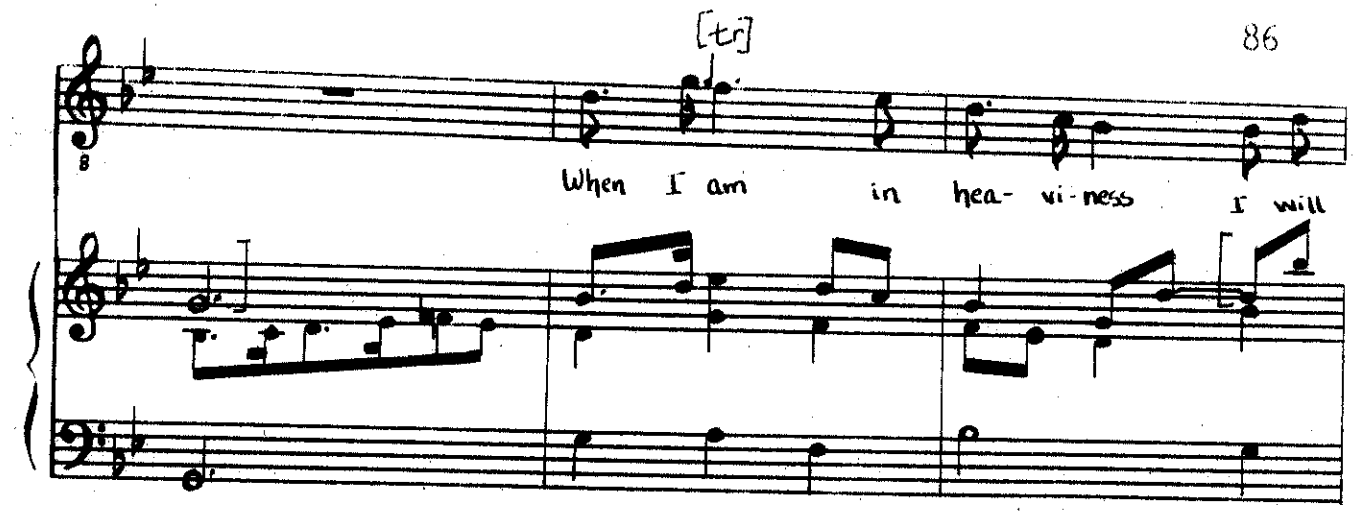

I pour'd out my com-plaints be- fore him and shew'd him of my
plaints be- fore him
and shew'd him of my

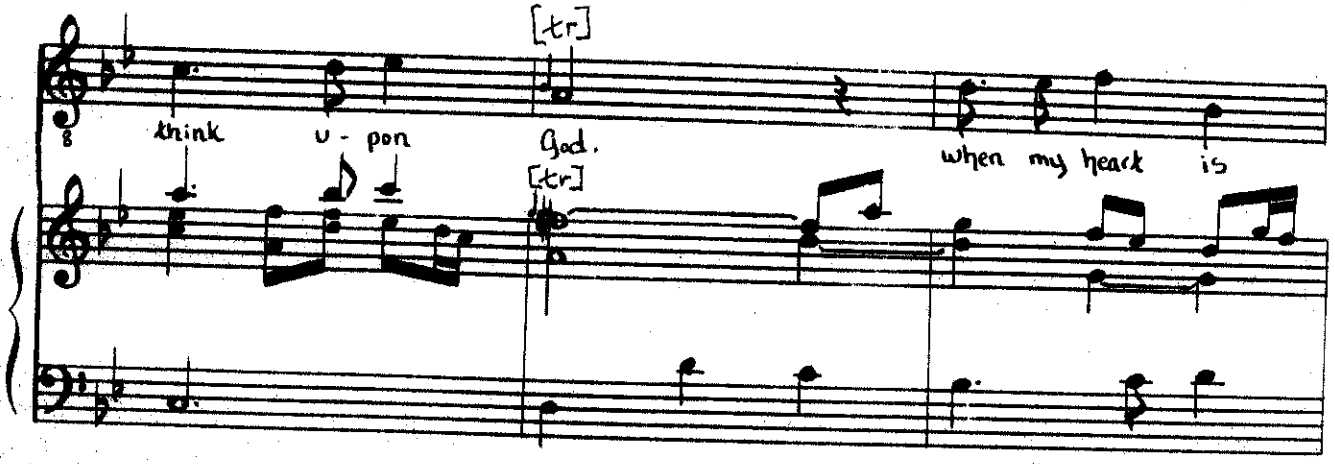

[tr]
trou-ble, shew'd him of my trou-ble. I pour'd out my com-plaints be-fore him.
[tr]
trou-ble, shew'd him of my trou-ble.
I pour'd out my com-
20
I pour'd out my com-plaints, my com-plaints be-fore him,
plaints be-fore him
my com-plaints be-fore him and shew'd him of my
[tr]
and shew'd him of my trou-ble, shew'd him of my trou-ble.
[tr]
trou-ble
shew'd him of my trou-ble.

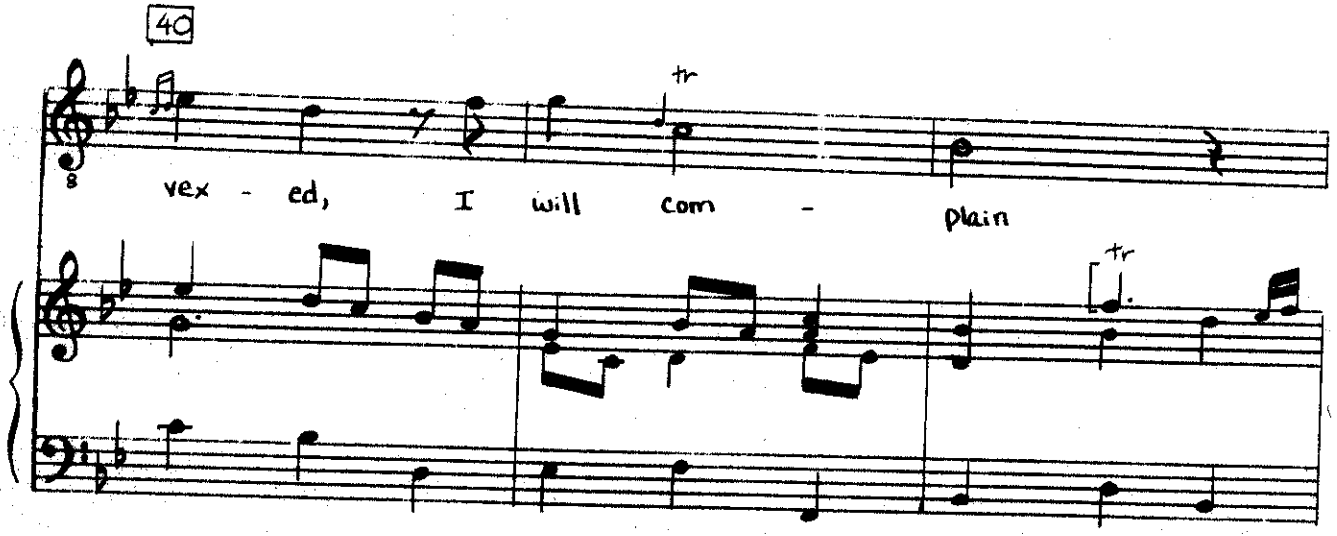

Solo 1st contratenor
[tr]

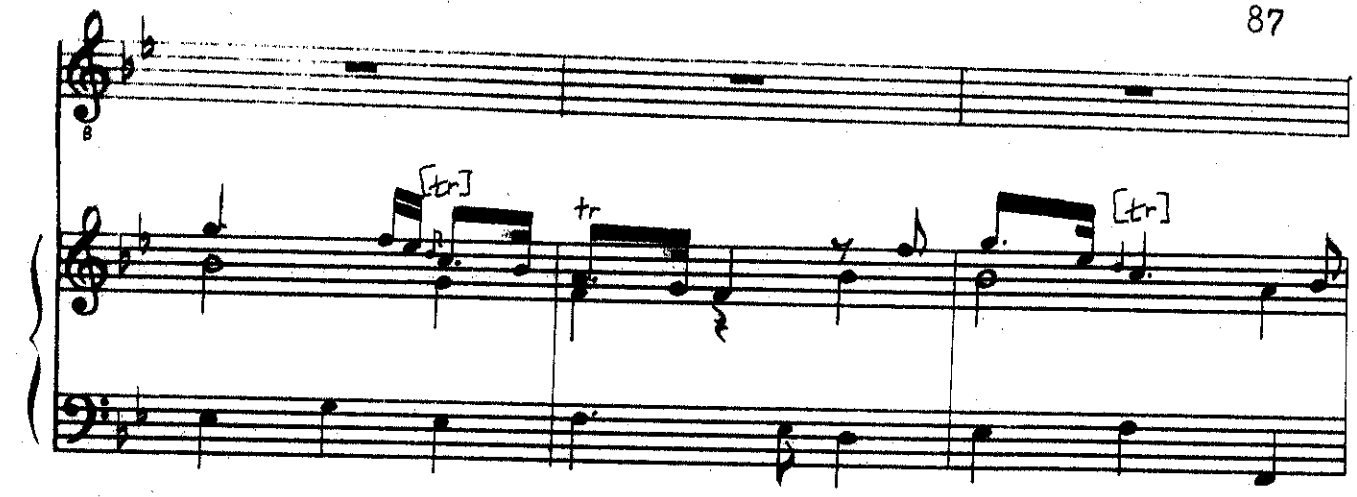

30
[tr]
[tr]

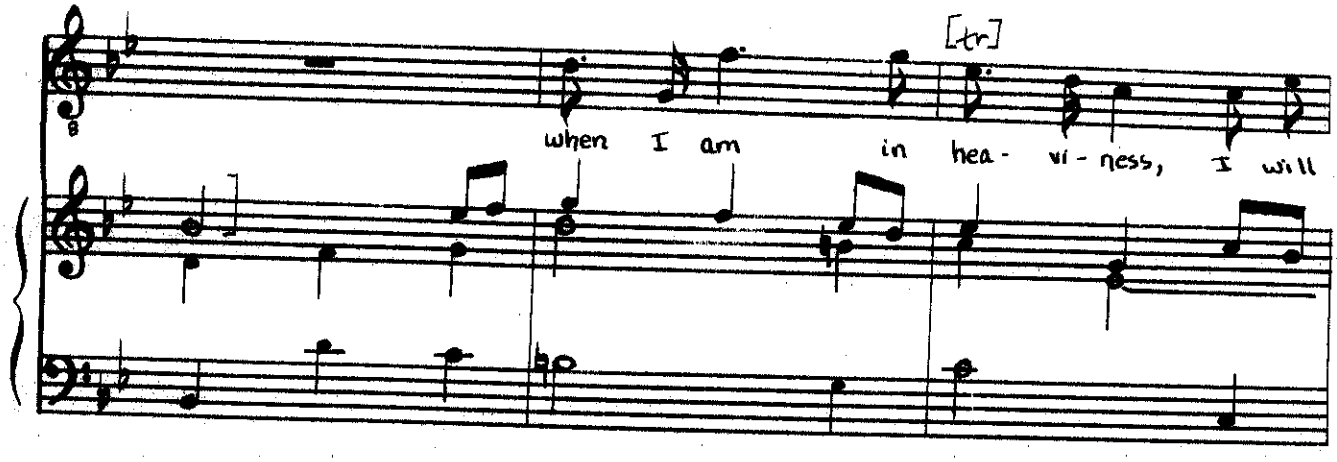

[tr]
tr

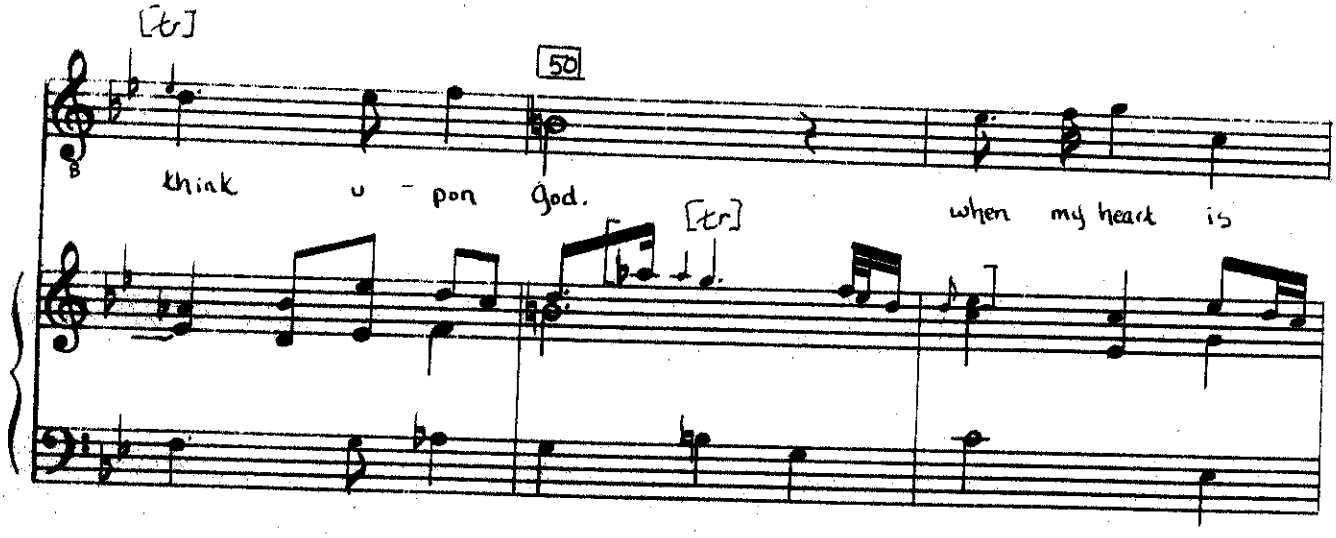

[tr]
When I am in hea- vi-ness I will

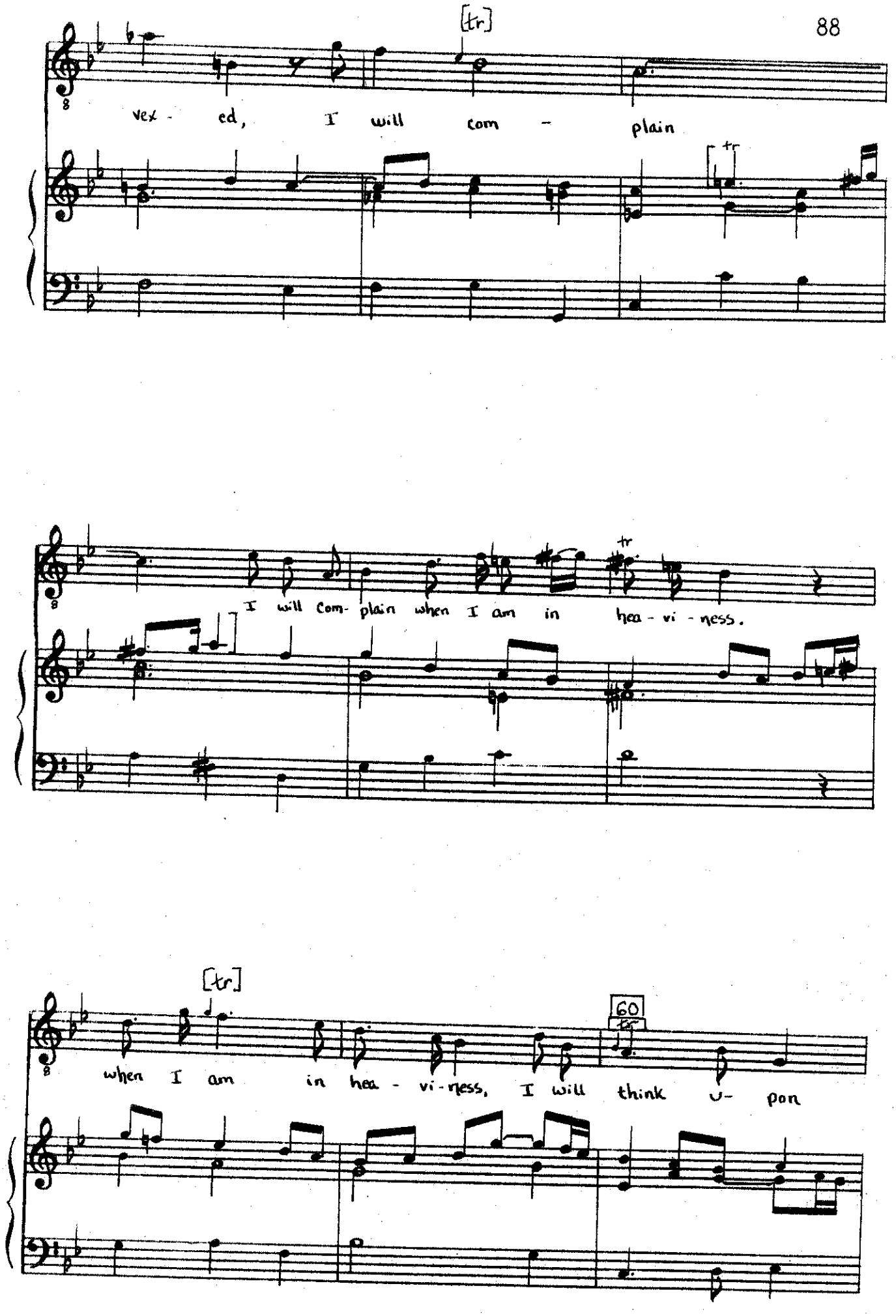

[tr]
think u - pon God.
[tr]
when my heart is

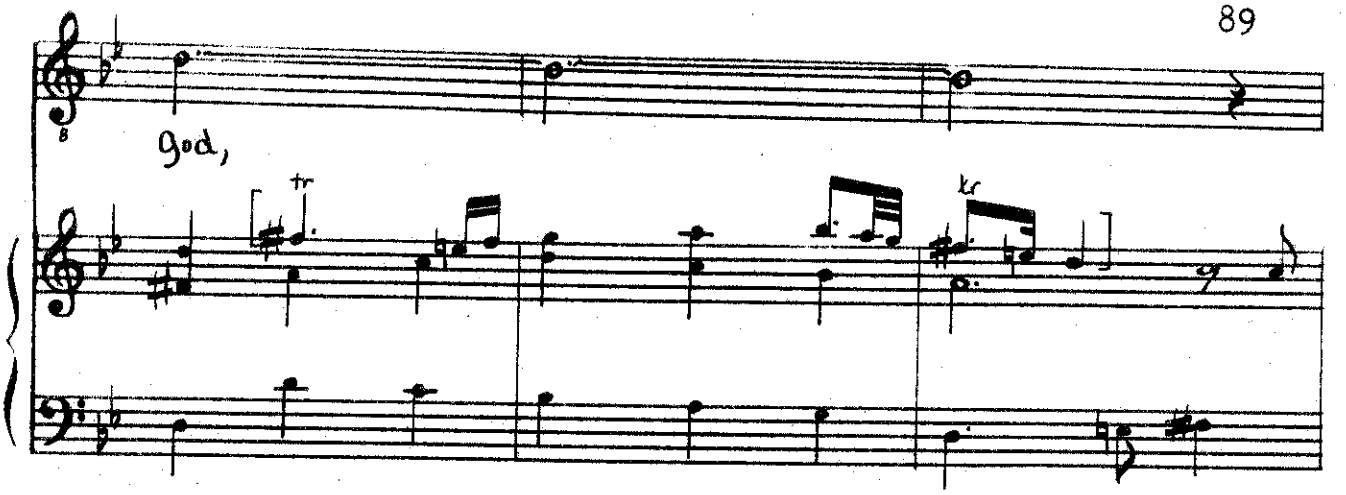

40
tr
vex - ed, I will com - plain
tr

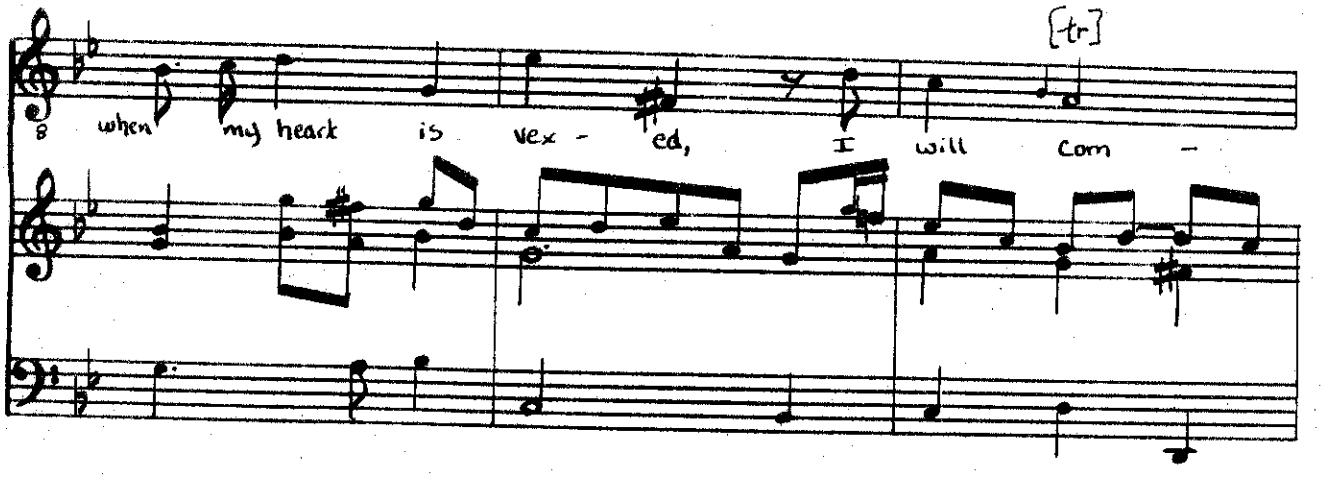

[tr]
tr
[tr]

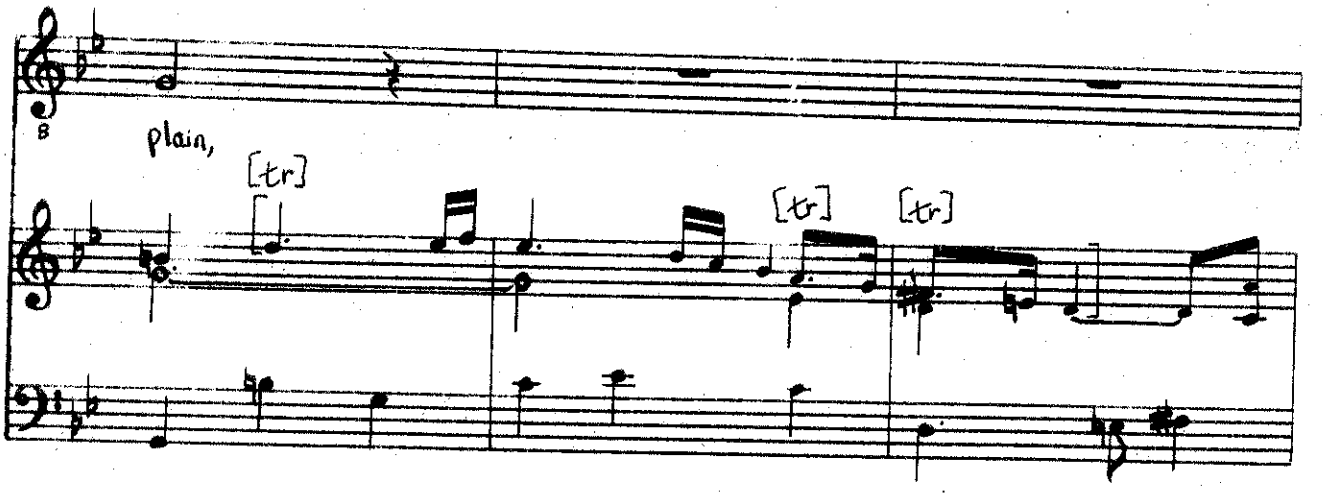

[tr]
when I am in hea - vi - ness, I will

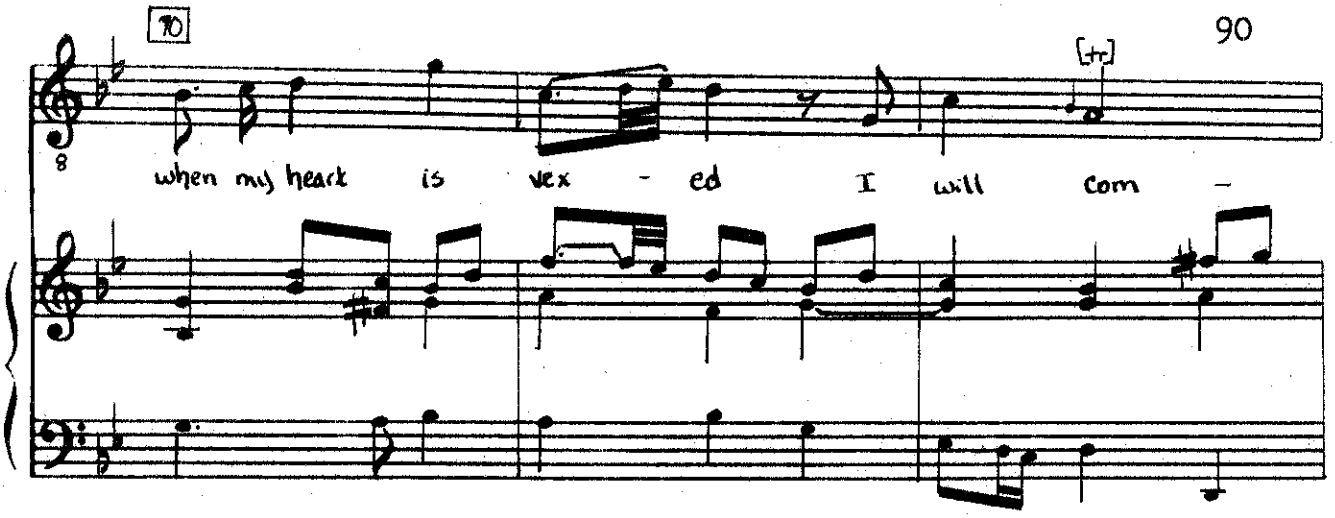

[tr]
50
think u - pon God.
[tr]
when my heart is

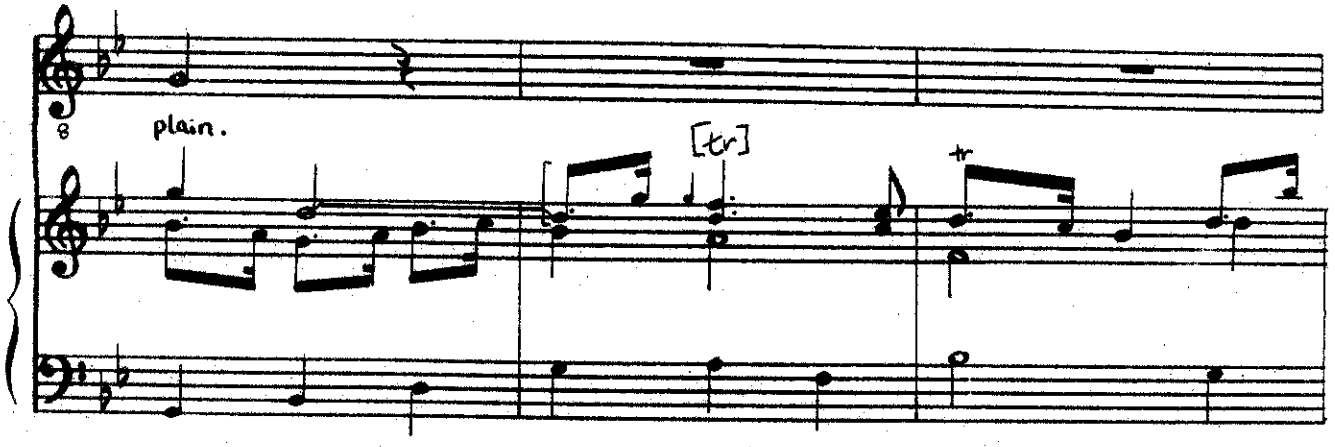

[tr]
vex - ed, I will com - plain
tr
I will com- plain when I am in hea - vi - ness.
tr
[tr]
when I am in hea - vi-ness, I will think u- pon
60
tr

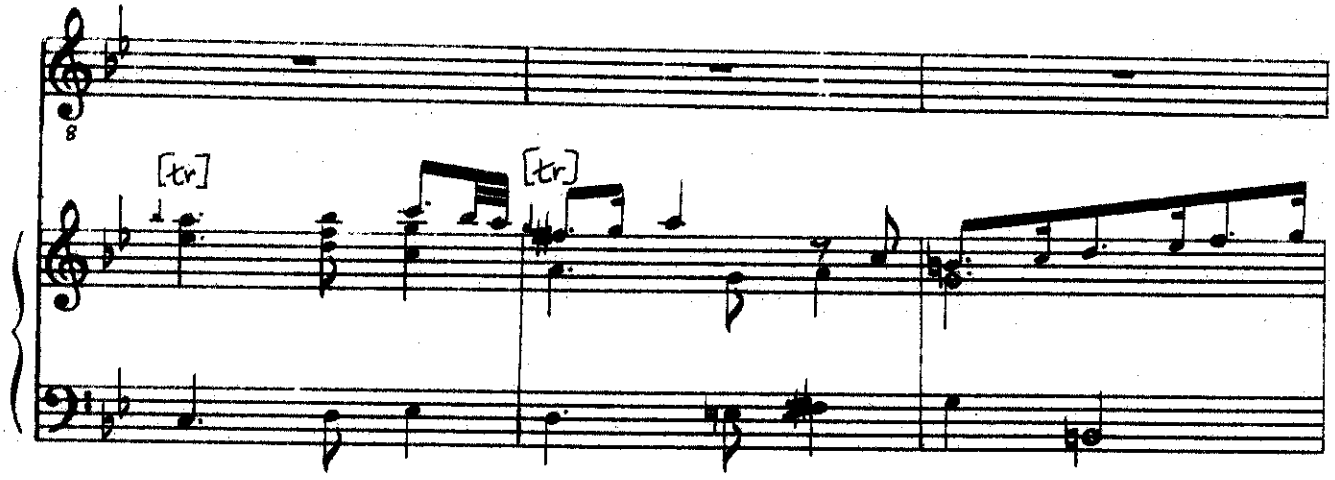

God,
tr
tr


when my heart is vex - ed, I will com -
[tr]


plain,
[tr]
[tr]
[tr]


10
when my heart is vex - ed I will com -
[tr]


plain.
[tr]
tr


[tr]
[tr]

80

Solo 2nd contratenor

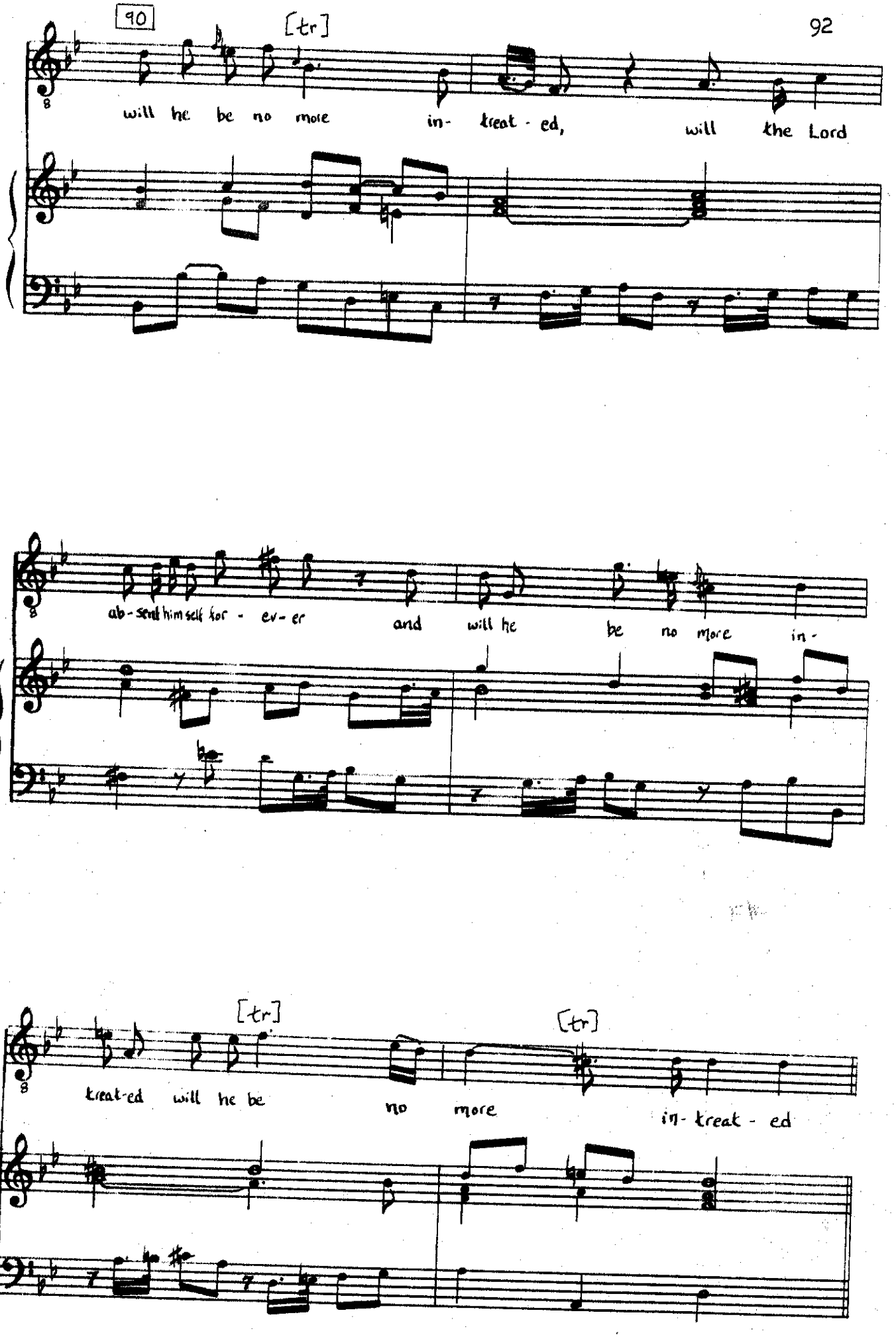
[tr]

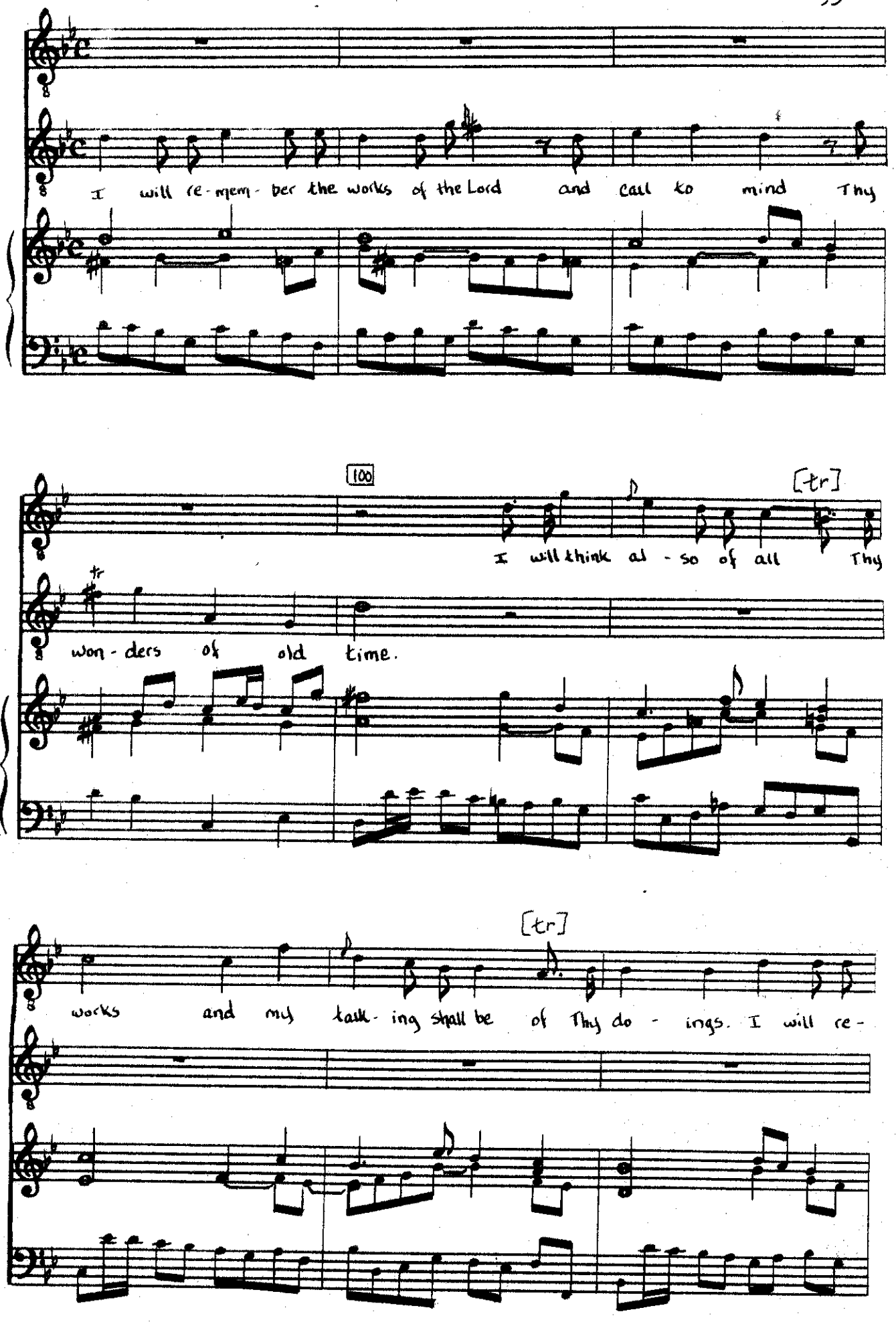
I call to re-

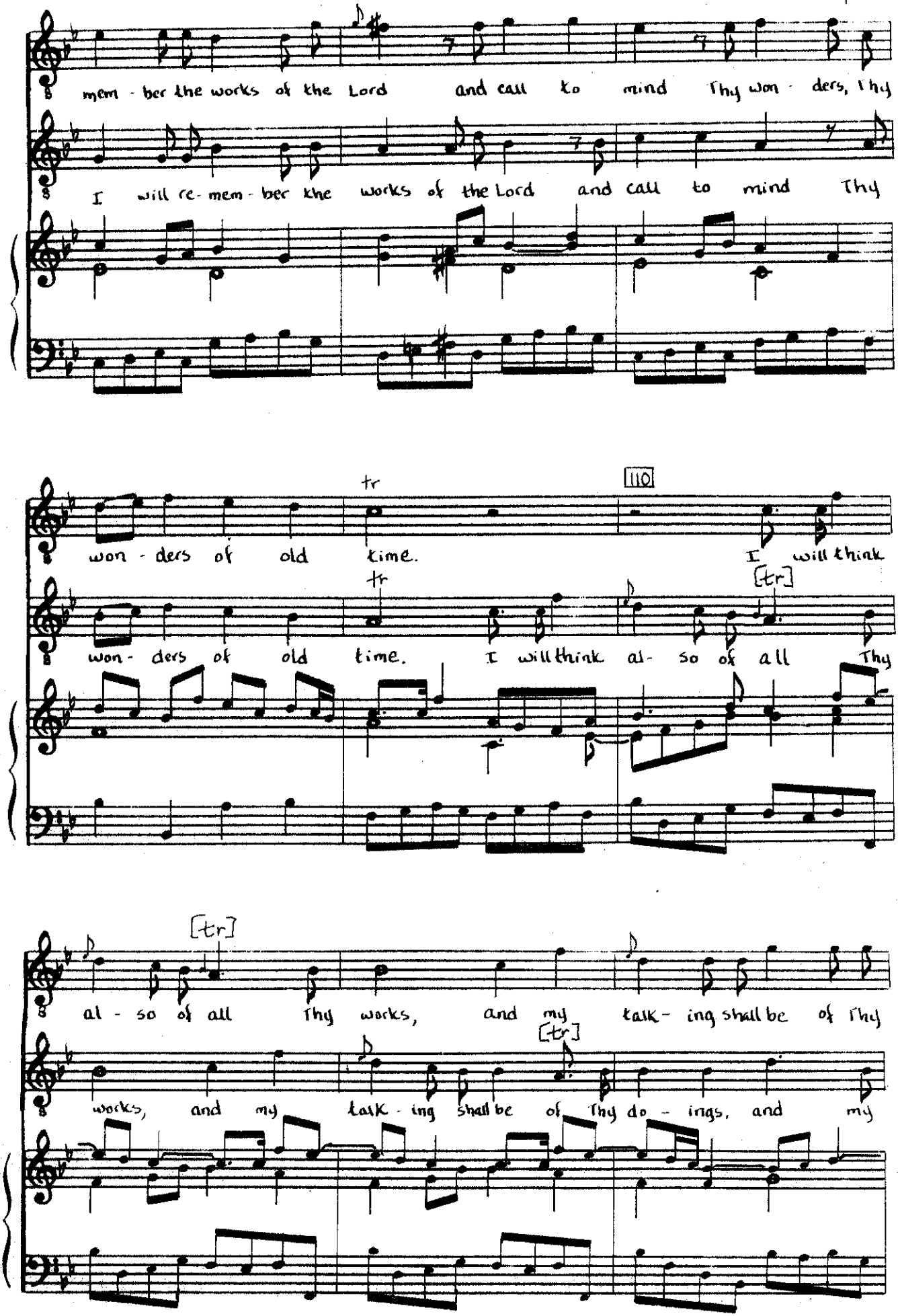
Slow

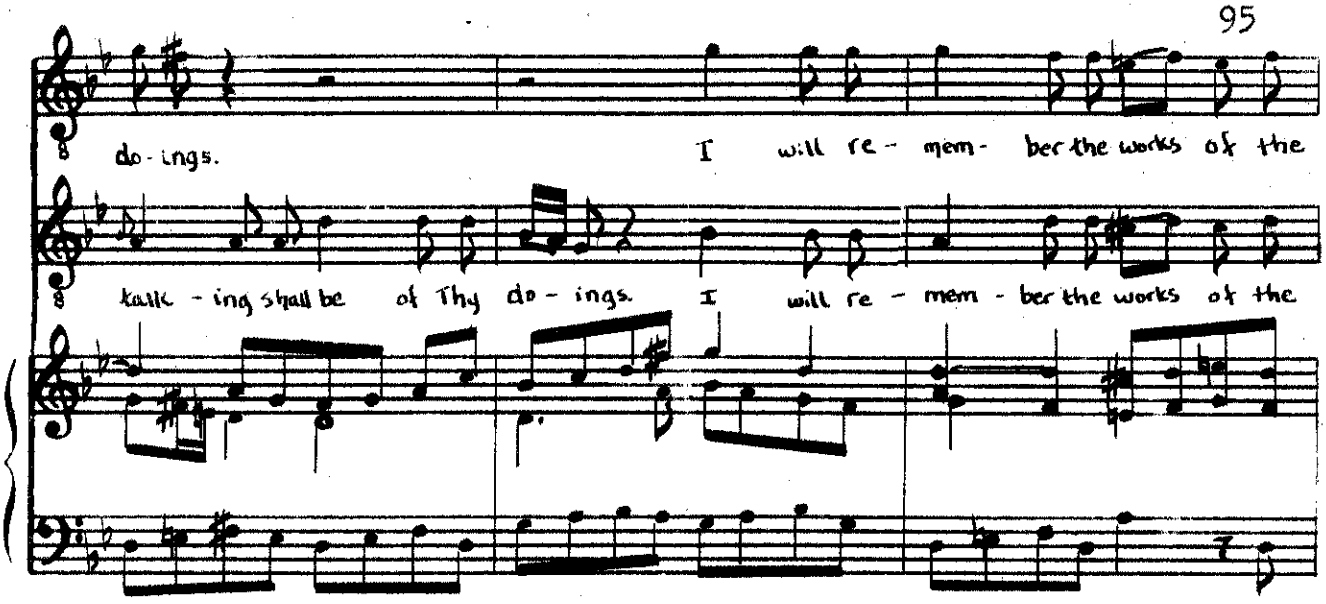
mem-brance my song? and in the night I com-mune with mine own heark, and search out my

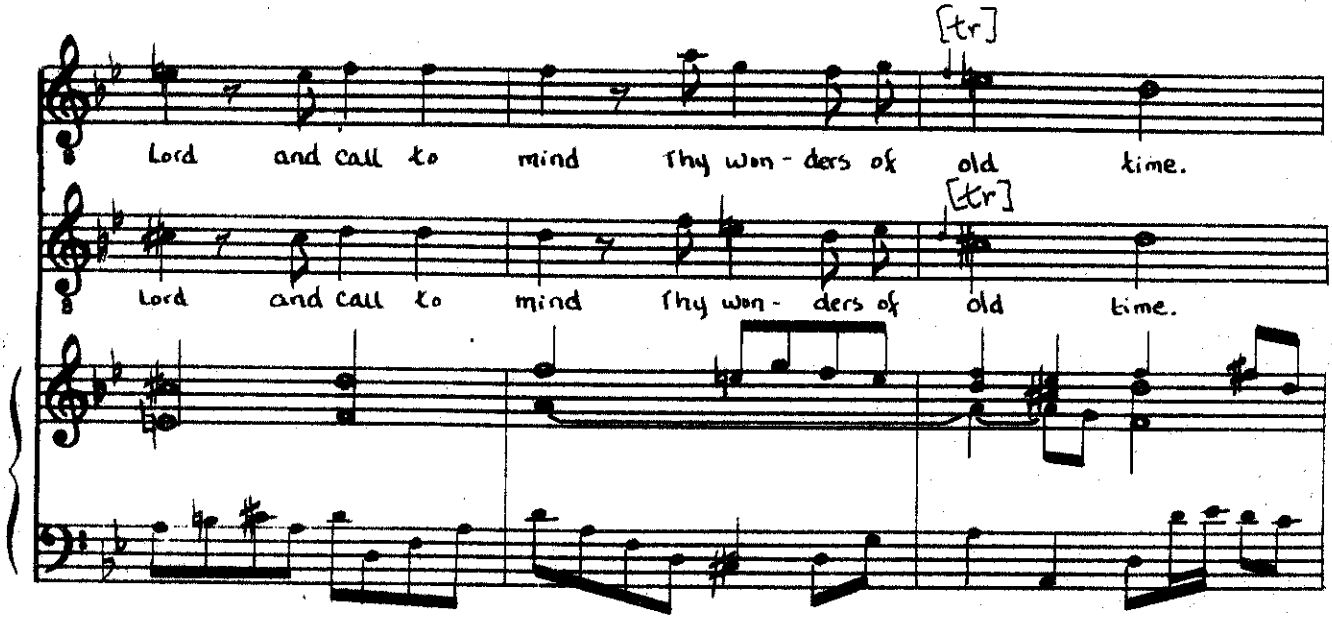
spir-its, search out my spir-its will the Lord ab-sent him self for-ev-er and

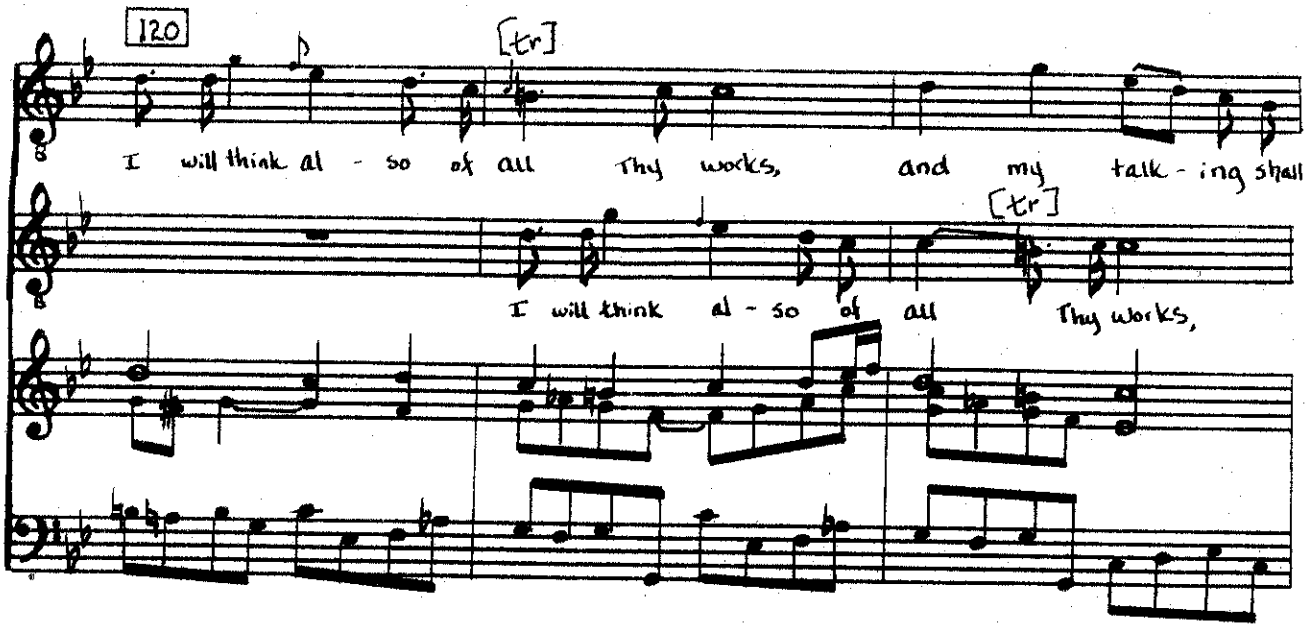

90
[tr]
will he be no more in- treat - ed, will the Lord
ab - sent him self for - ev - er and will he be no more in -
[tr]
[tr]
treat-ed will he be no more in- treat - ed

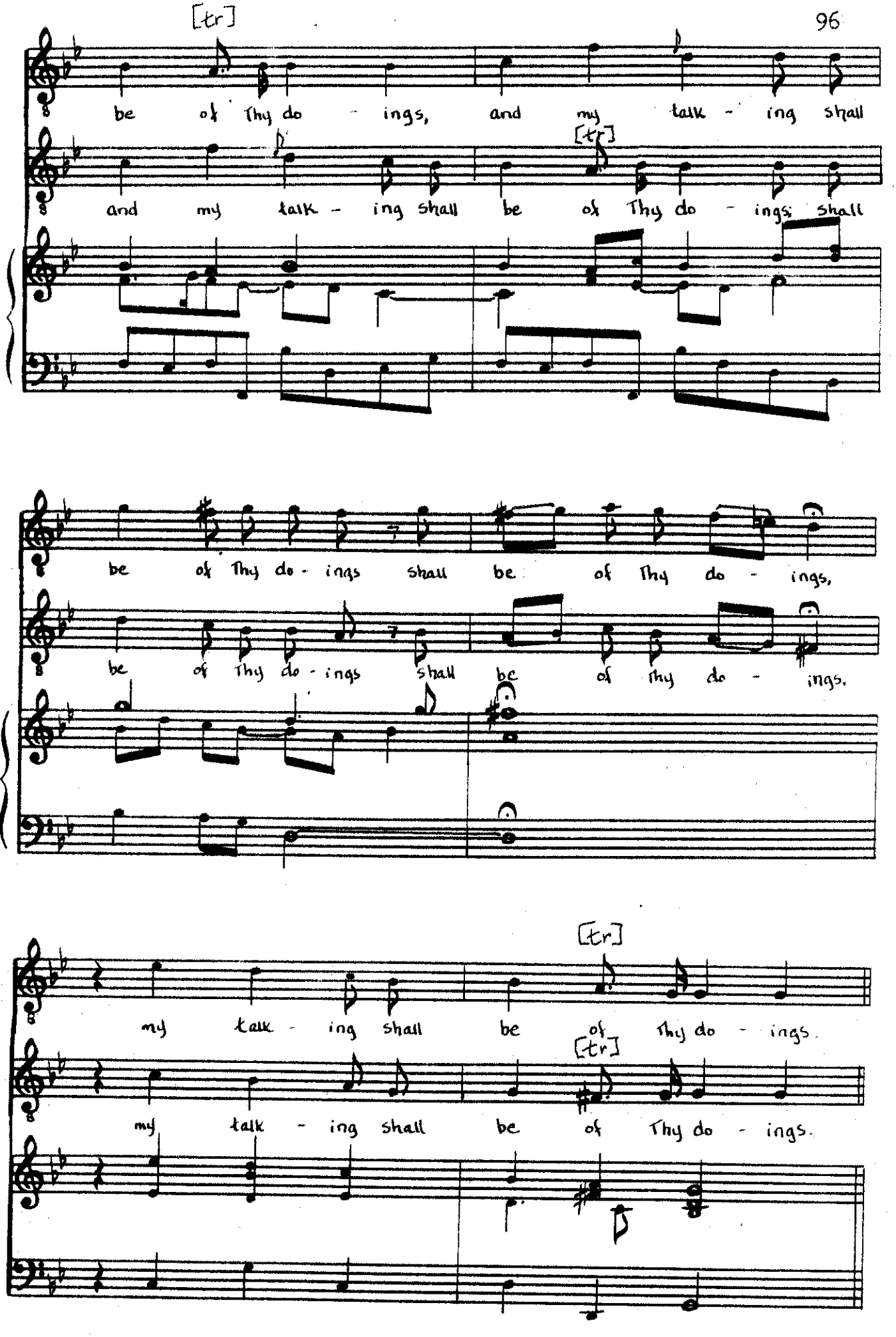

I will re-mem-ber the works of the Lord and call to mind Thy
100
[tr]
I will think al-so of all Thy
won-ders of old time.
[tr]
works and my talk-ing shall be of Thy do-ings. I will re-

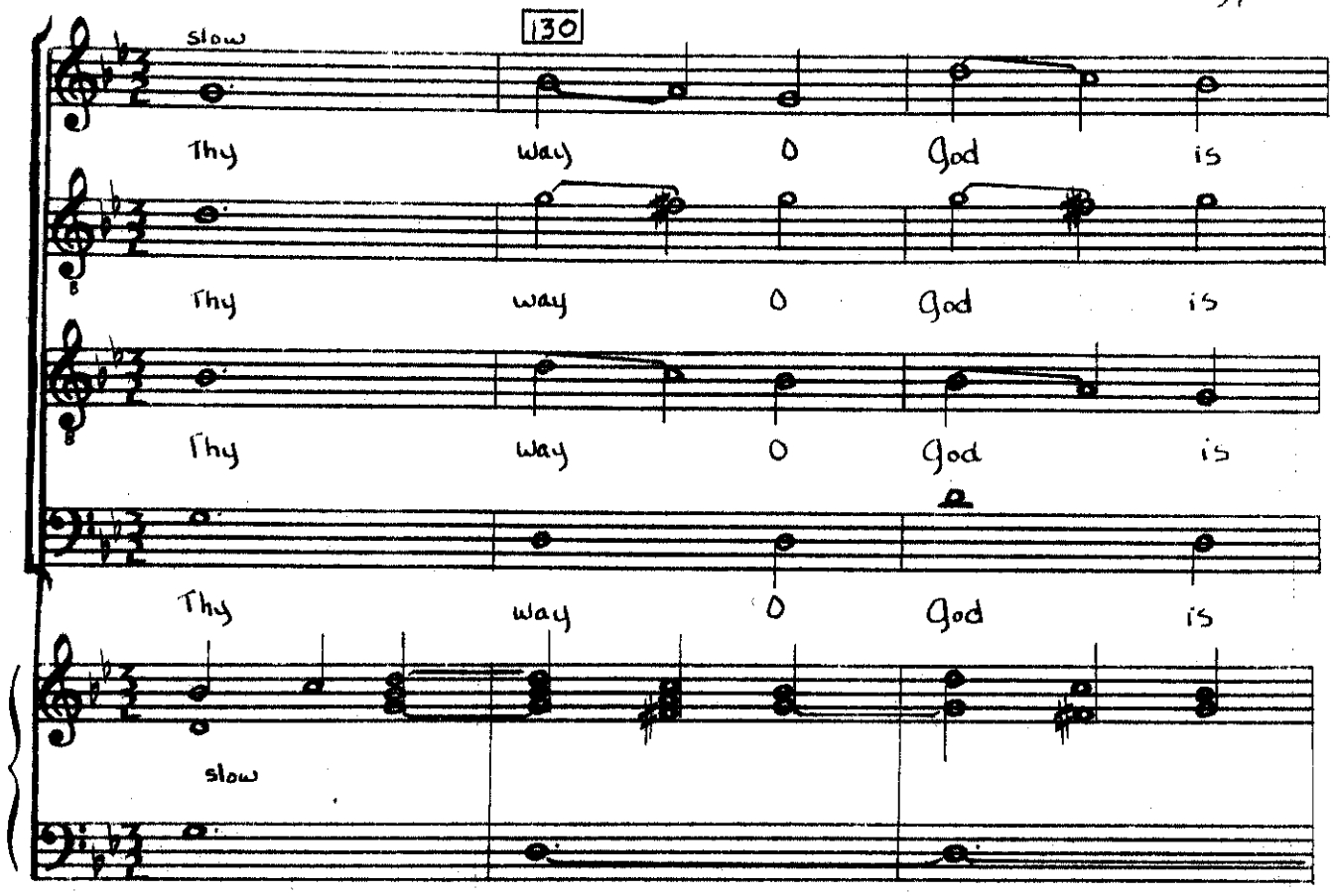

mem - ber the works of the Lord and call to mind Thy won - ders, Thy
I will re- mem - ber the works of the Lord and call to mind Thy
tr
won - ders of old time.
I will think
tr
[tr]
won - ders of old time. I will think al - so of all Thy
[tr]
al - so of all Thy works, and my talk - ing shall be of Thy
[tr]
works, and my talk - ing shall be of Thy do - ings, and my

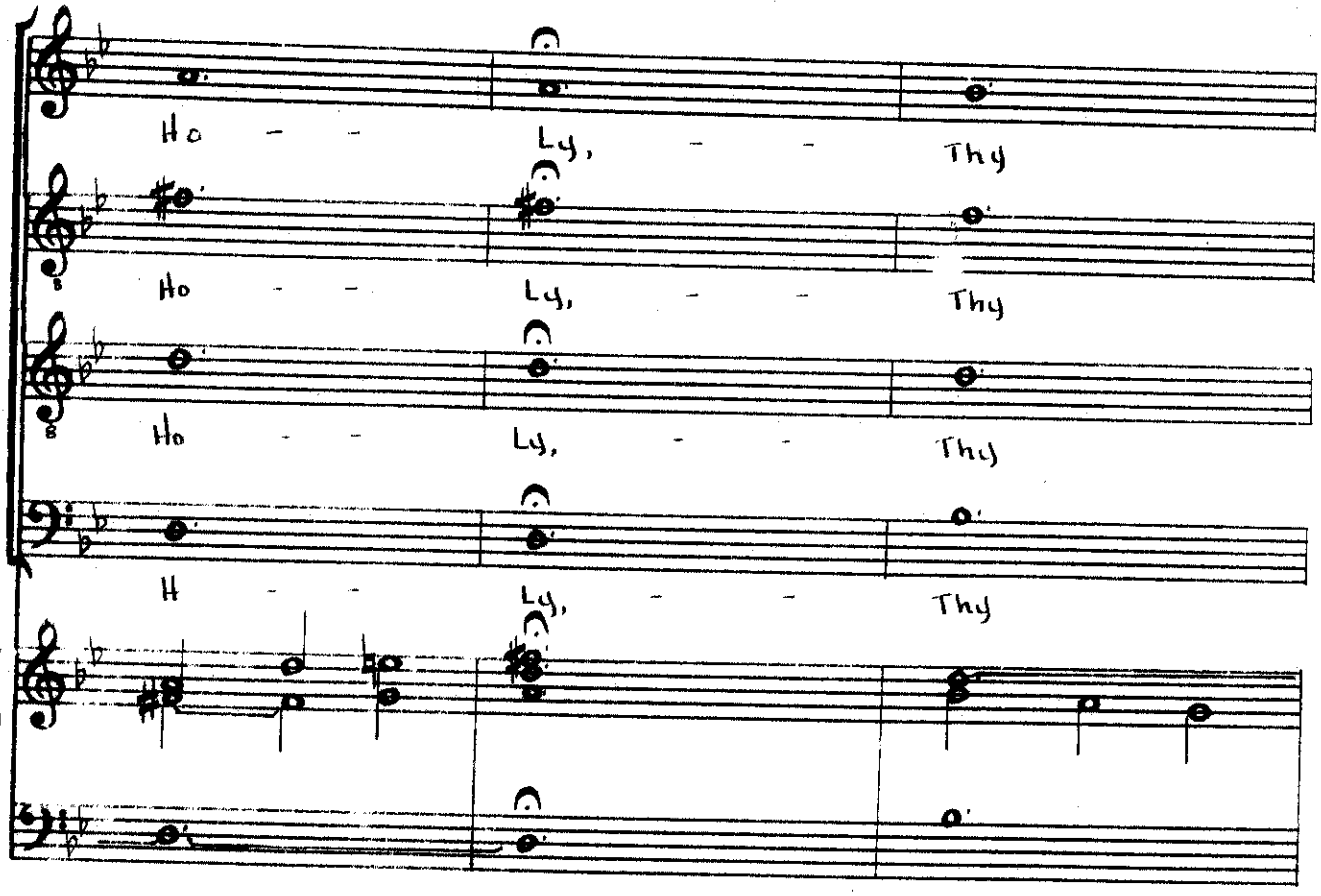

do - ings.
I will re - mem - ber the works of the
talk - ing shall be of Thy do - ings.
I will re - mem - ber the works of the

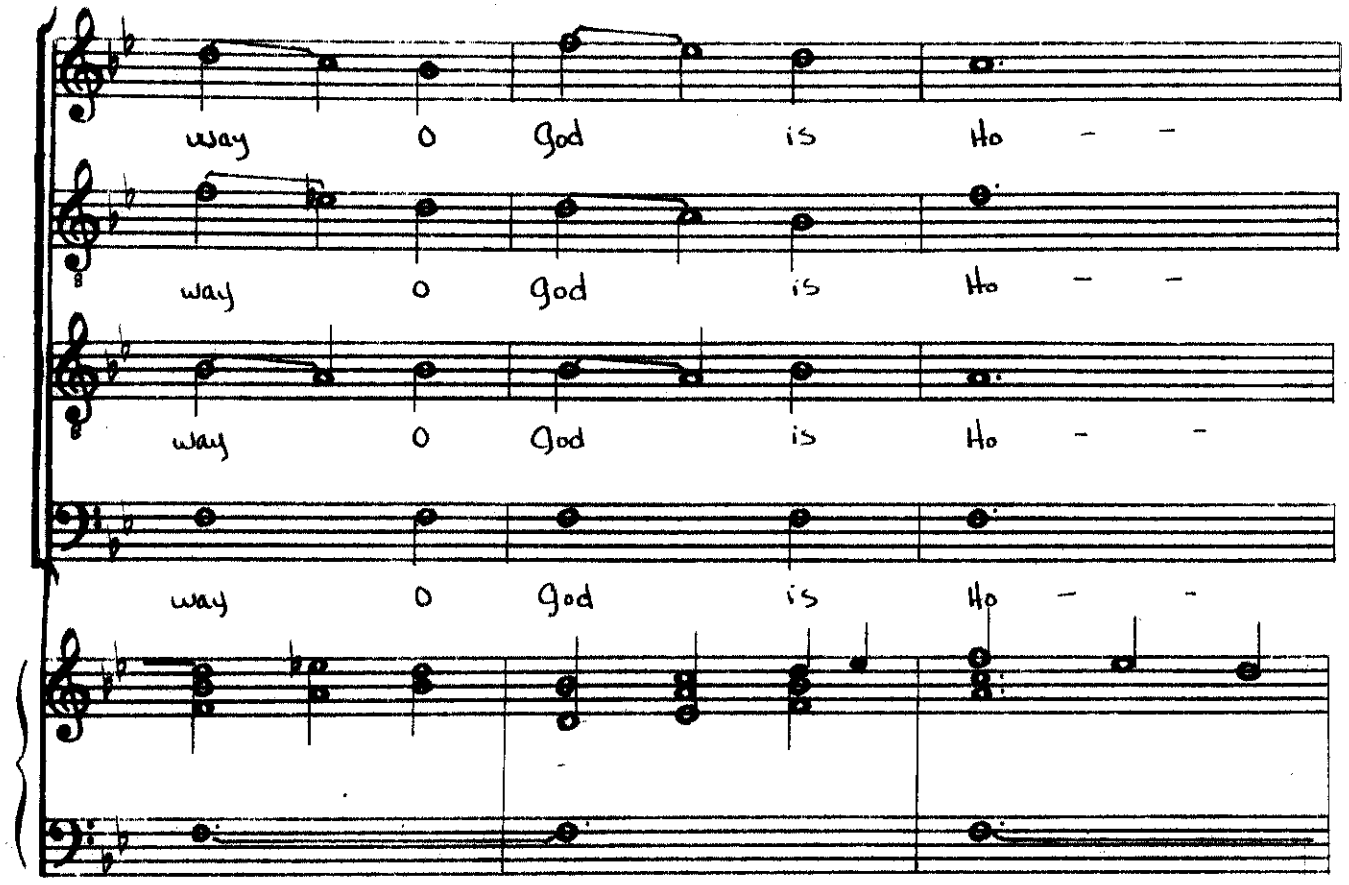

[tr]
Lord and call to mind Thy won - ders of old time.
[tr]
Lord and call to mind Thy won - ders of old time.

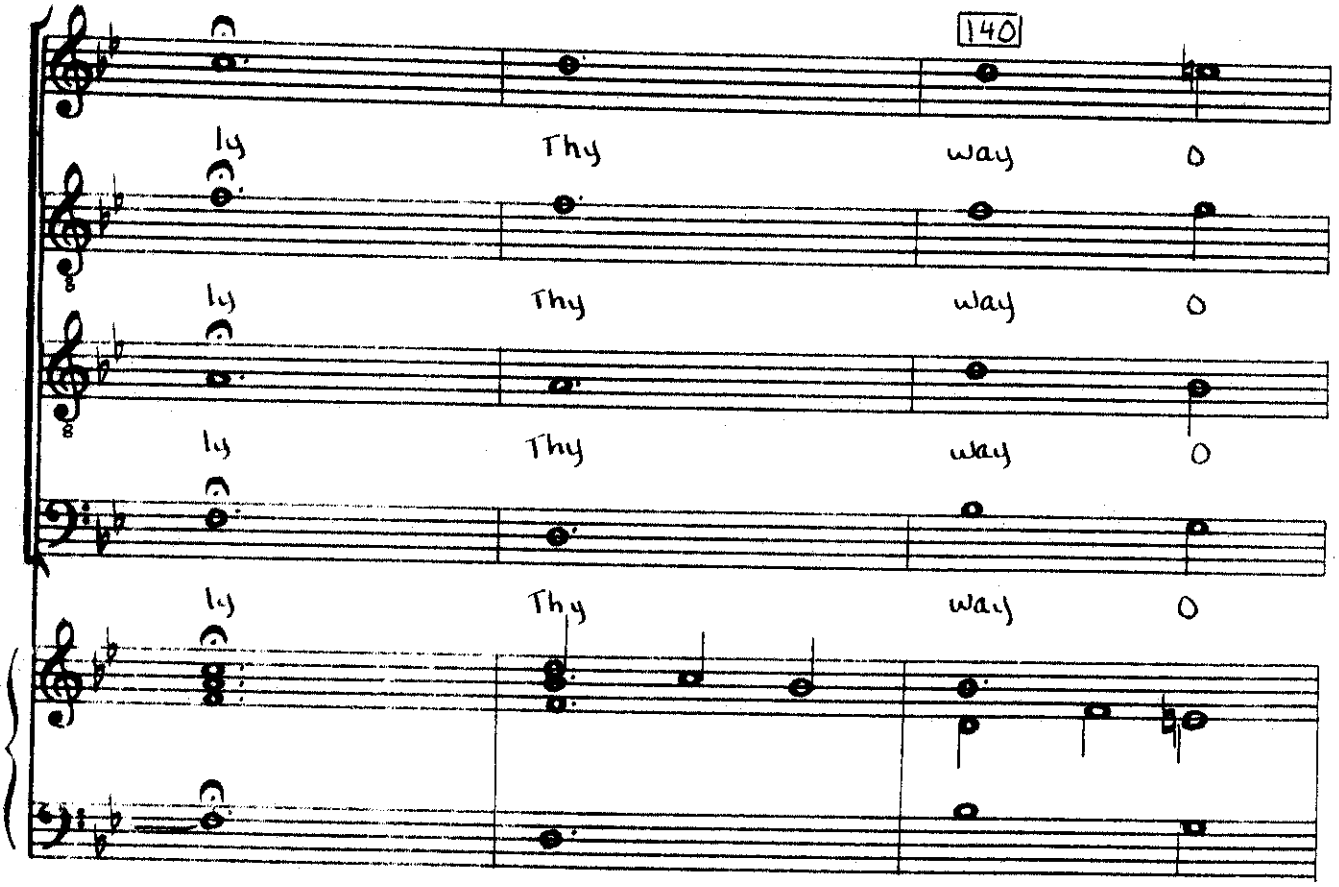

120
[tr]
I will think al - so of all Thy works, and my talk - ing shall
[tr]
I will think al - so of all Thy works,

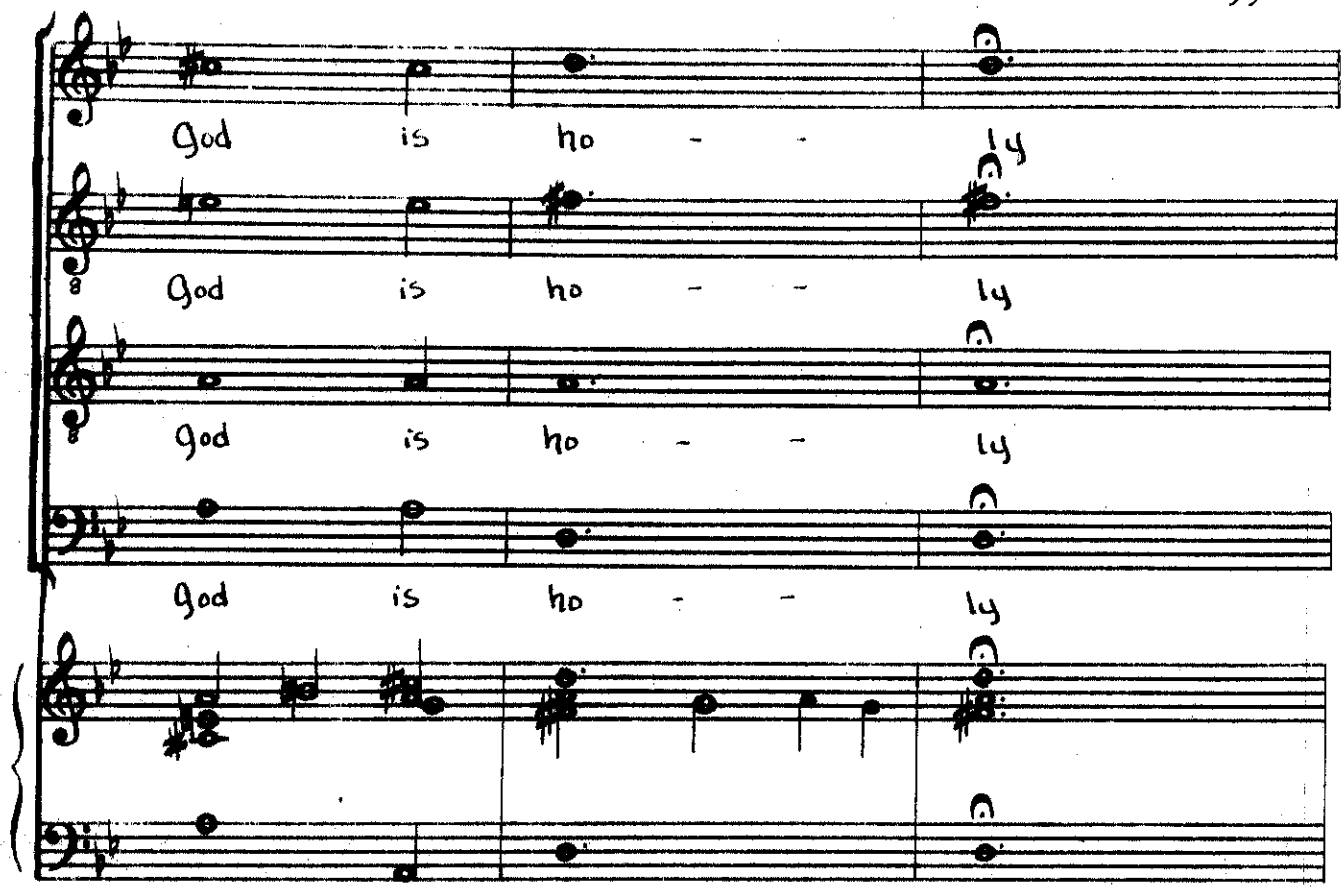

[tr]
be of Thy do - ings, and my talk - ing shall
[tr]
and my talk - ing shall be of Thy do - ings shall
be of Thy do - ings shall be of Thy do - ings,
be of Thy do - ings shall be of Thy do - ings.
[tr]
my talk - ing shall be of Thy do - ings.
[tr]
my talk - ing shall be of Thy do - ings.

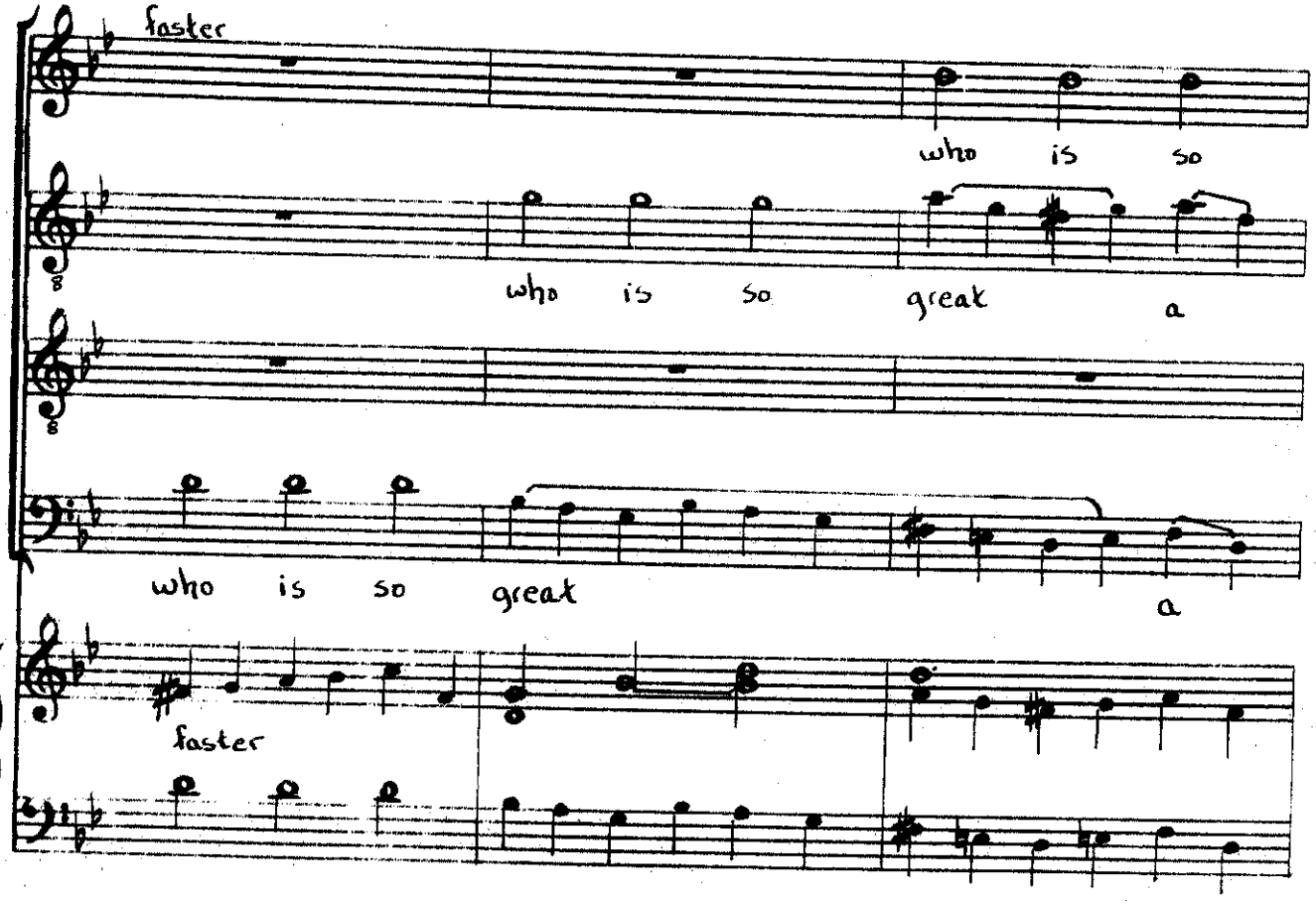

slow
130
Thy way O God is
Thy way O God is
Thy way O God is
Thy way O God is
slow

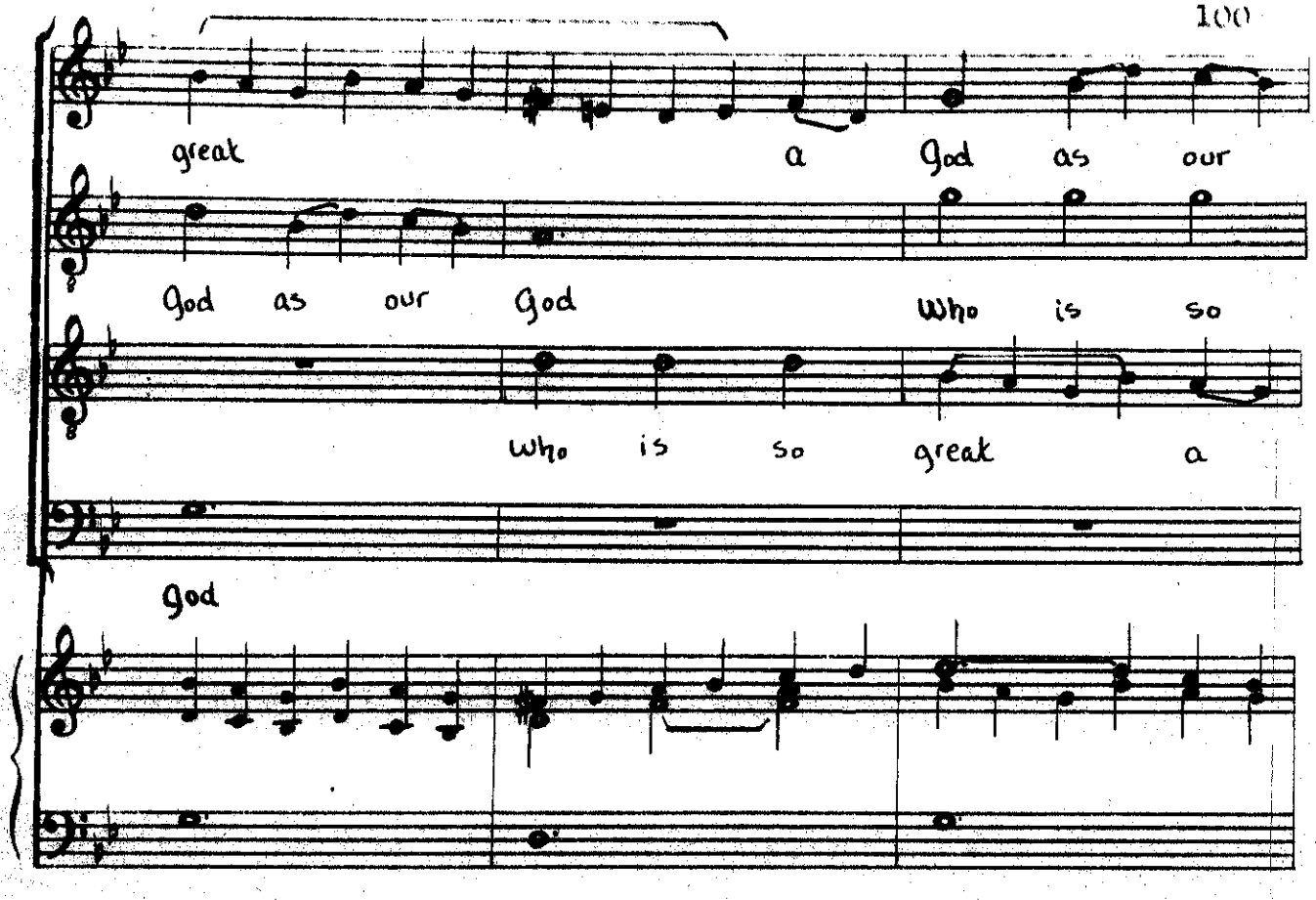

Ho - - Ly, - - Thy
Ho - - Ly, - - Thy
Ho - - Ly, - - Thy
H - - Ly, - - Thy

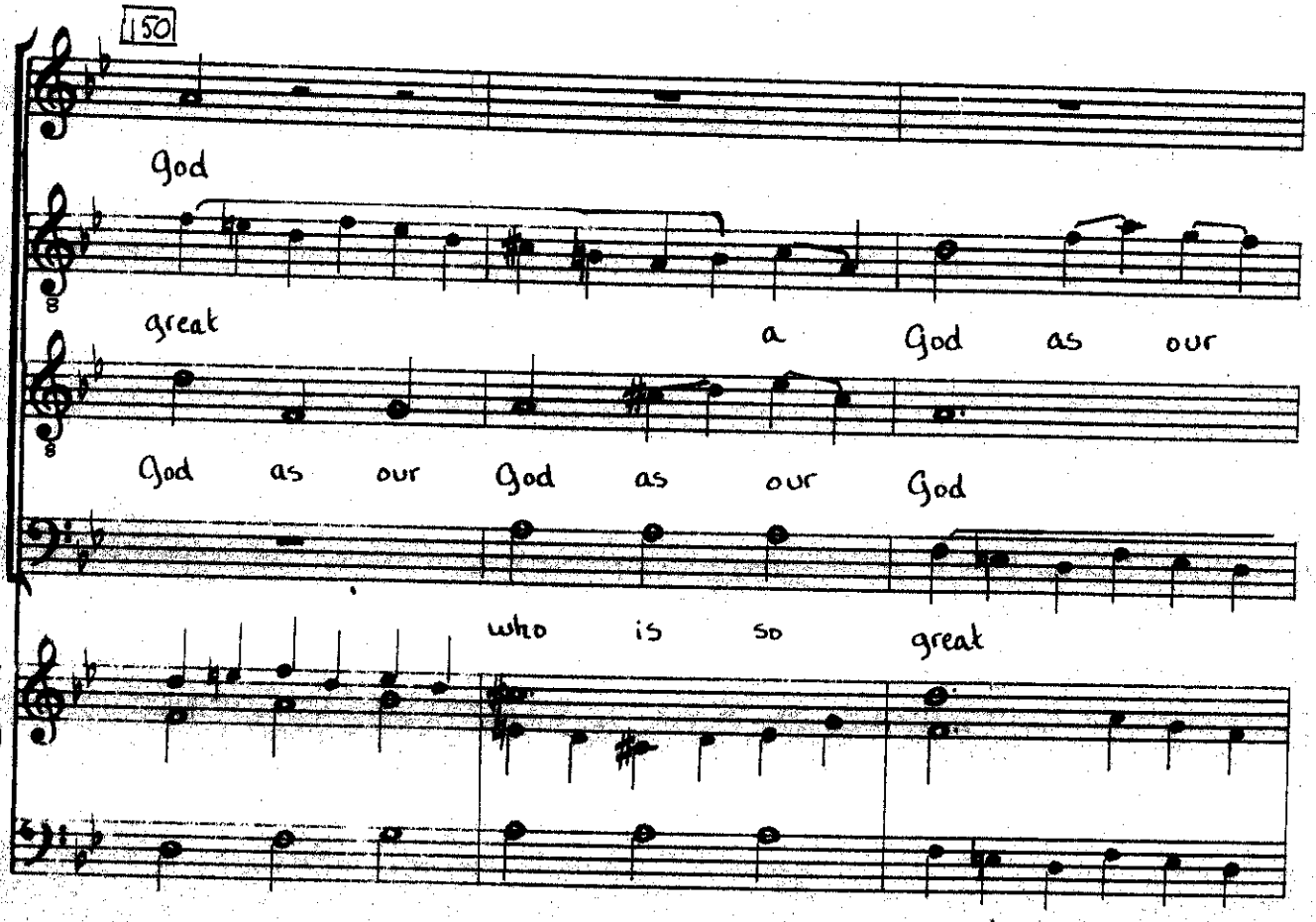

way O God is Ho - -
way O God is Ho - -
way O God is Ho - -
way O God is Ho - -

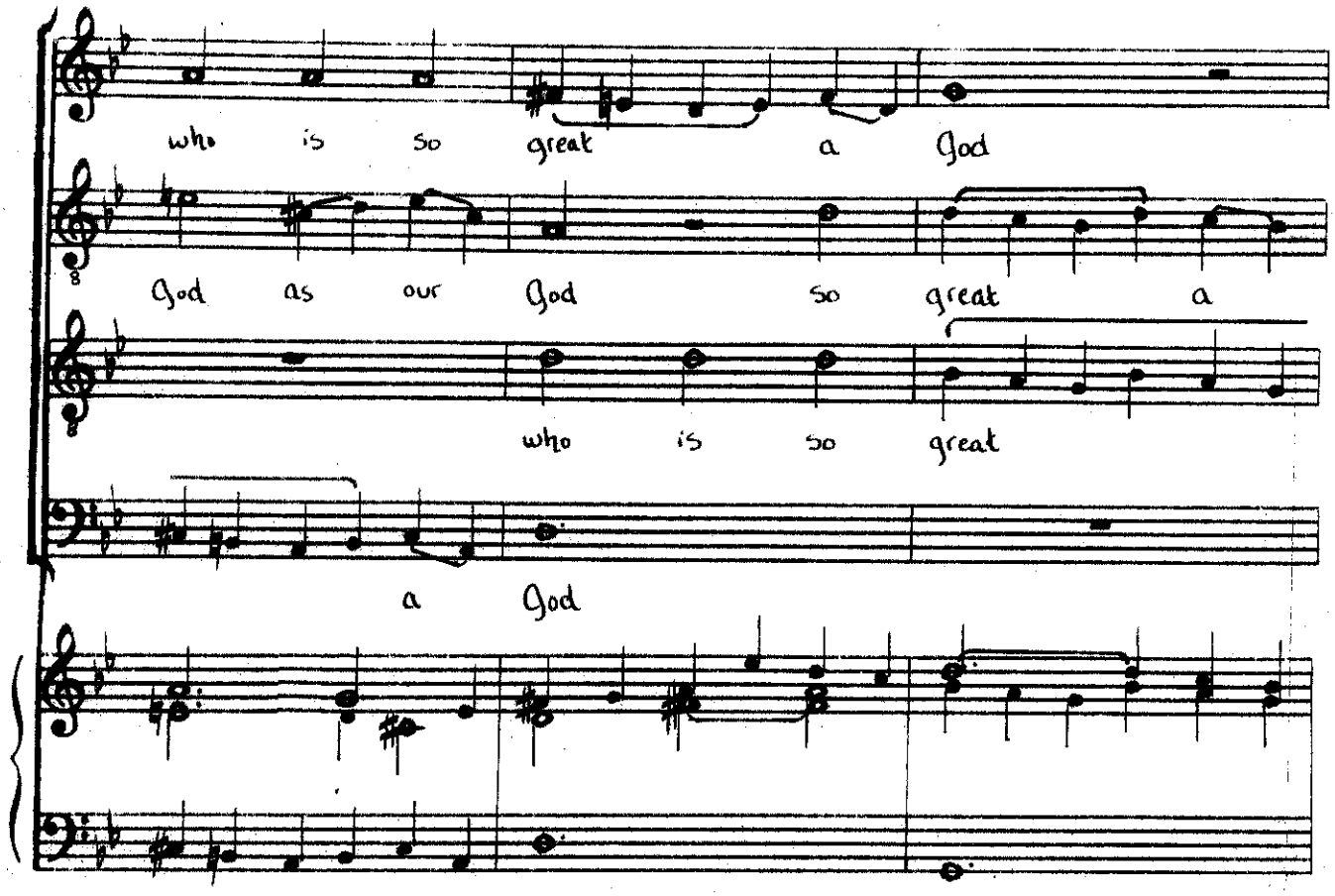

140
ly Thy way O
ly Thy way O
ly Thy way O
ly Thy way O

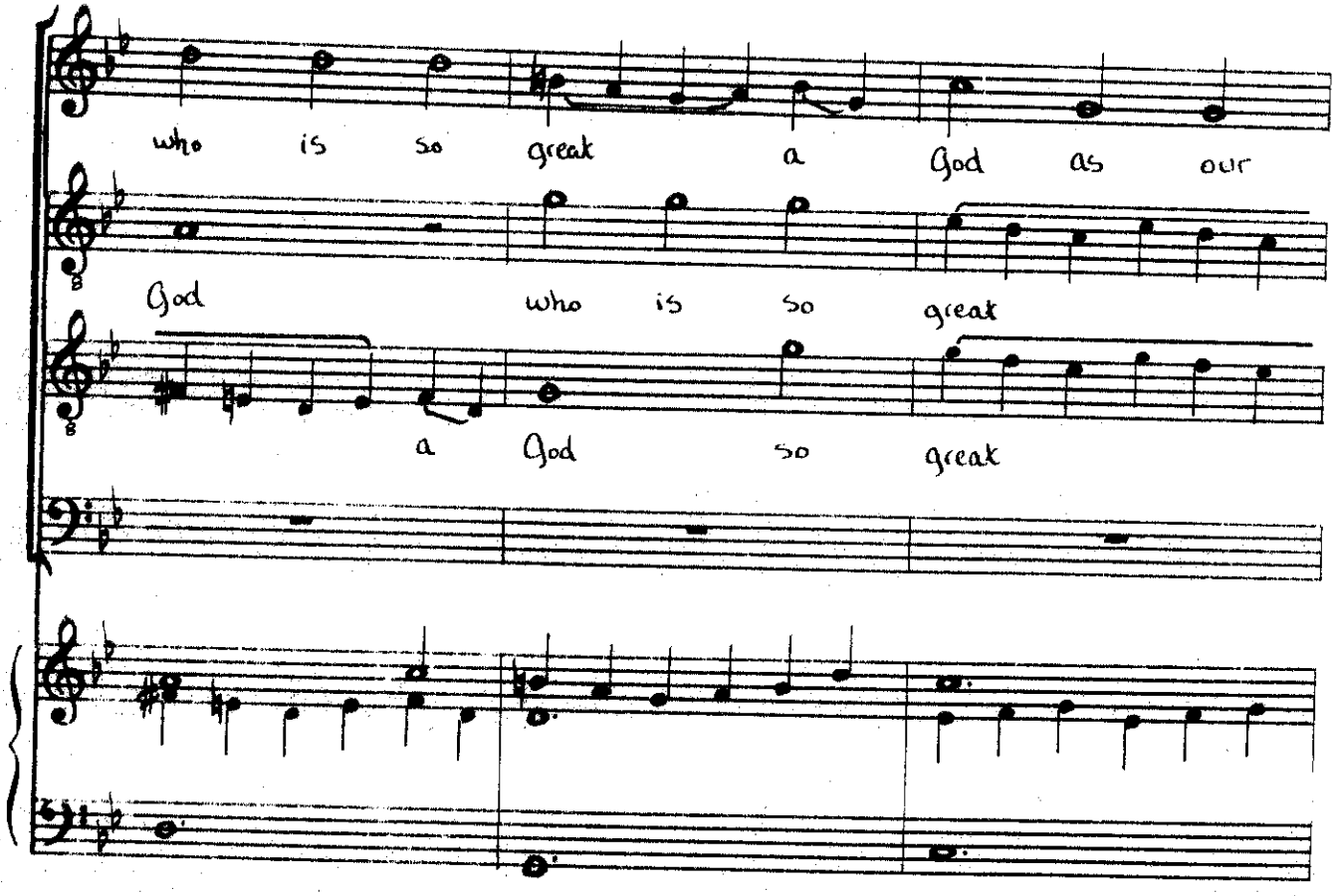

God is ho - - ly
God is ho - - ly
God is ho - - ly
God is ho - - ly

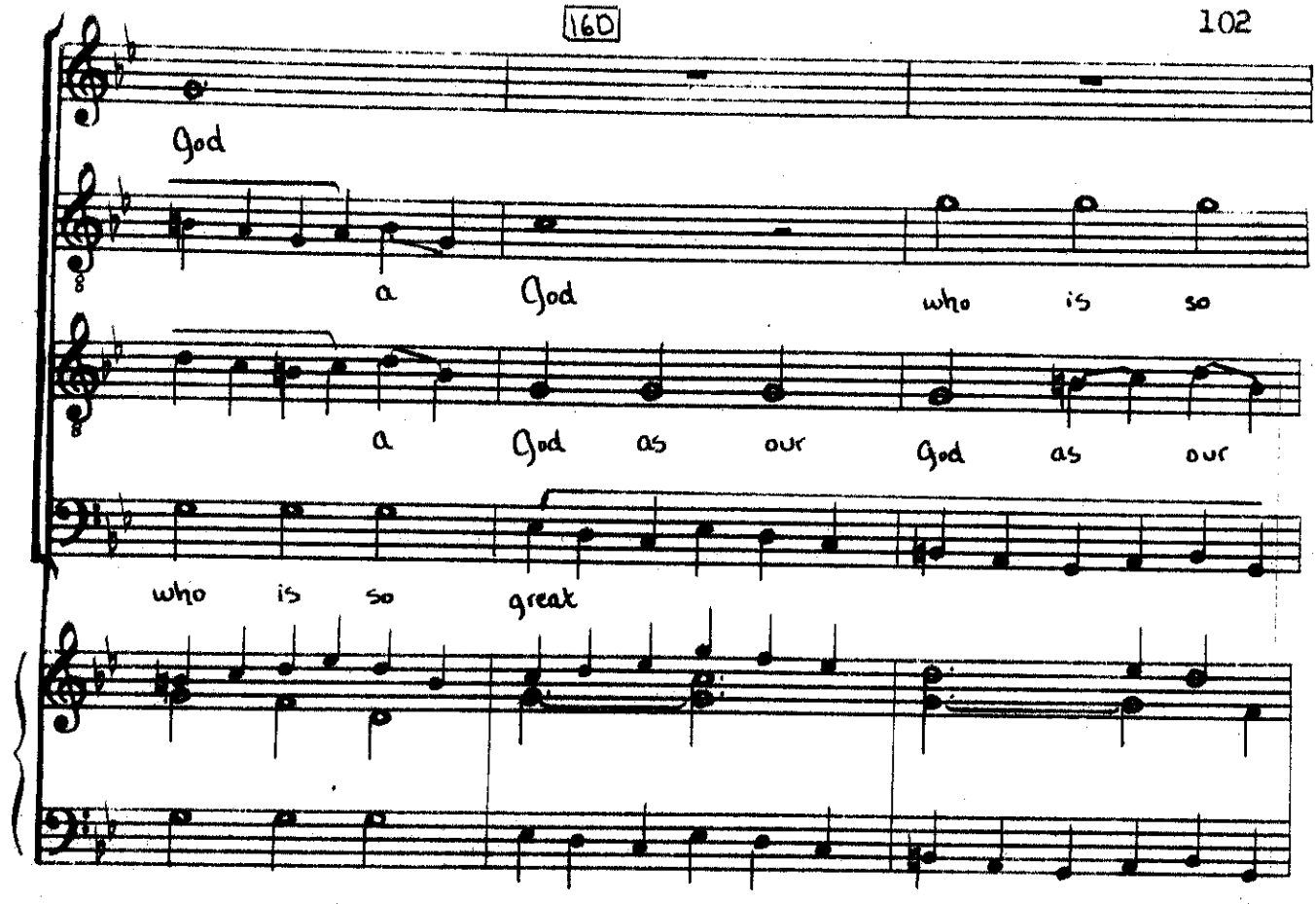

faster
who is so
who is so great a
who is so great a
faster

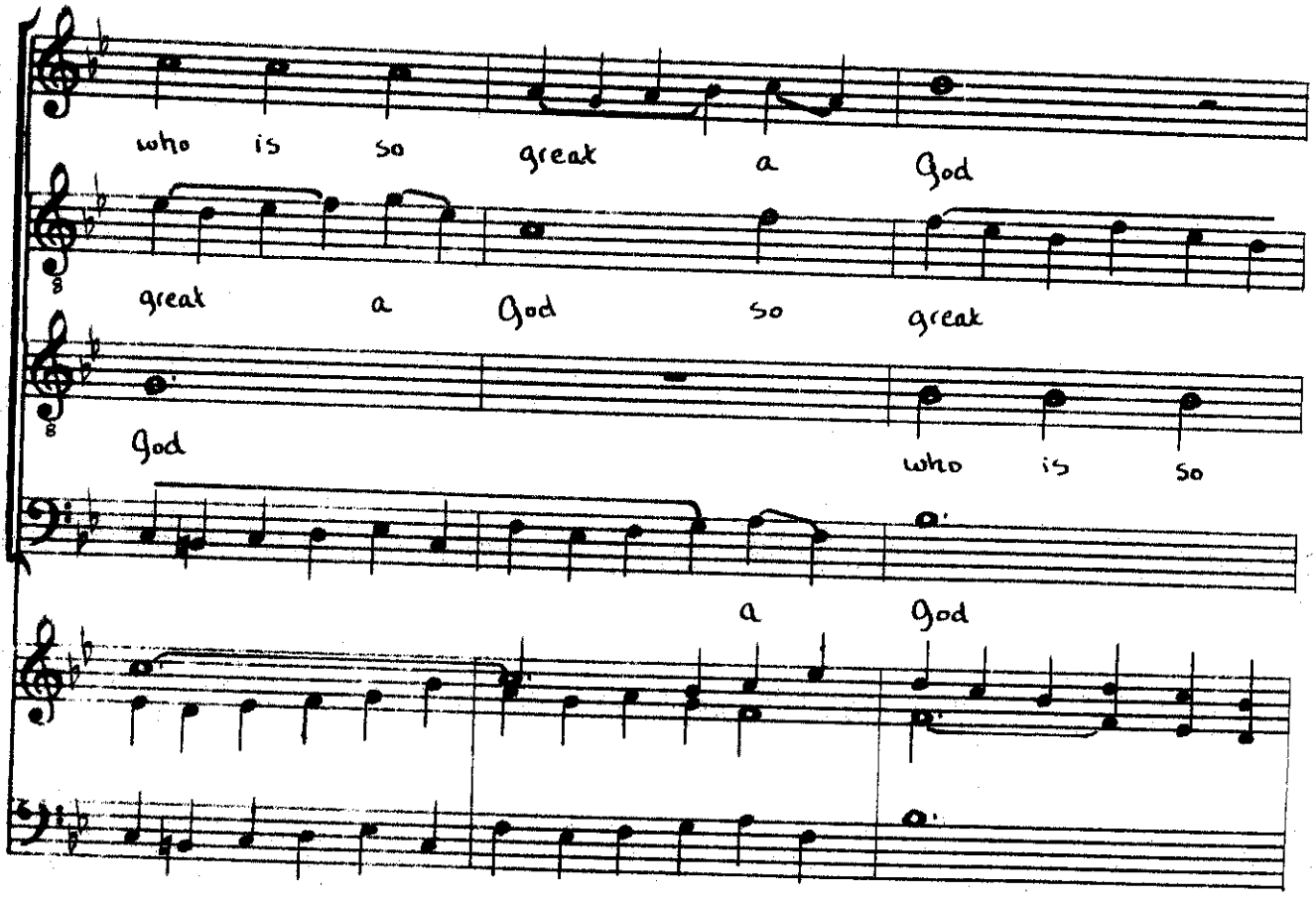

great a God as our
God as our God Who is so
who is so great a
God

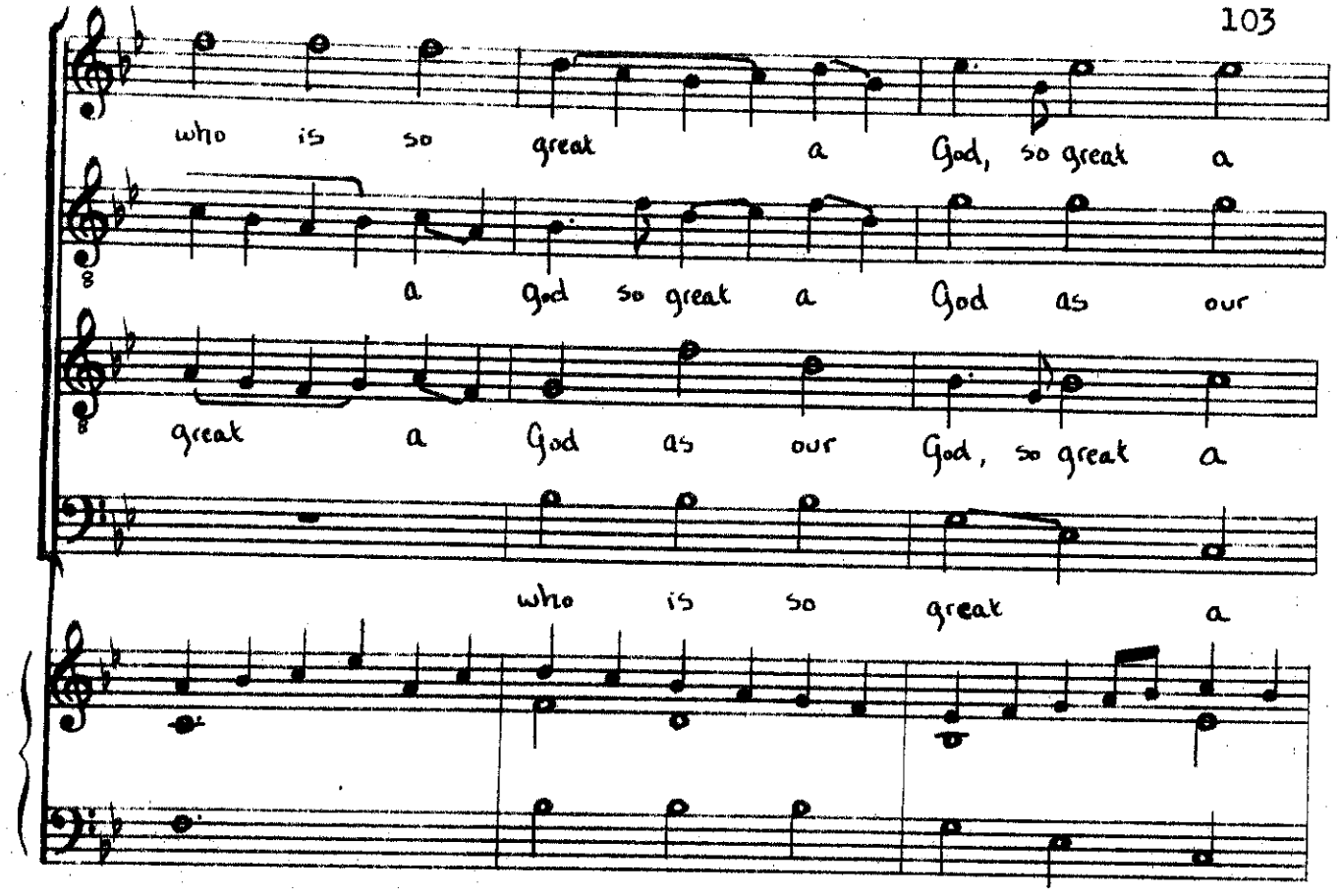

150
God
great a God as our
God as our God as our God
who is so great

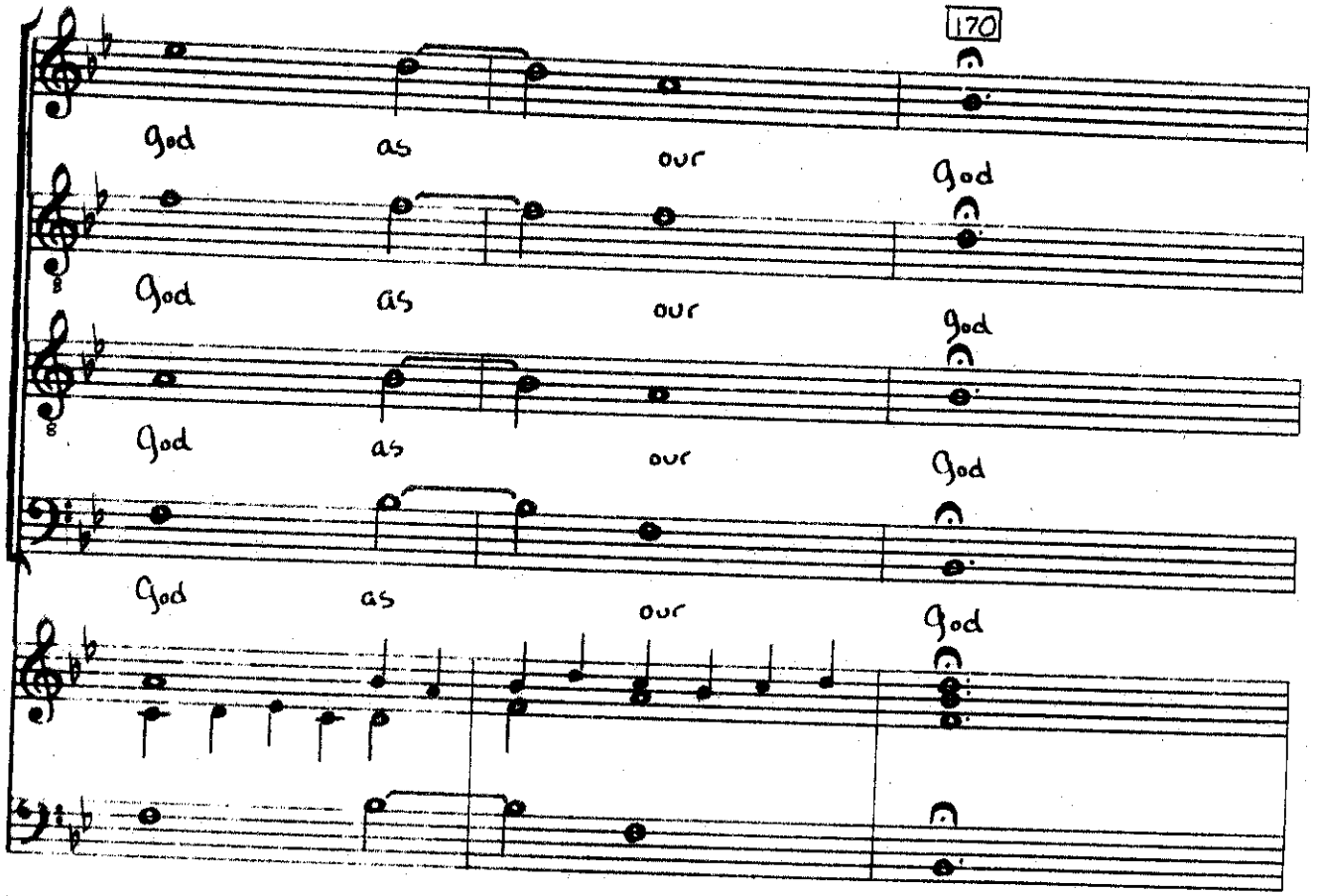

who is so great a God
God as our God so great a
who is so great
a God

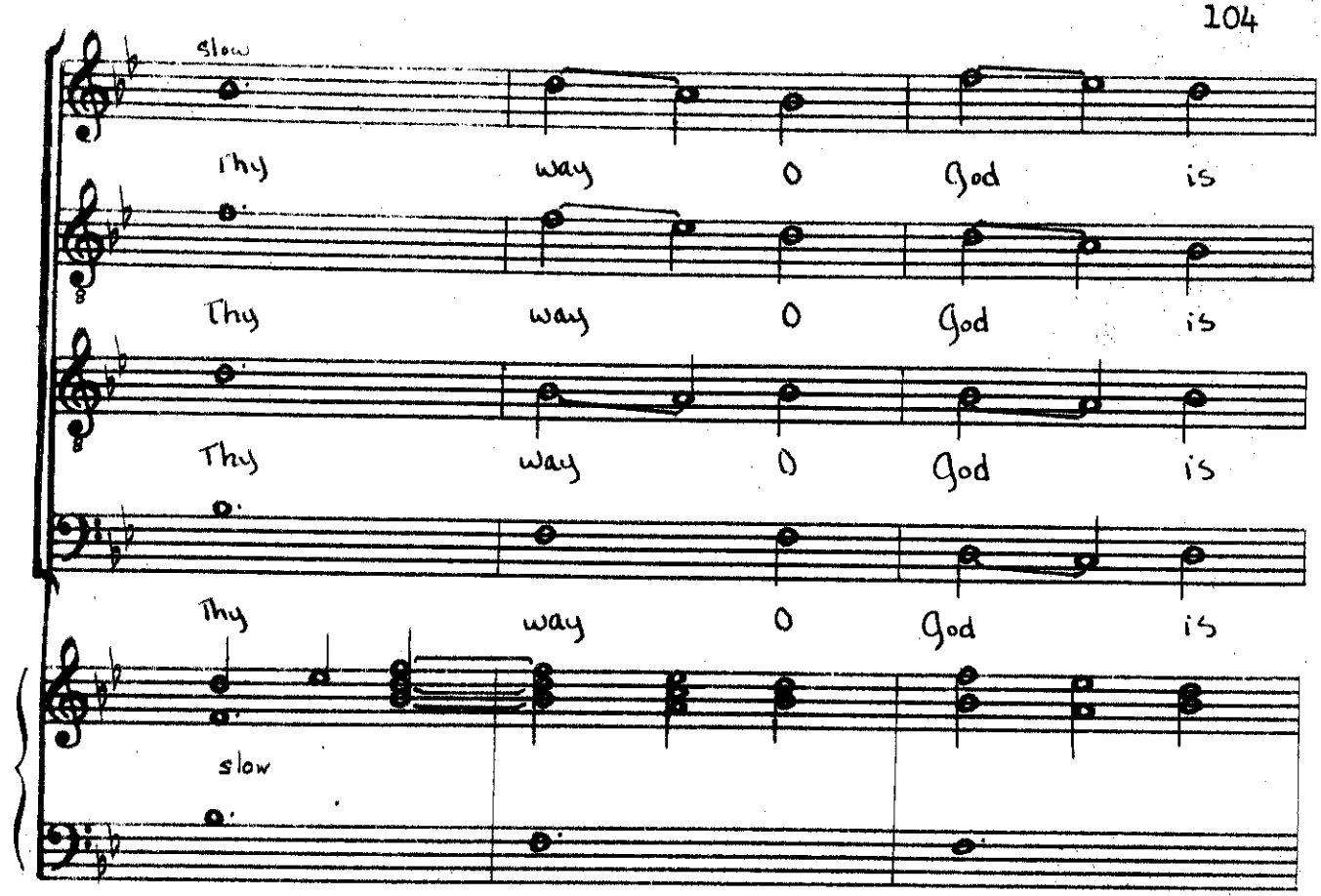

who is so great a God as our
God who is so great
a God so great

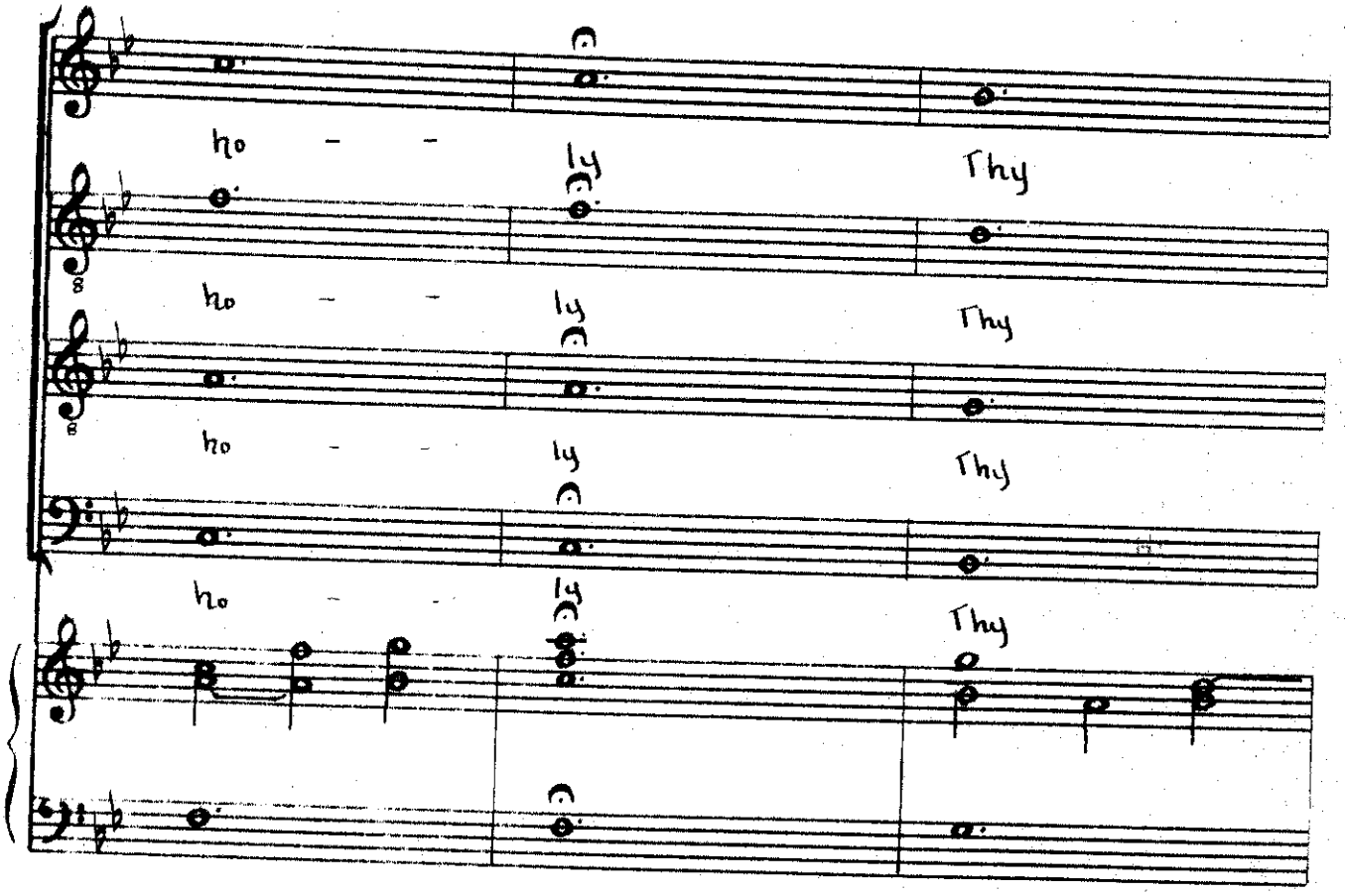

God
a God who is so
a God as our God as our
who is so great

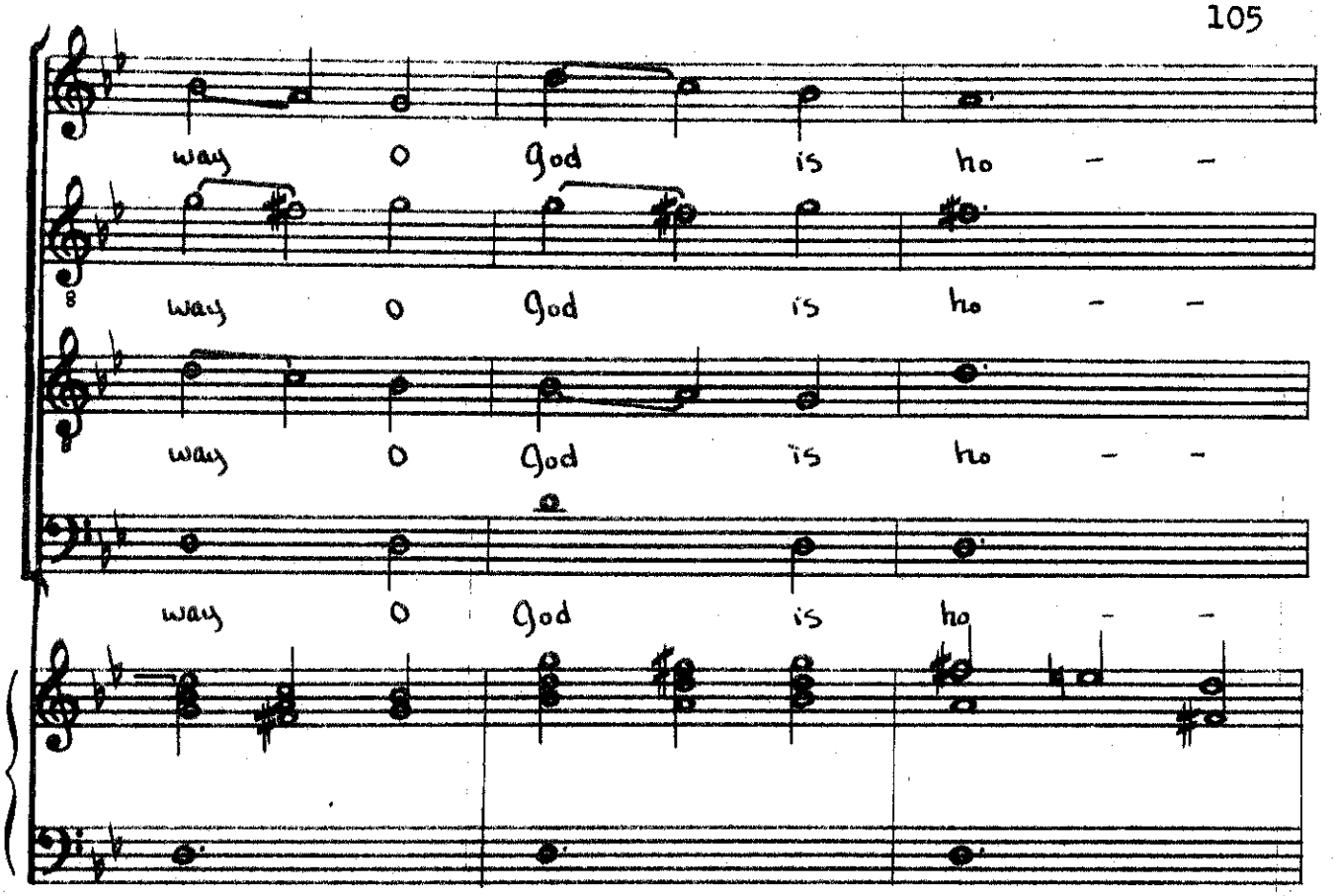

who is so great a God
great a God so great
God who is so
a God

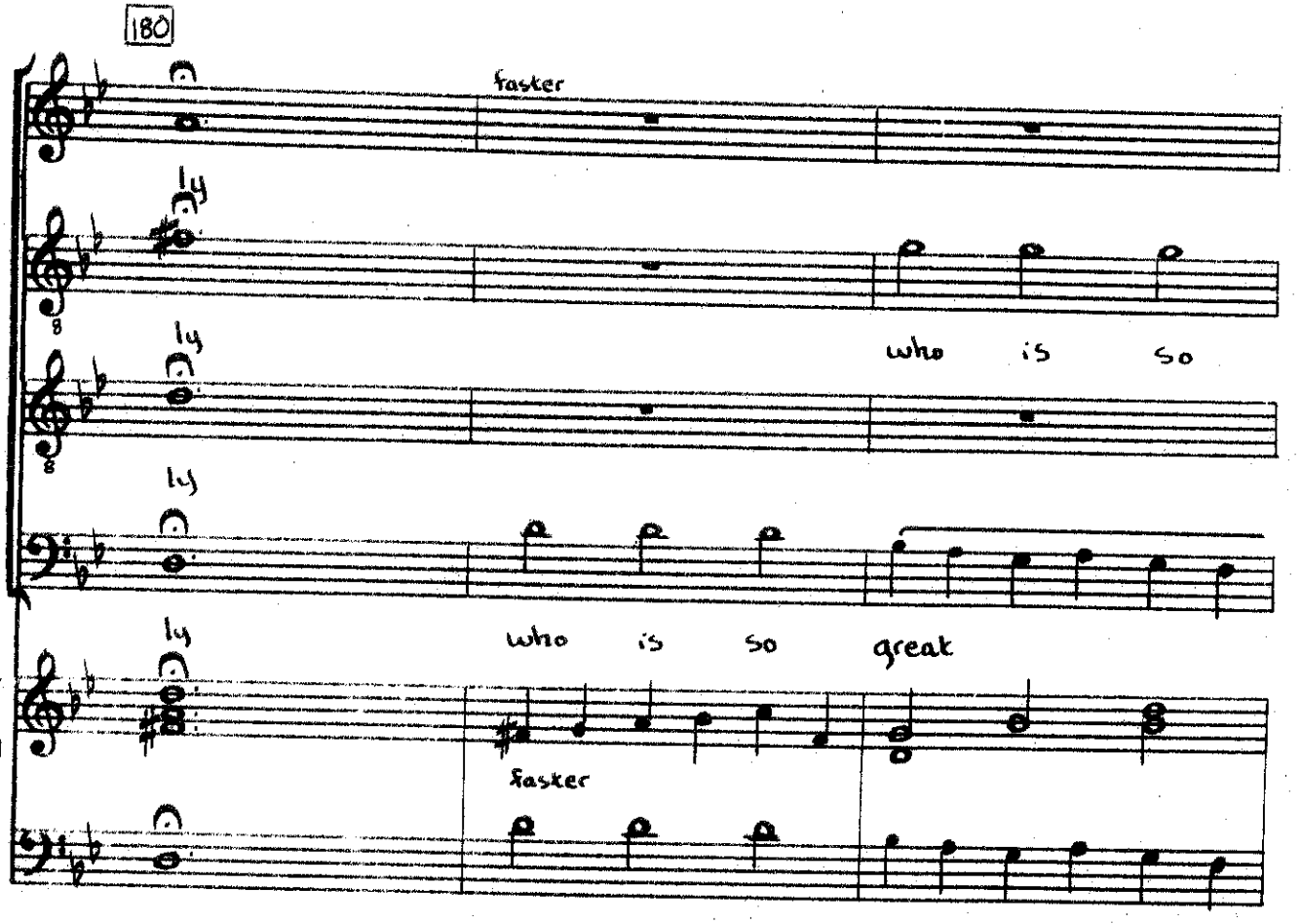

who is so great a God, so great a
a God so great a God as our
great a God as our God, so great a
who is so great a

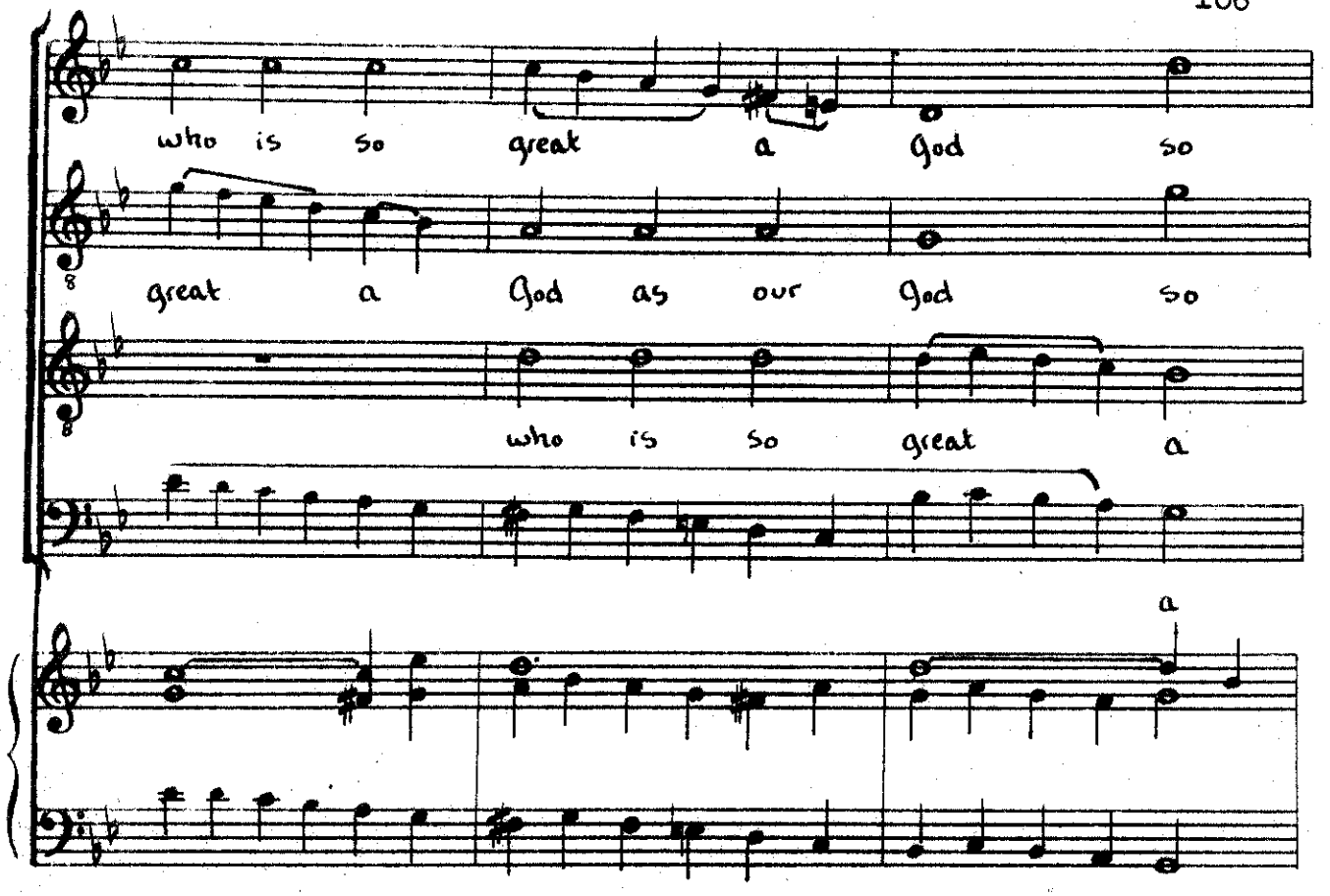

170
God as our God
God as our God
God as our God
God as our God

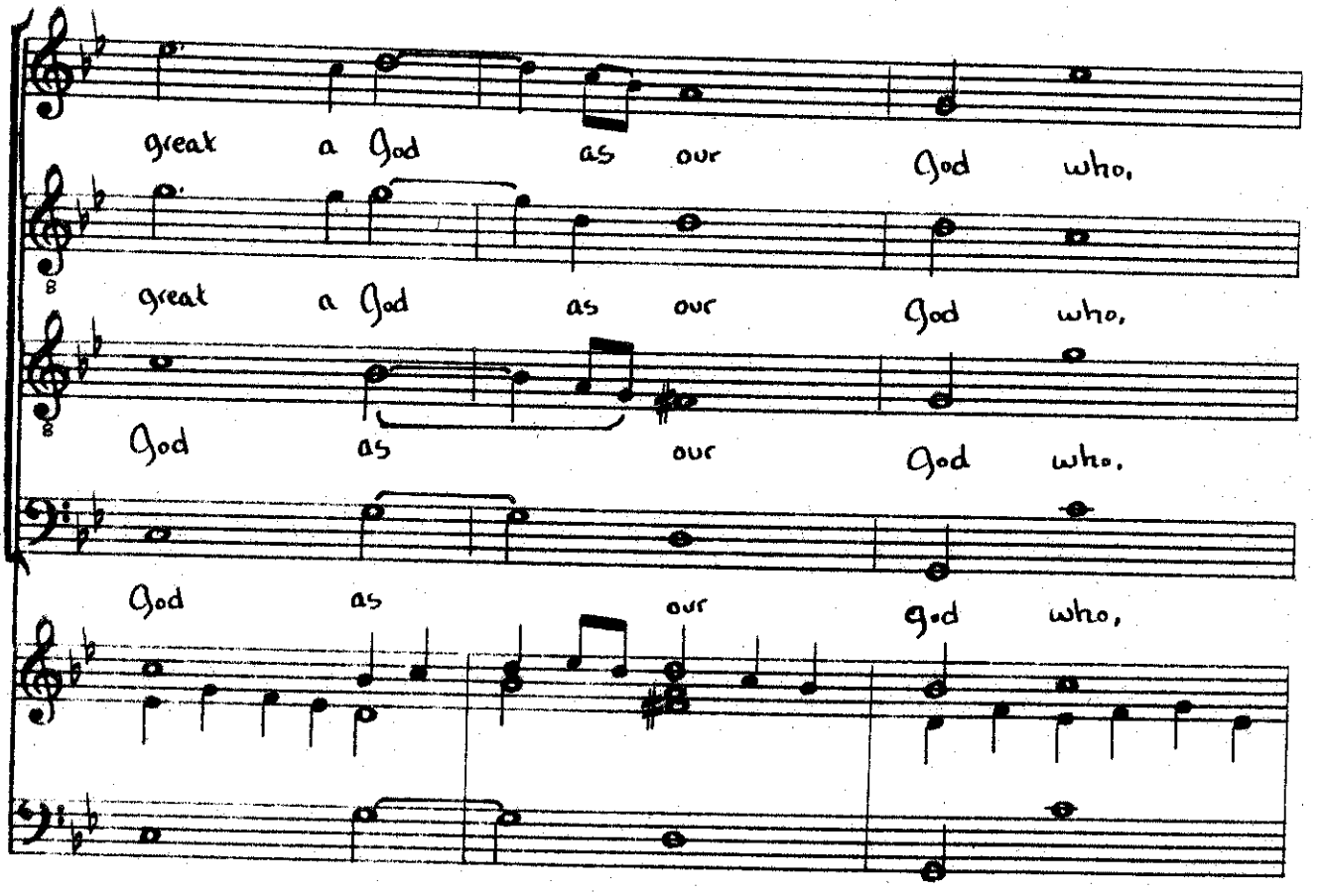

slow
Thy way O God is
Thy way O God is
Thy way O God is
Thy way O God is
slow

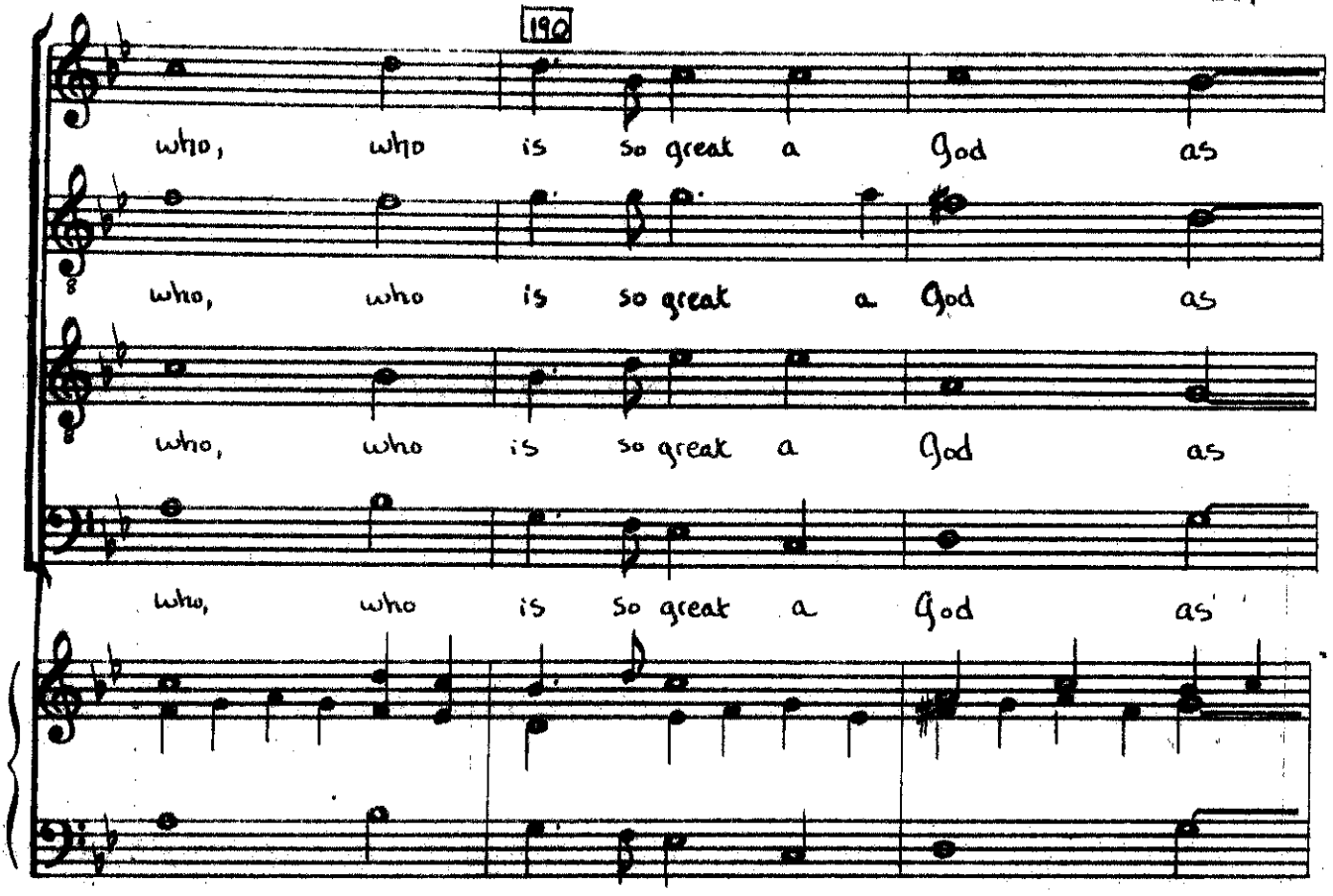

ho - - ly Thy
ho - - ly Thy
ho - - ly Thy
ho - - ly Thy

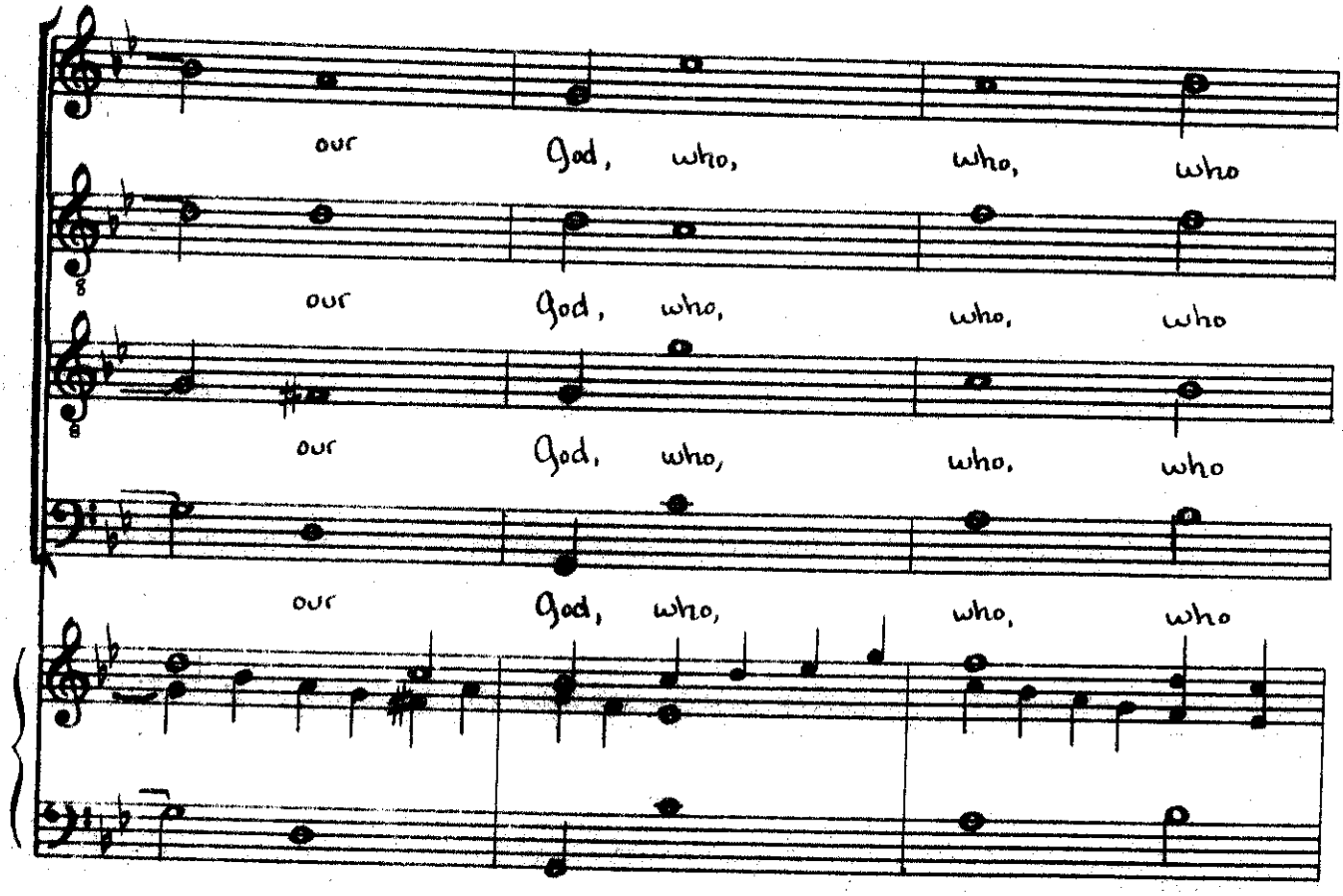

way O God is ho - -
way O God is ho - -
way O God is ho - -
way O God is ho - -

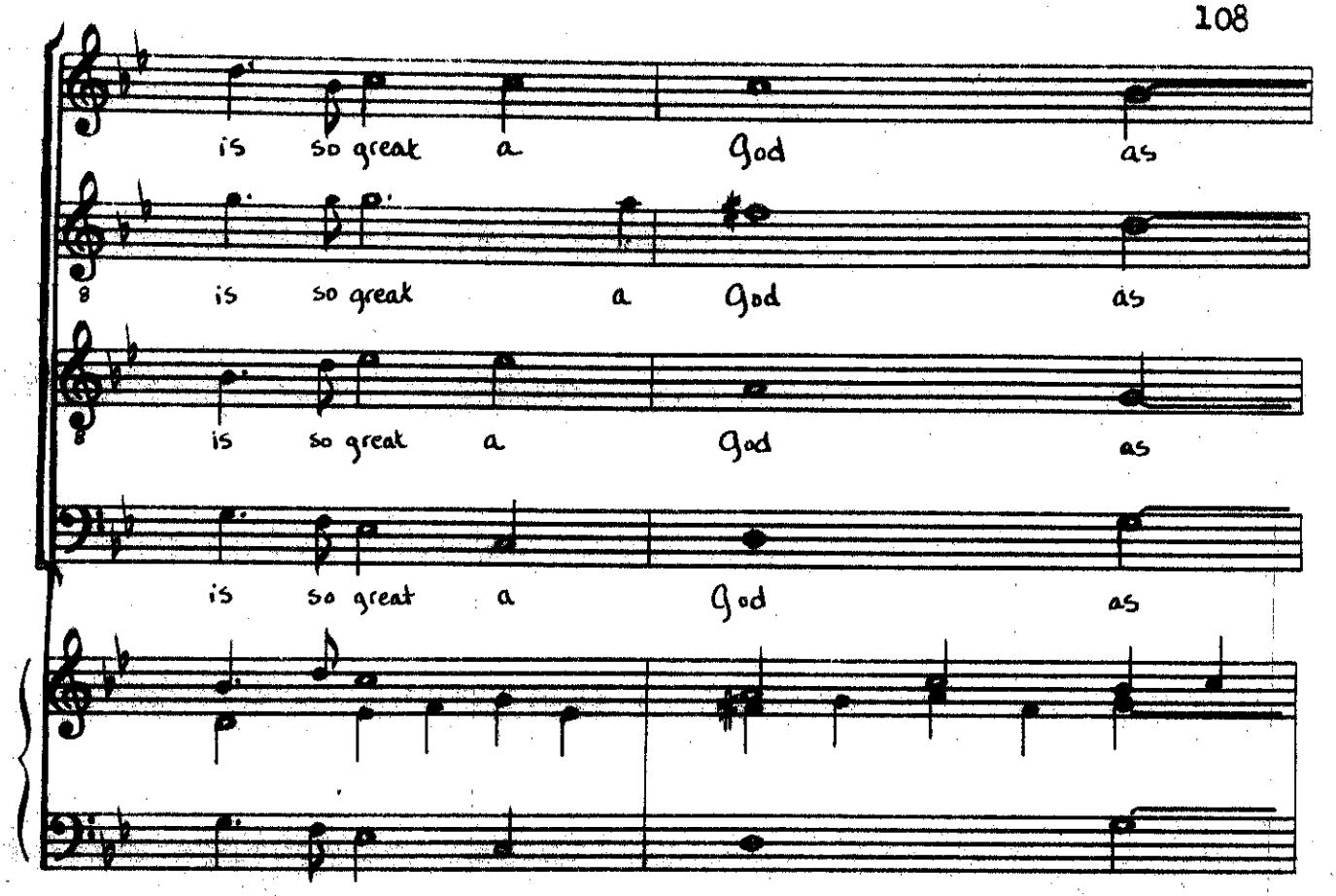

180
faster
ly
ly
who is so
ly
ly
who is so great
faster

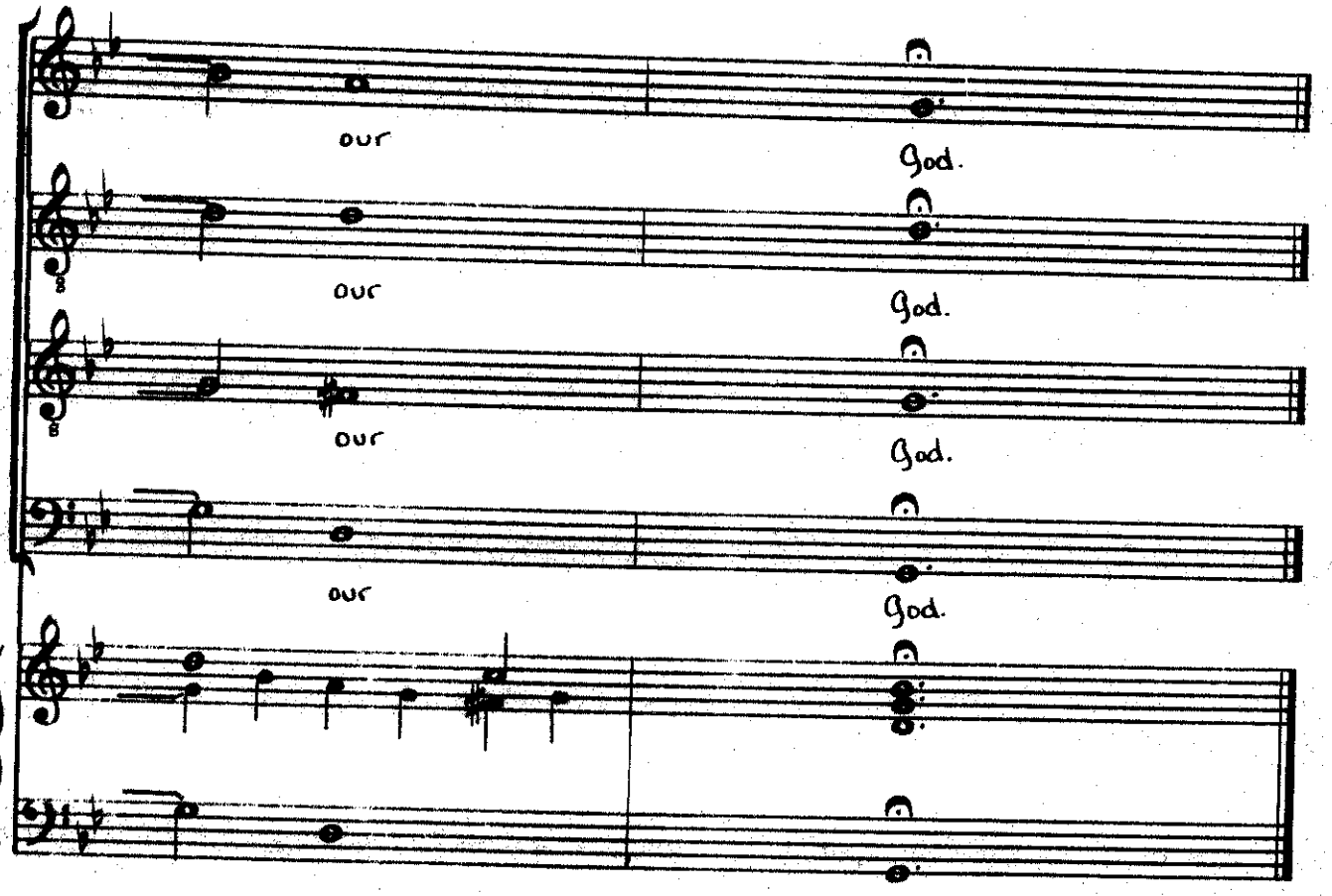

who is so great a God so
great a God as our God so
who is so great a
a


great a God as our God who,
great a God as our God who,
God as our God who.
God as our God who,


190
who, who is so great a God as
who, who is so great a God as
who, who is so great a God as
who, who is so great a God as

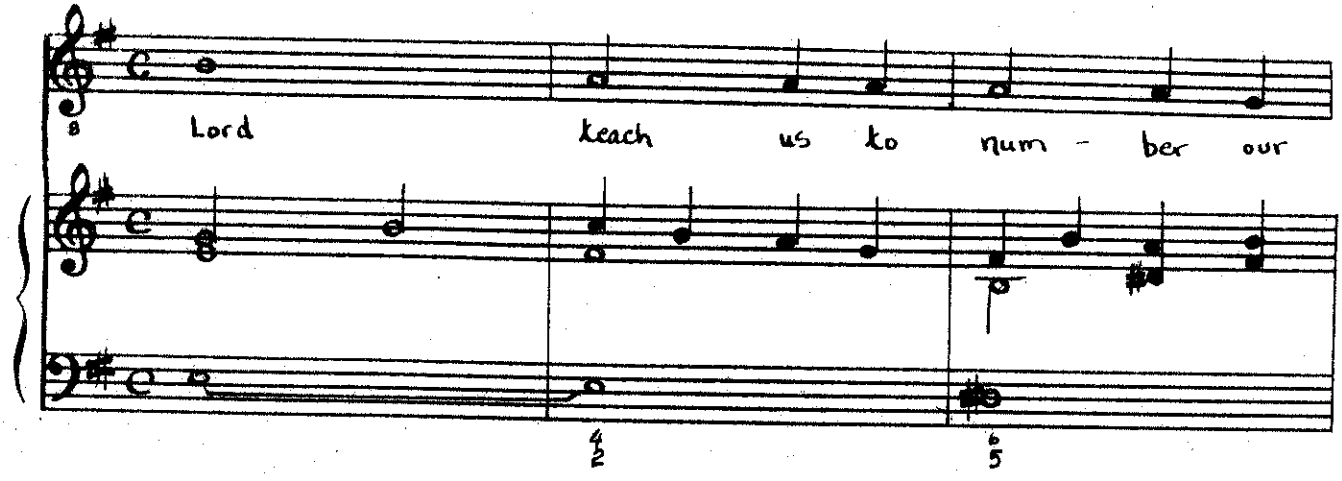

our God, who, who, who
our God, who, who, who
our God, who, who, who
our God, who, who, who

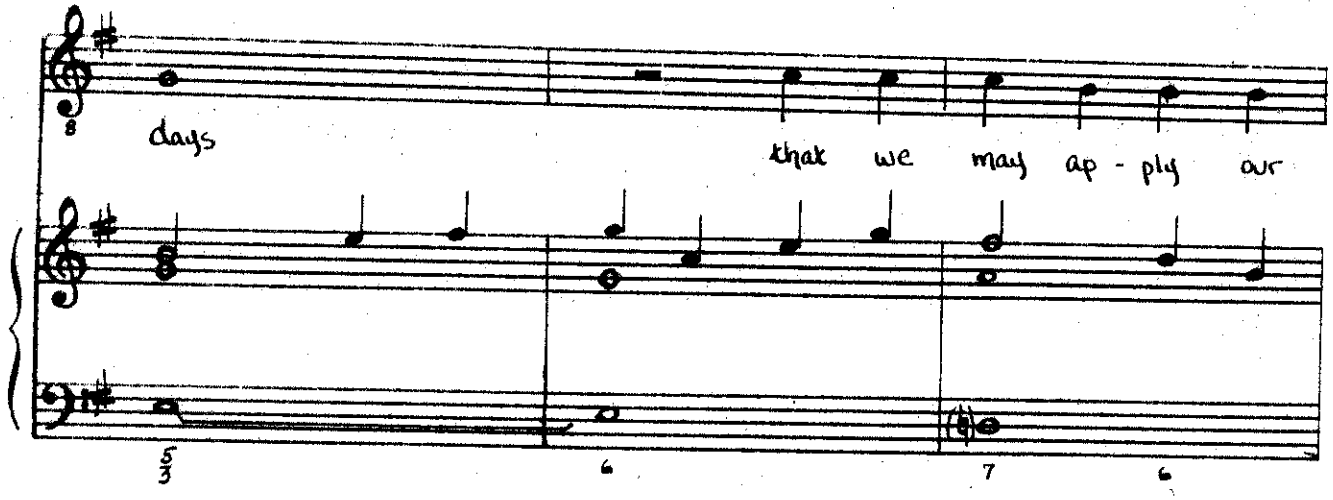

is so great a God as
is so great a God as
is so great a God as
is so great a God as

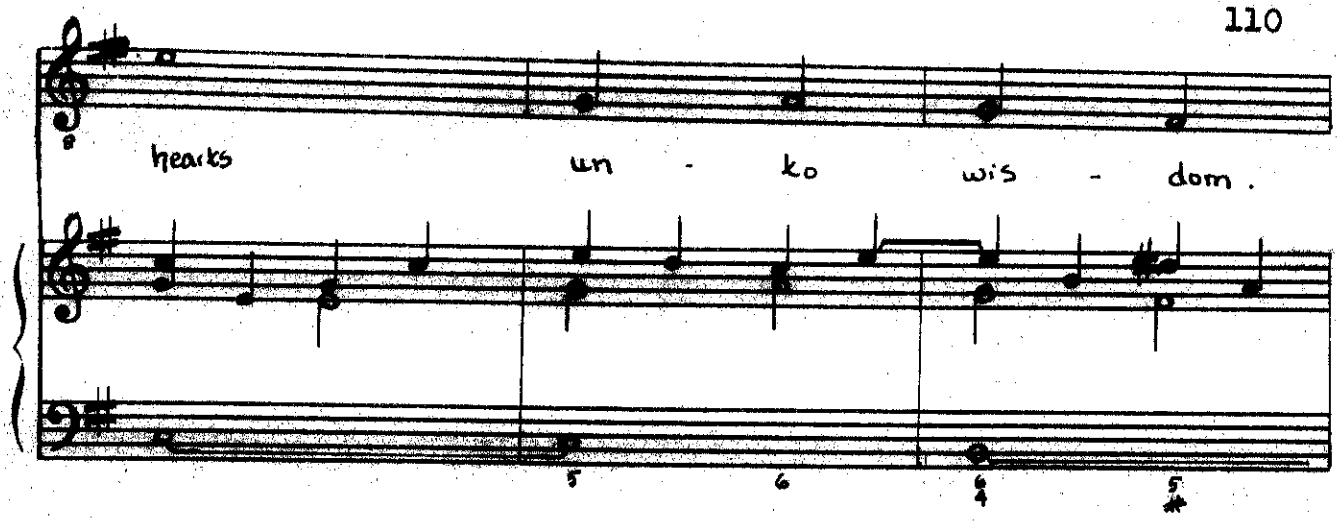

our God.
our God.
our God.
our God.

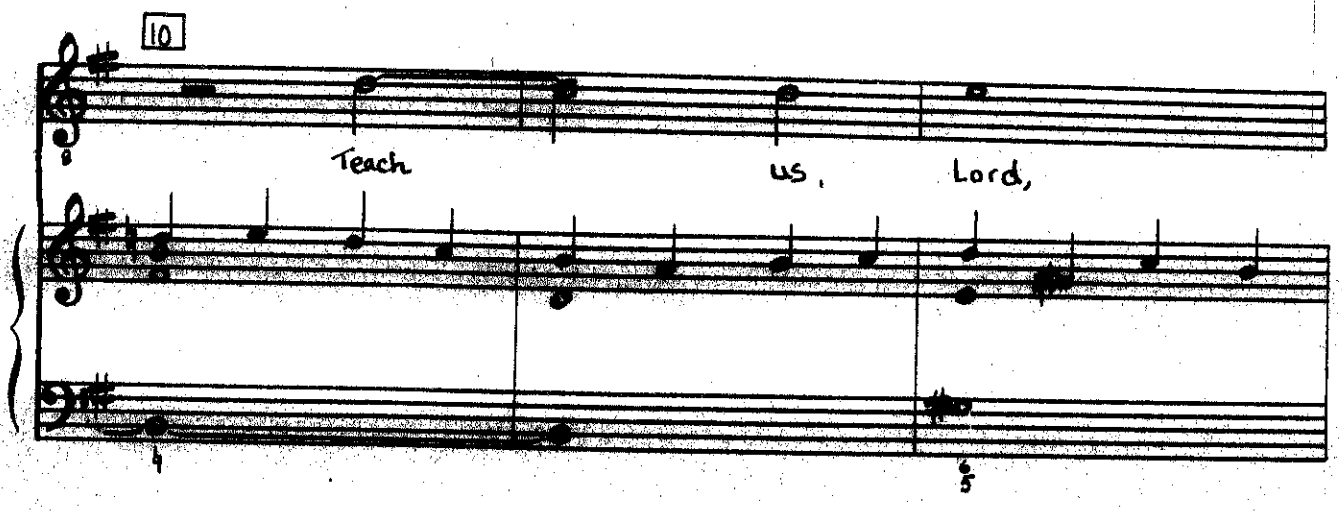
LORD TEACH US TO NUMBER OUR DAYS

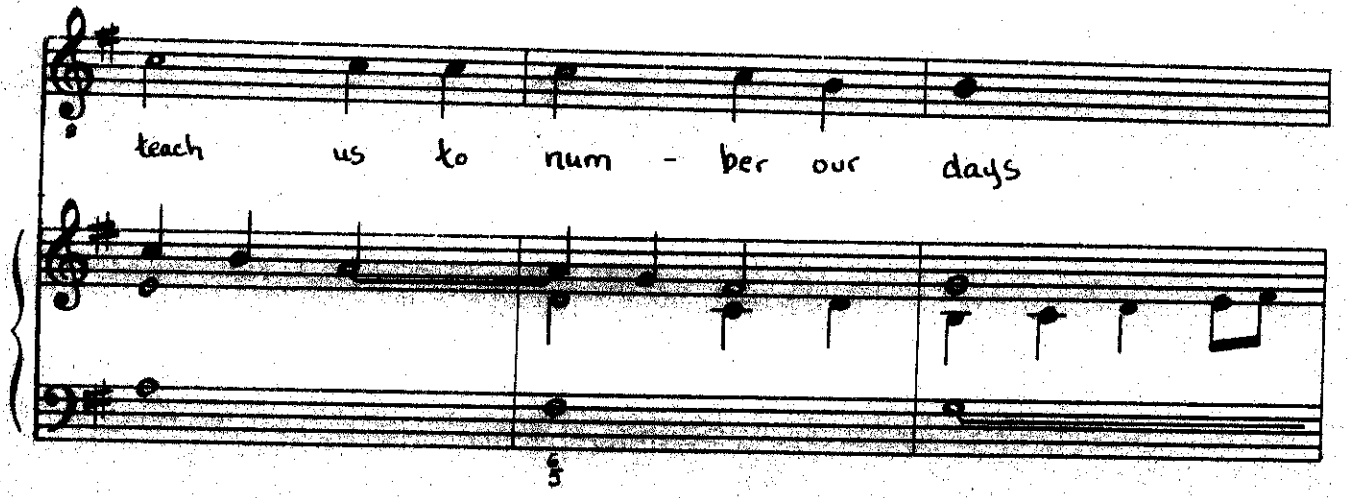
Solo Anthem for Tenor

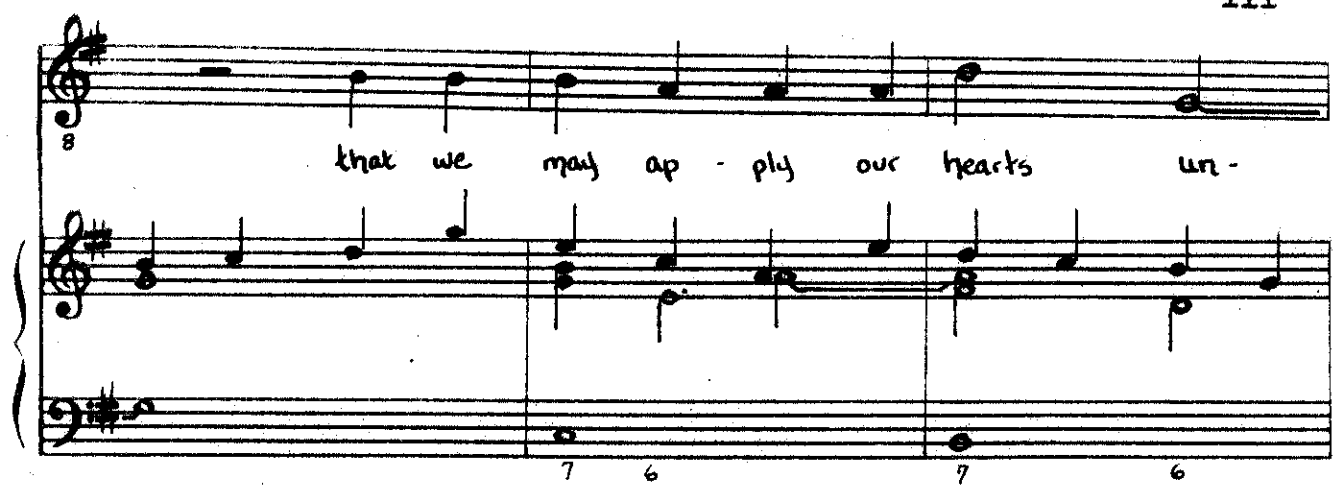


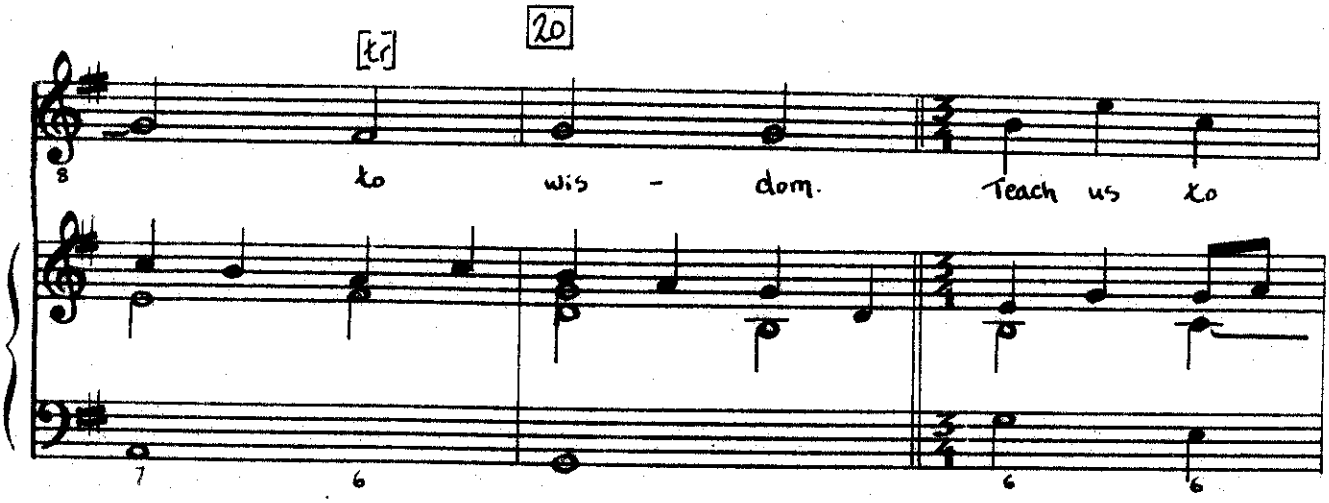


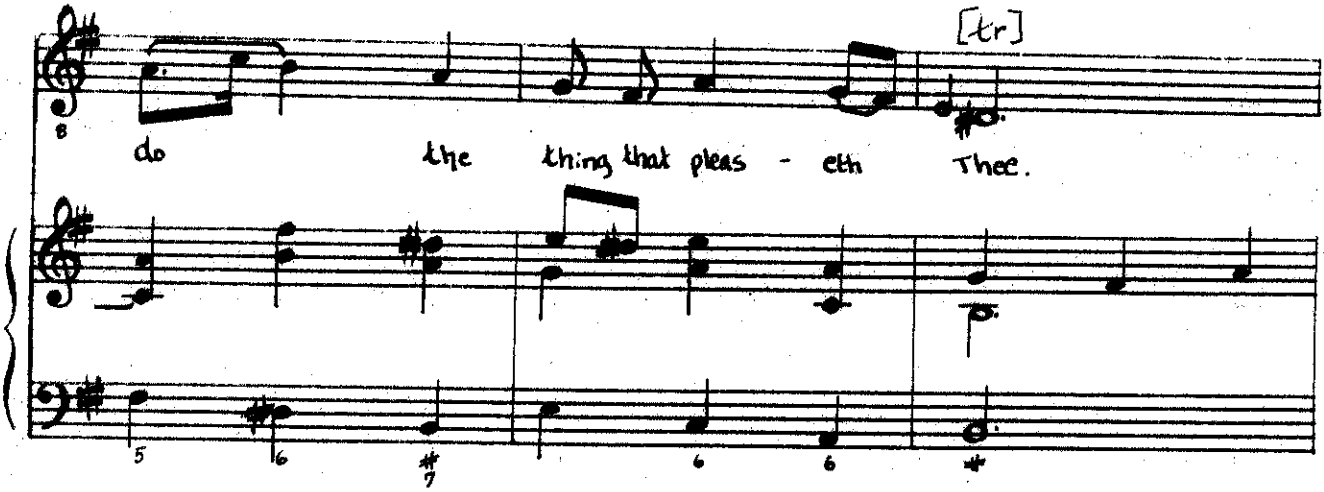

hearts un - to wis - dom.

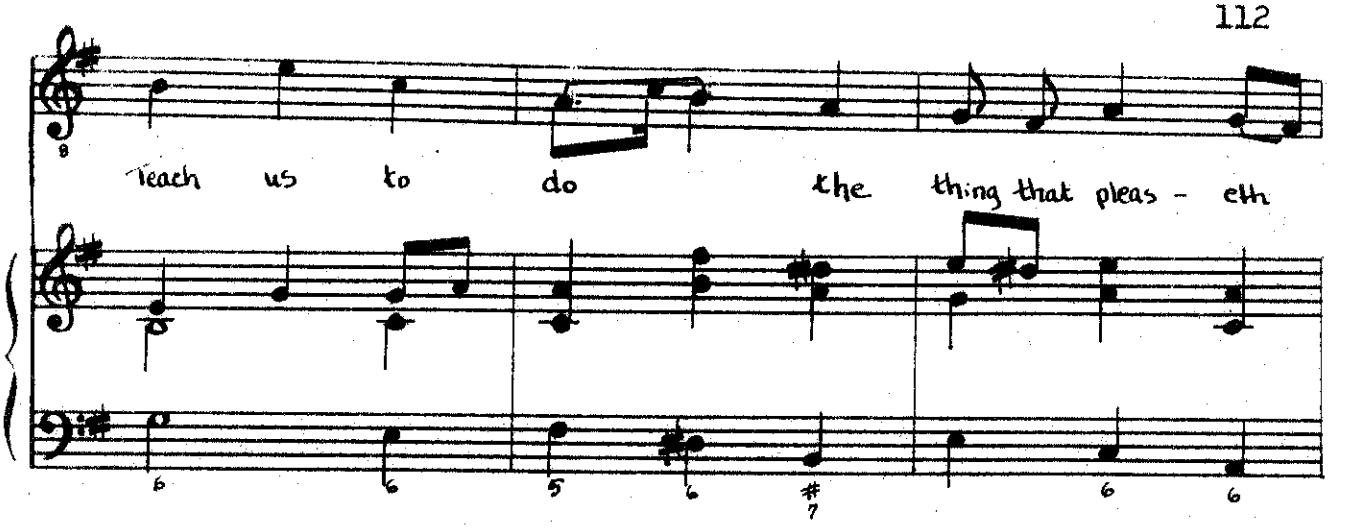

10
Teach us, Lord,

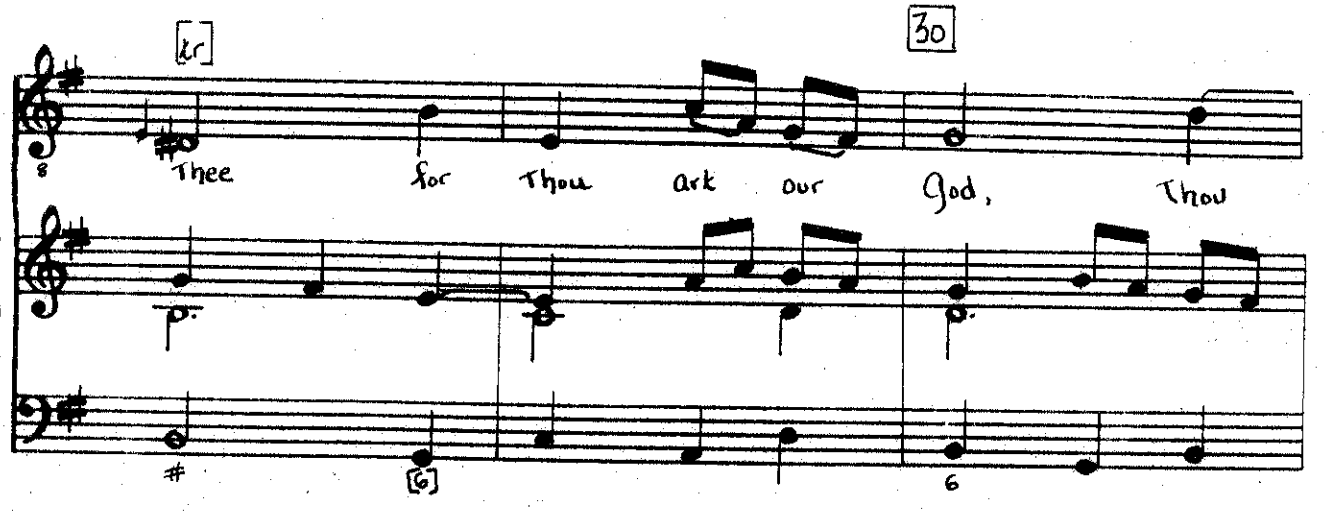

teach us to num - ber our days

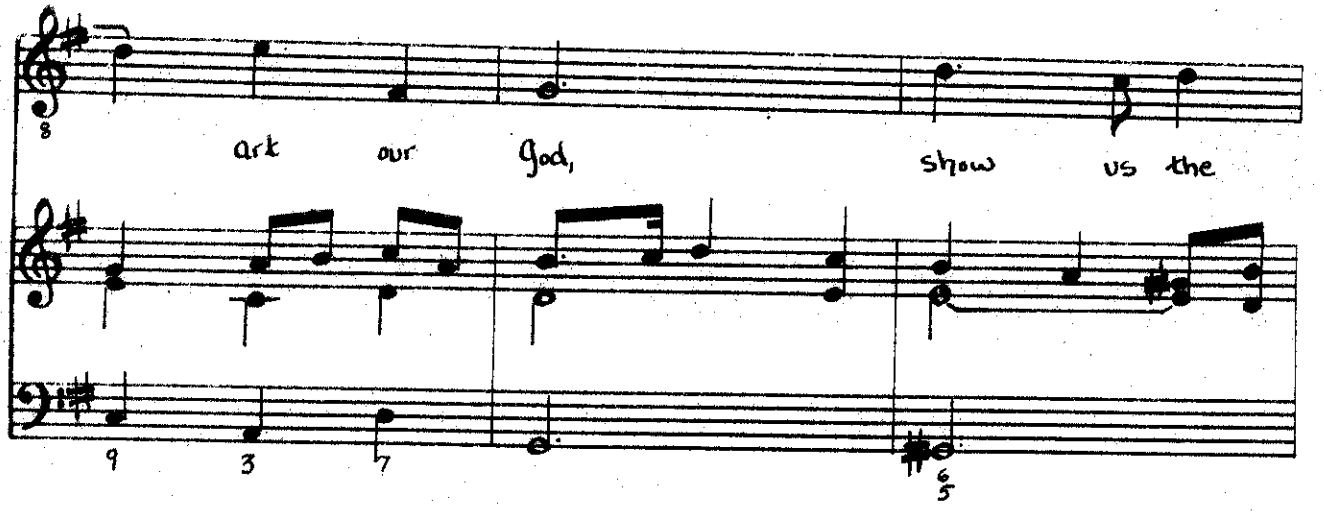

that we may ap - ply our hearts un -

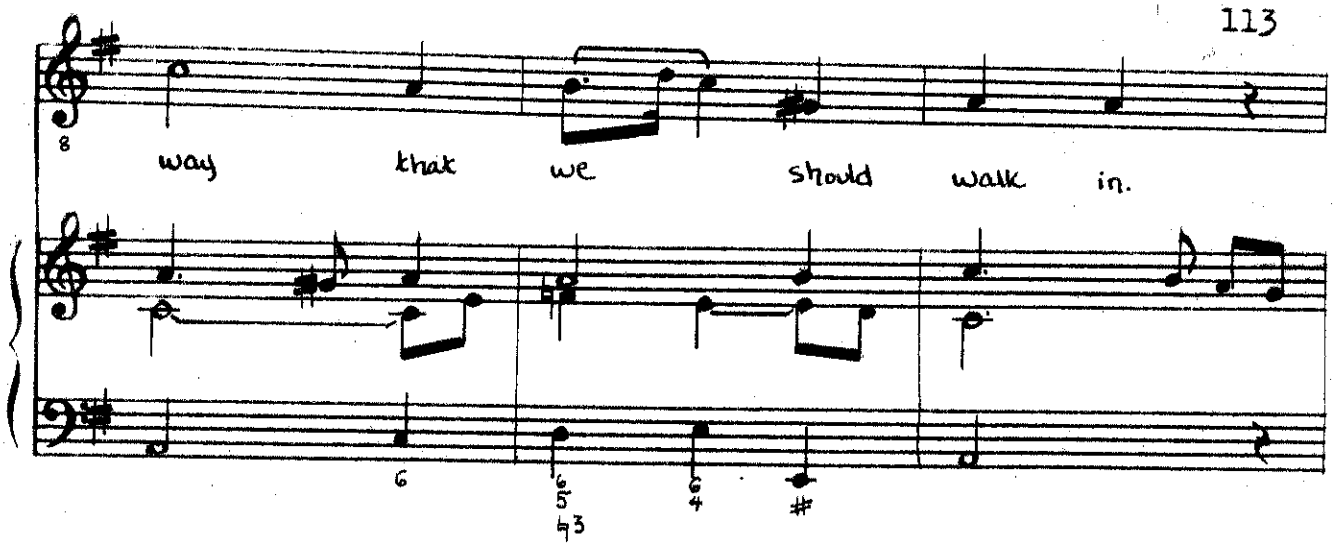

[tr]
20
to wis - dom. Teach us to

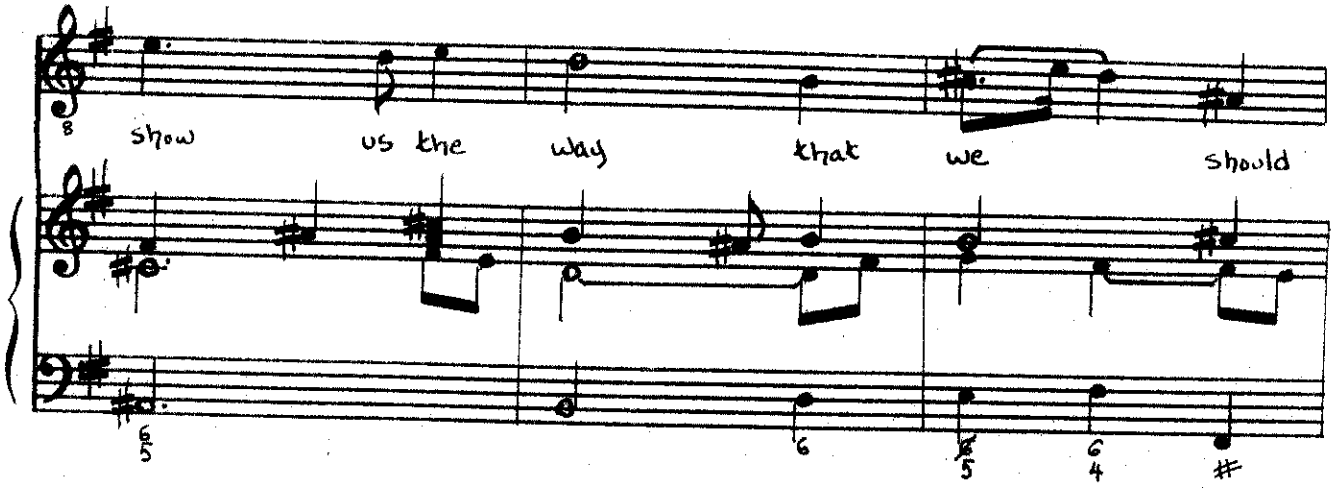

[tr]
do the thing that pleas - eth Thee.

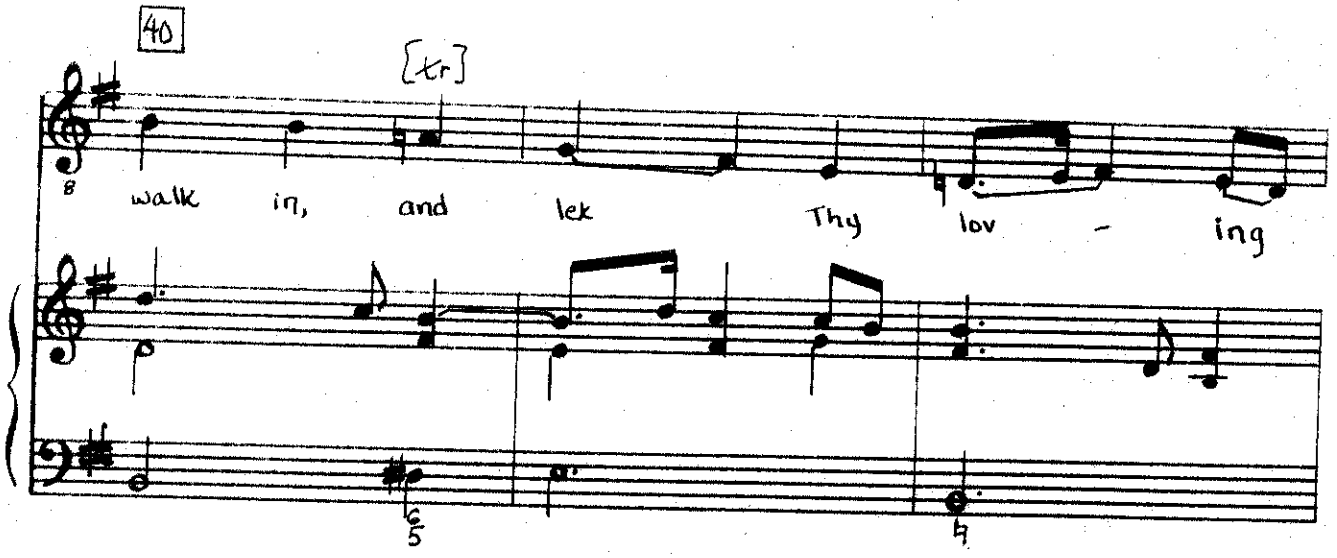

Teach us to do the thing that pleas - eth

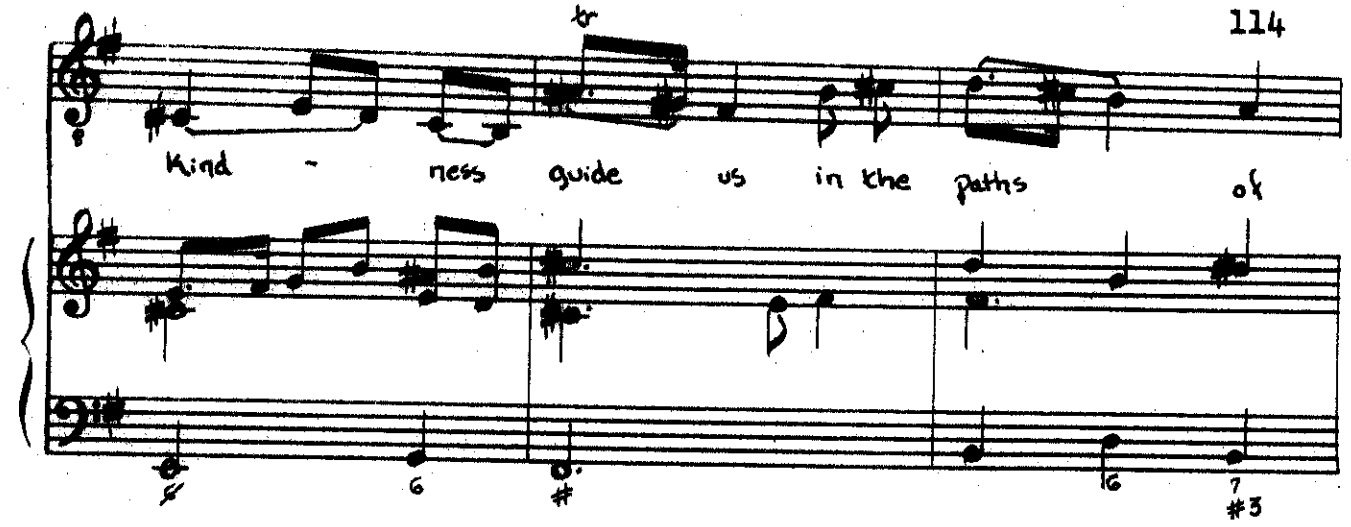

kr
30
Thee for Thou art our God, Thou

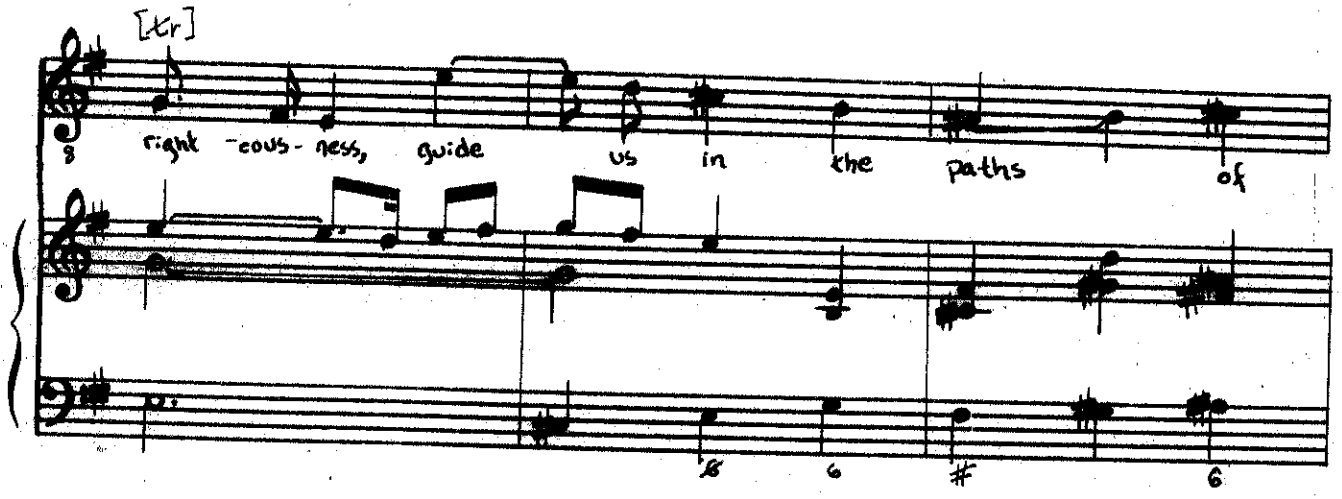

ark our God, show us the

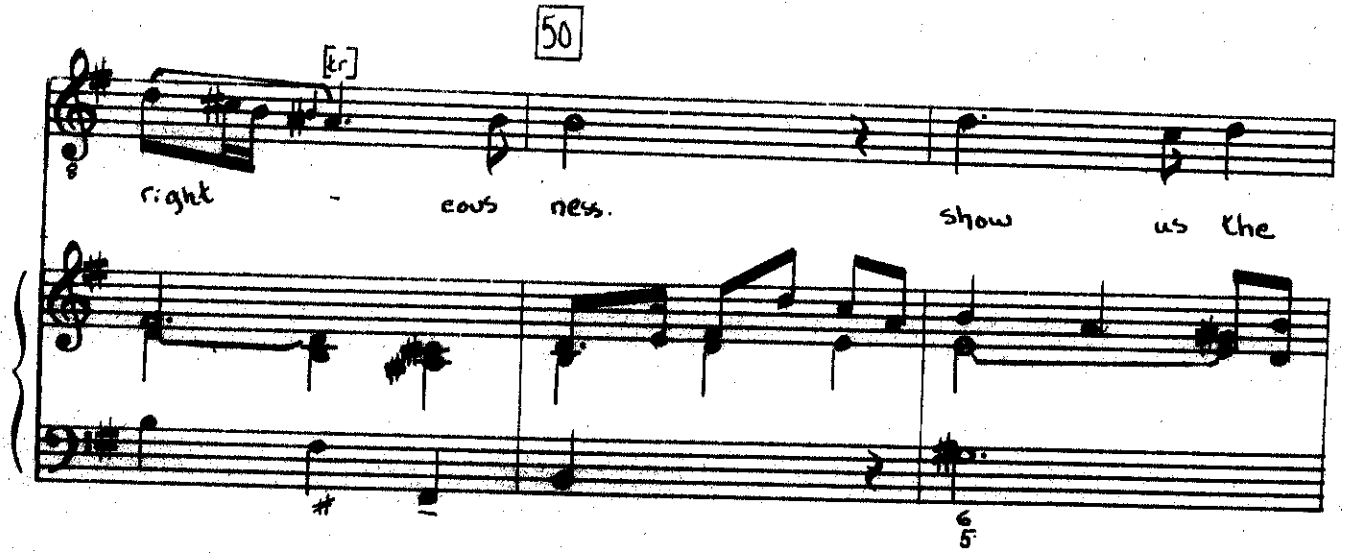

way that we should walk in.

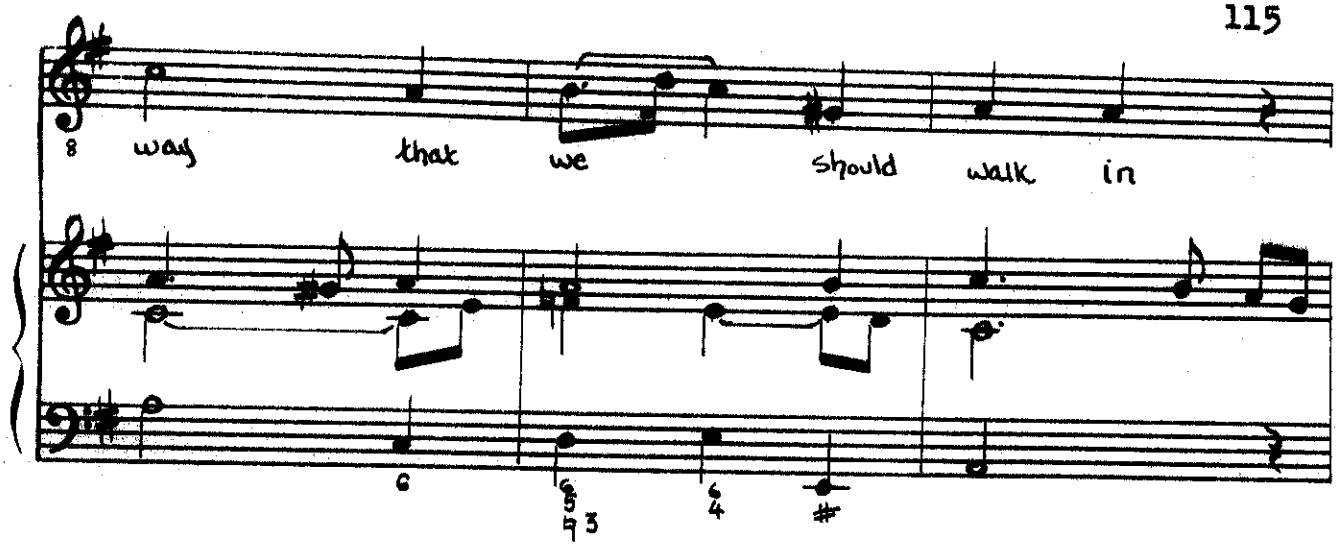

show us the way that we should

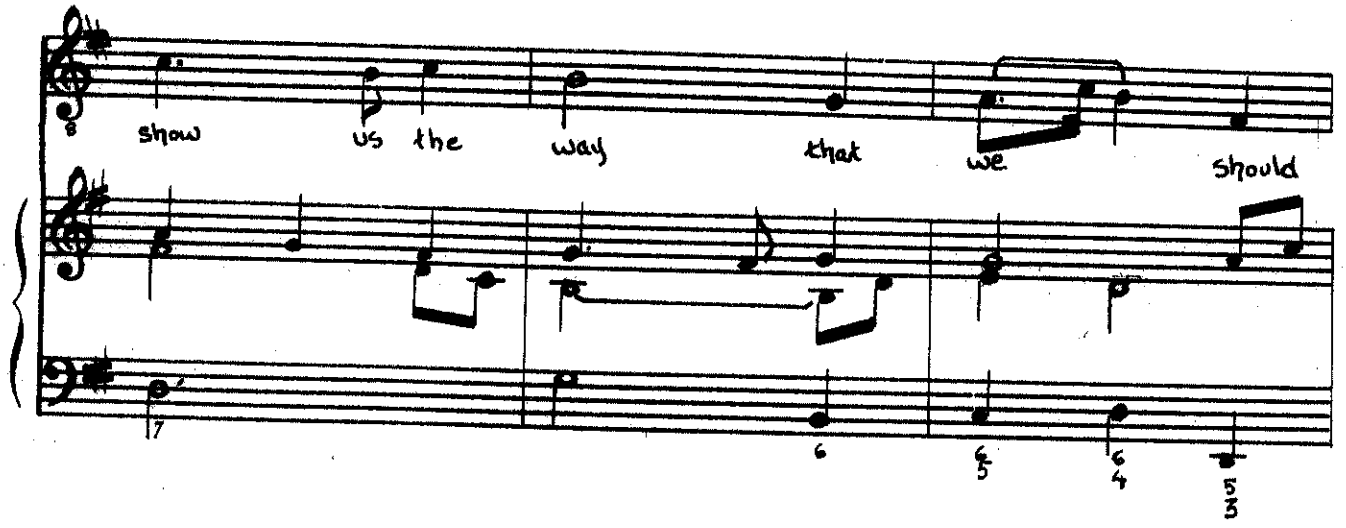

40
[tr]
walk in, and lek Thy lov - ing

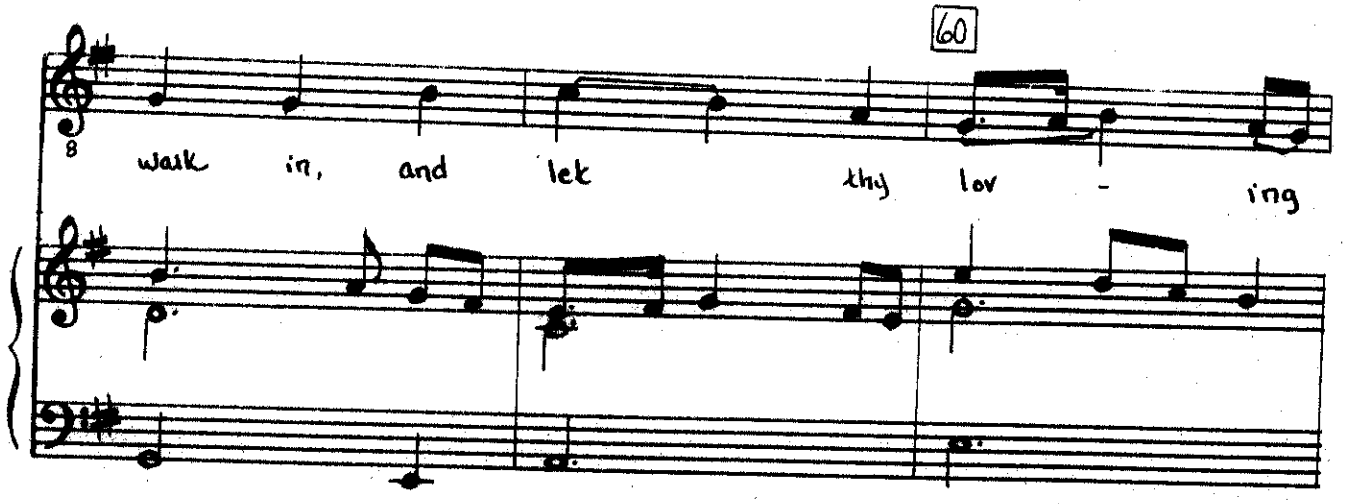

tr
Kind - ness guide us in the paths of

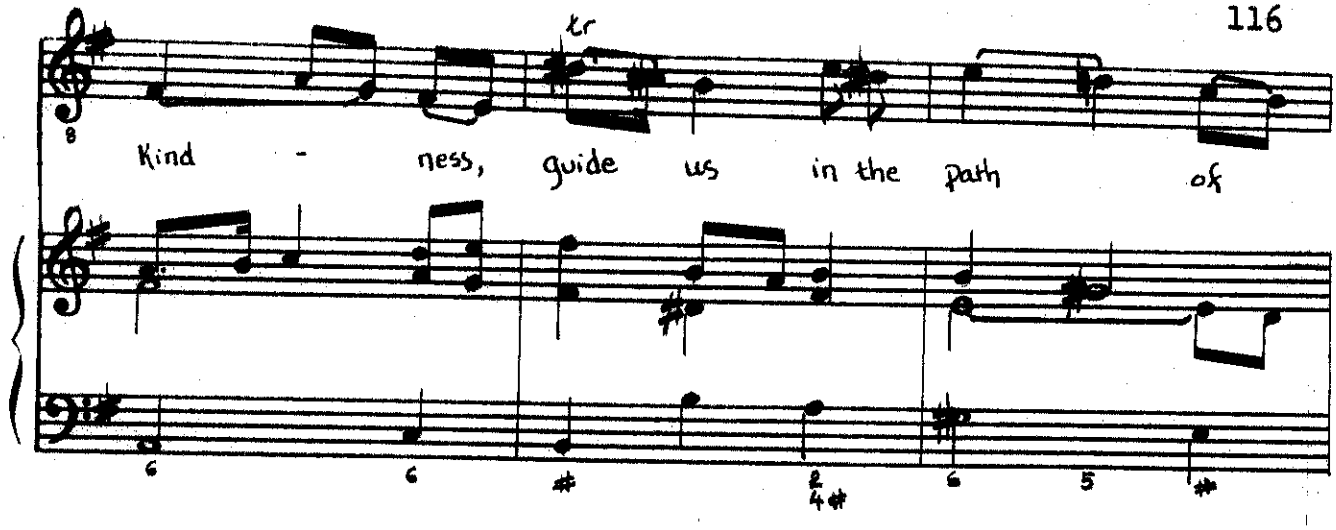

[tr]
right - eous - ness, guide us in the paths of

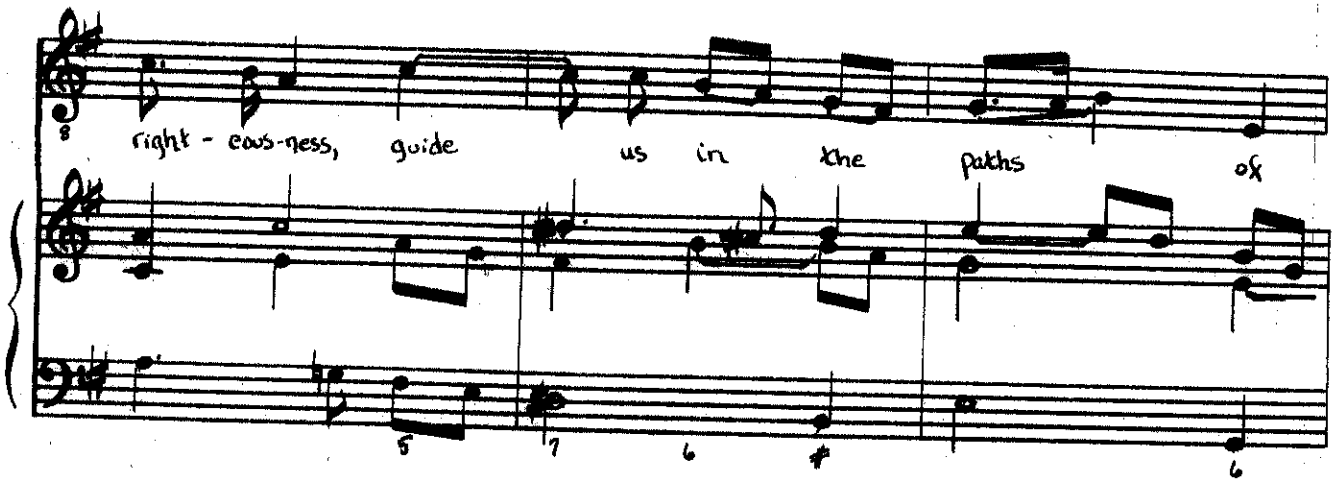

50
[tr]
right - eous ness. show us the

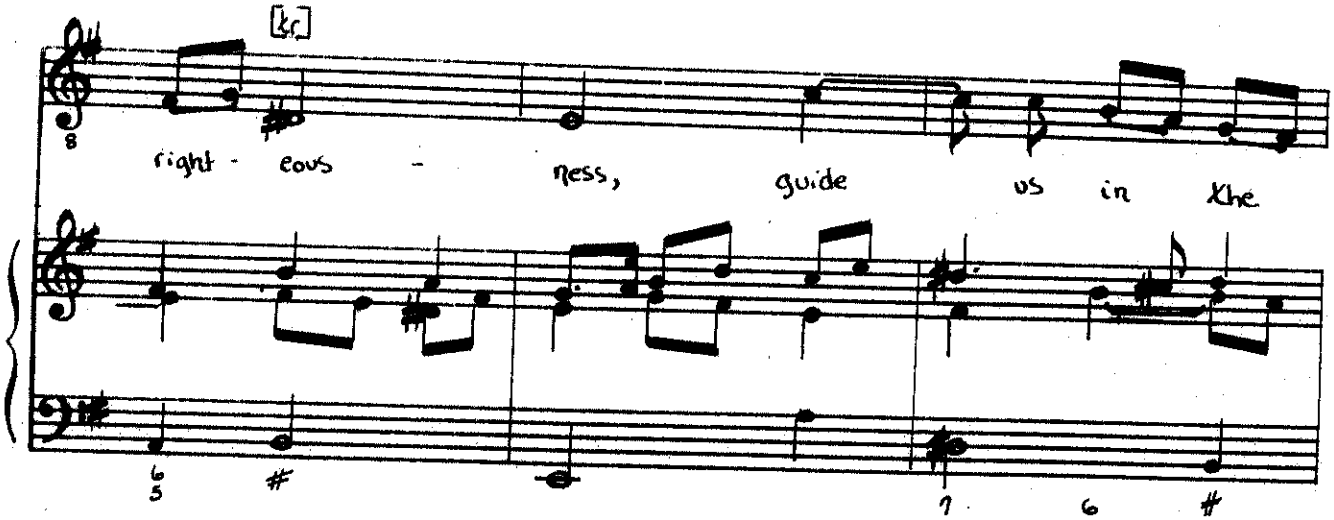

way that we should walk in

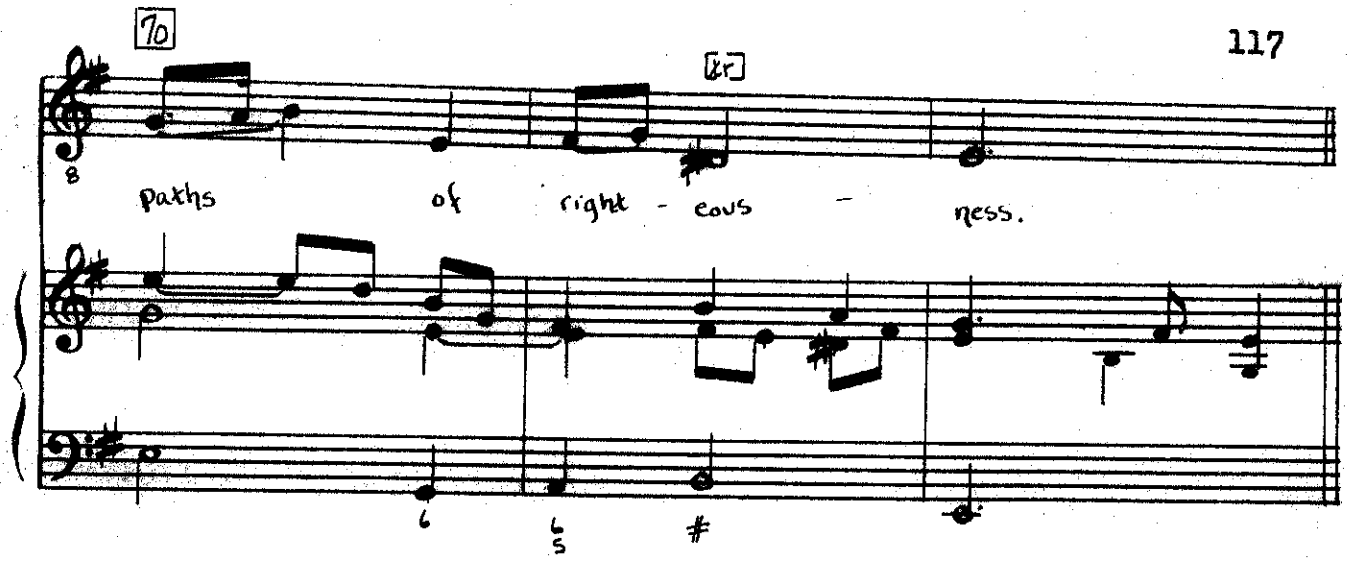

show us the way that we should

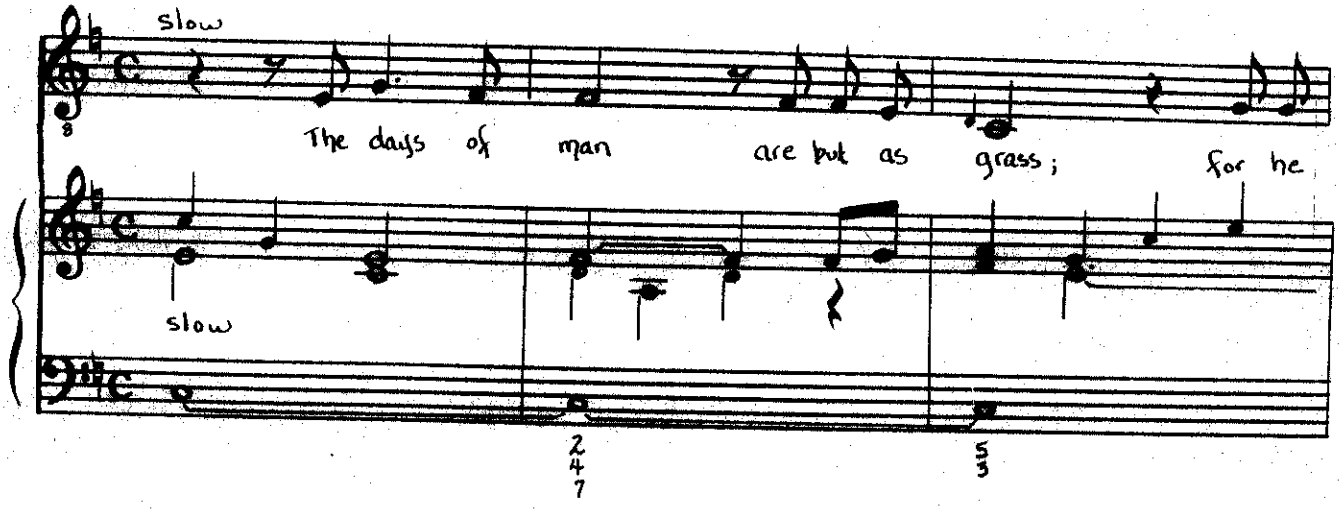

60
walk in, and let thy lov - ing

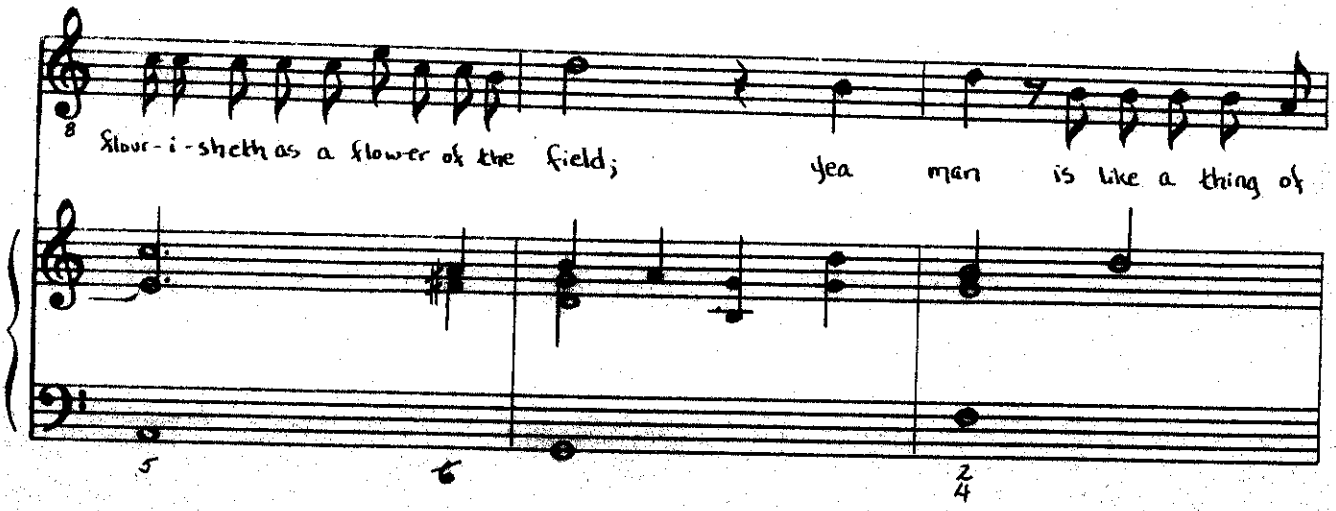

kr
Kind - ness, guide us in the path of

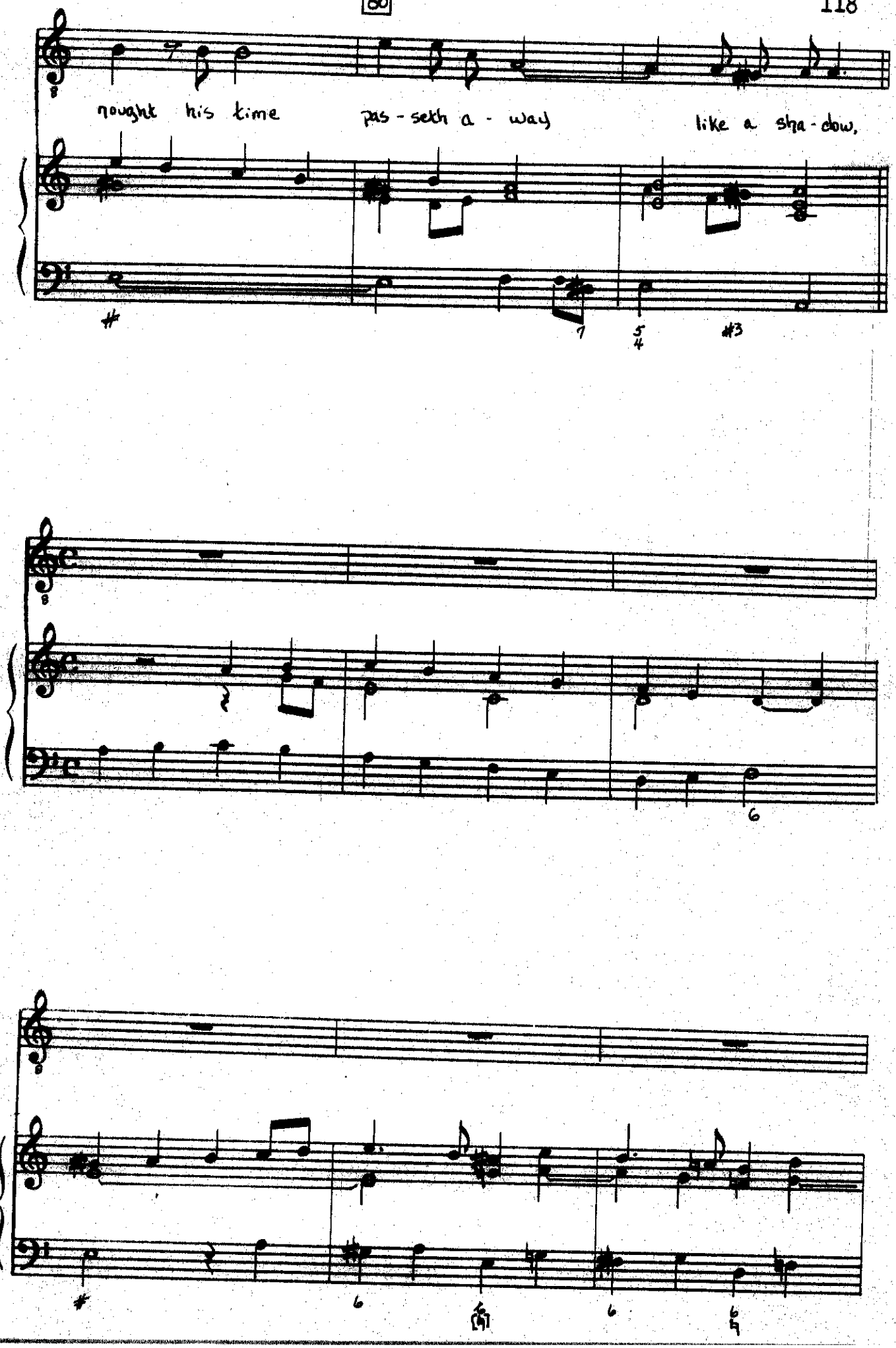

right - eous-ness, guide us in the paths of

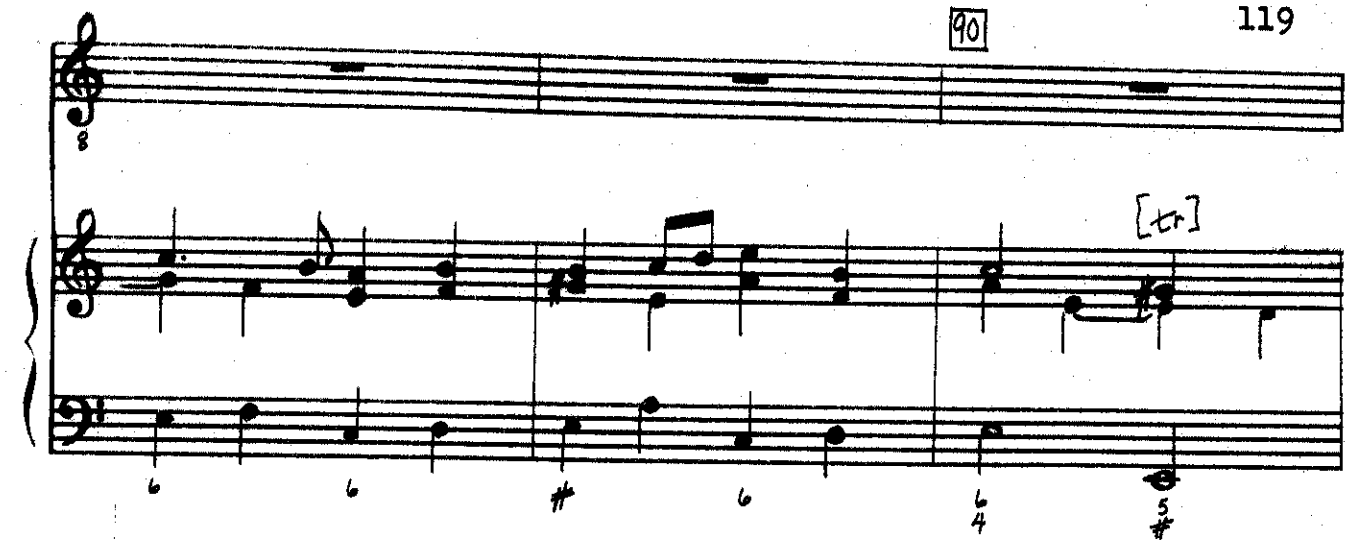

kr
right - eous - ness, guide us in the

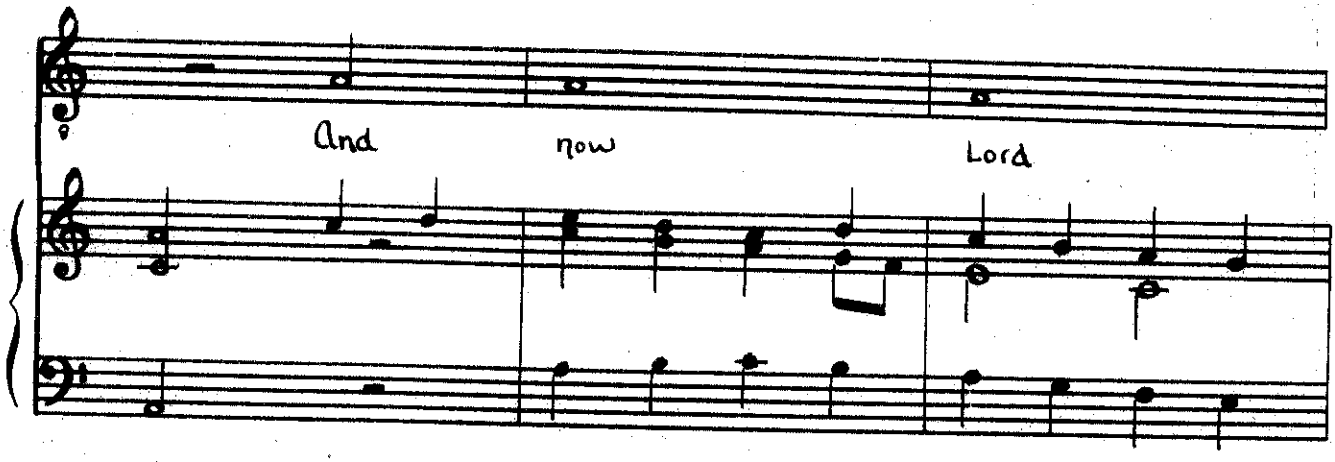

70
8
paths of right - eous - ness.

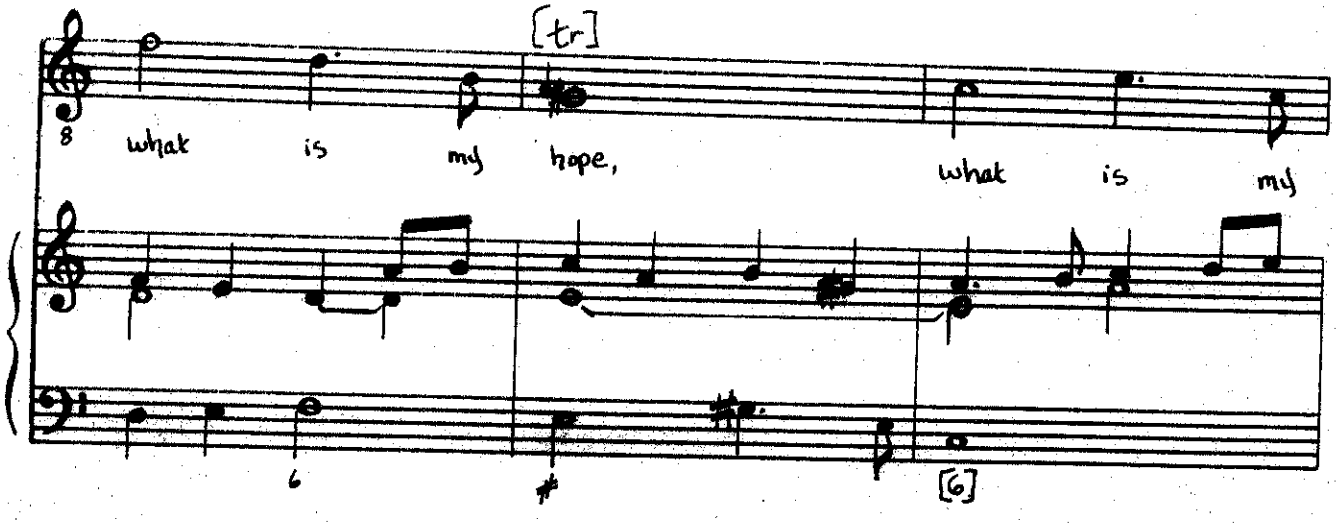

slow
8
The days of man are but as grass; for he
slow

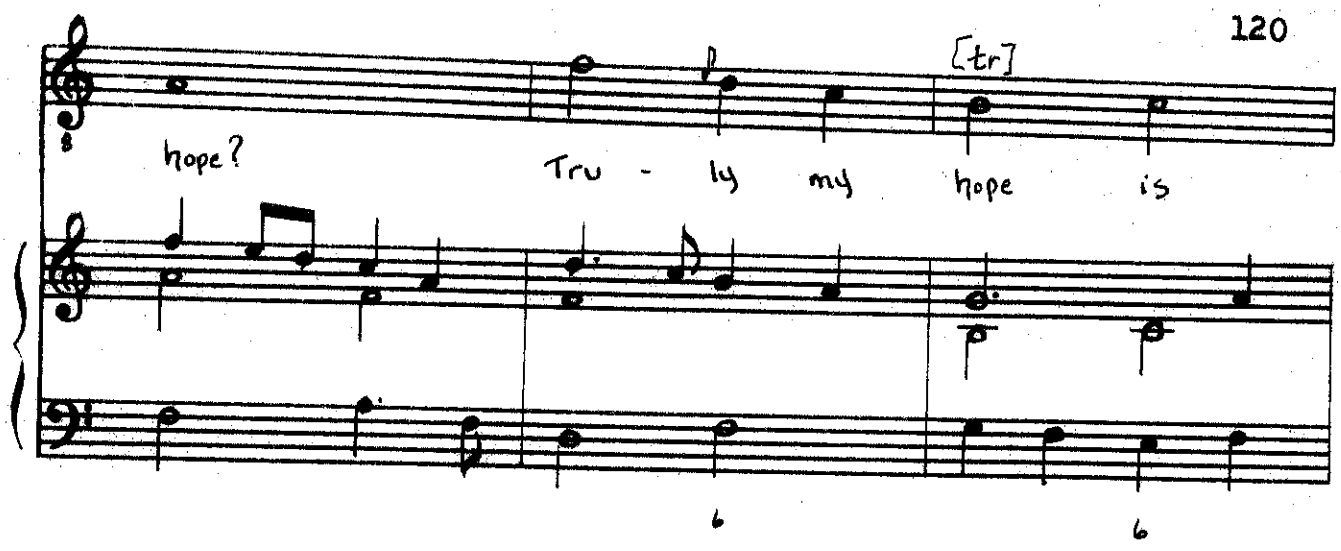

8
flour-i-sheth as a flower of the field; yea man is like a thing of

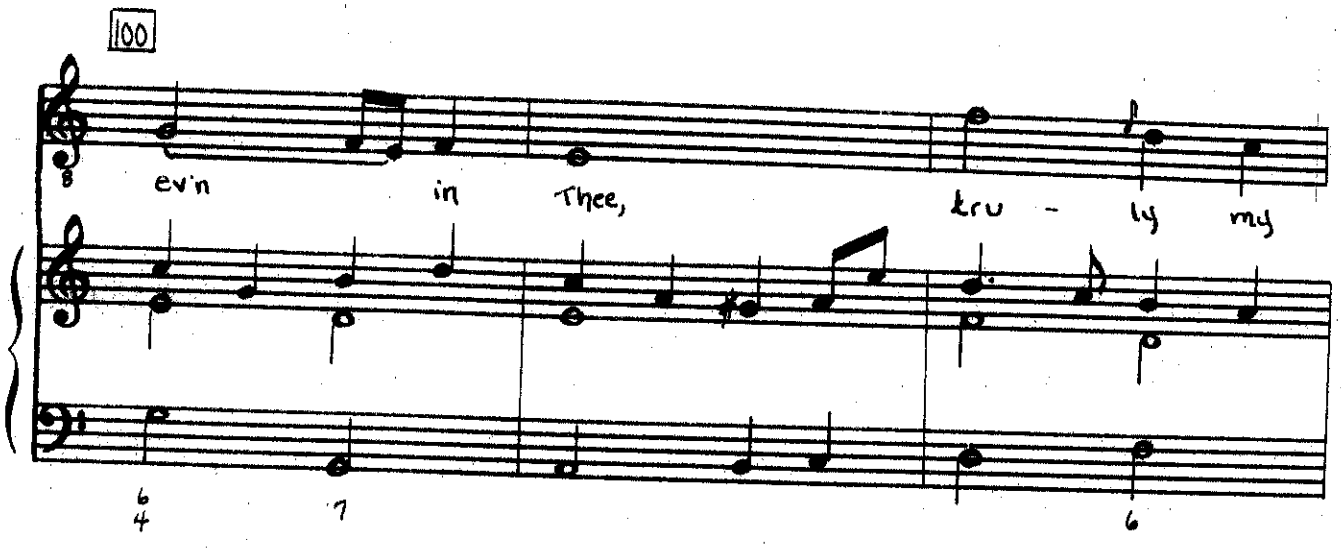

nought his time pas - seth a - way like a sha - dow,

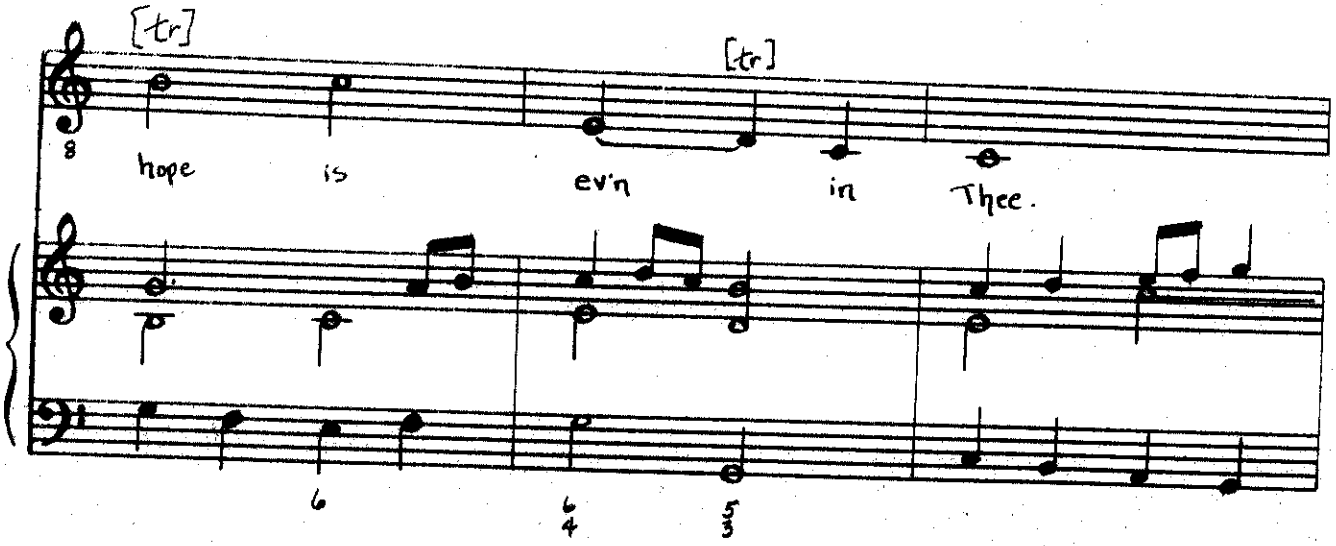

[tr]

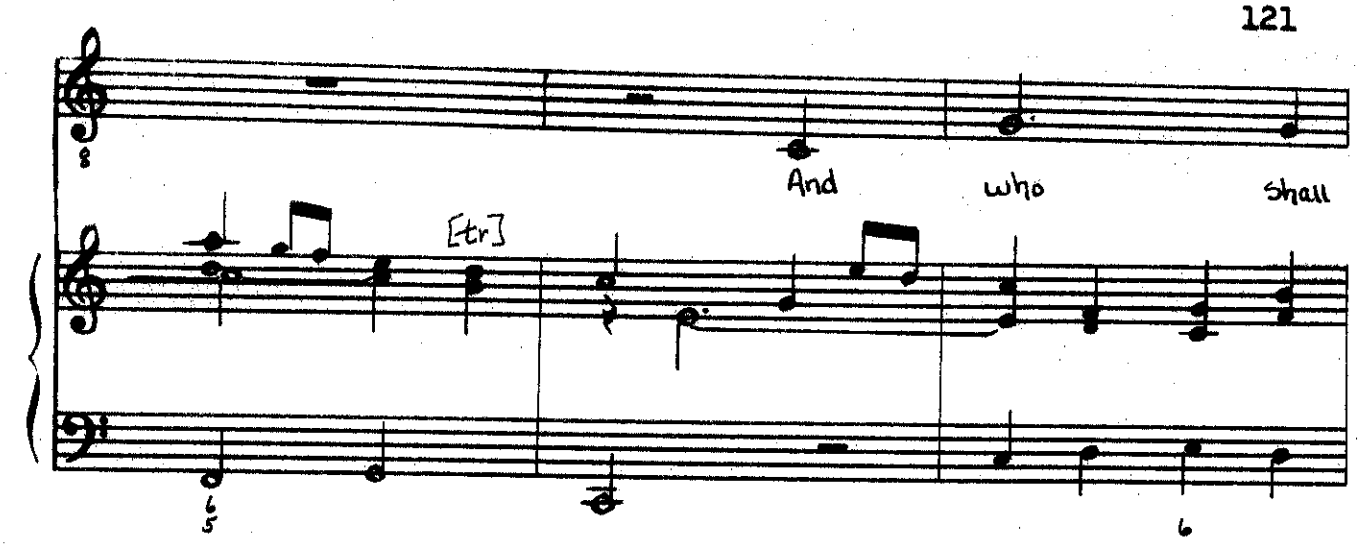

And
now
Lord

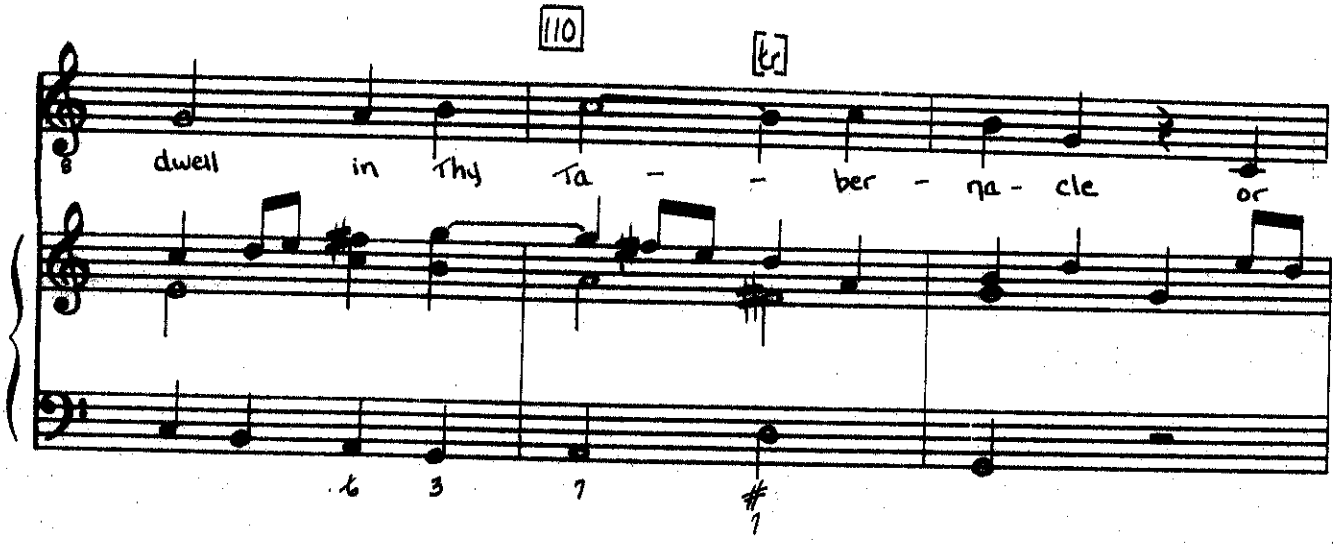

[tr]
what
is
my
hope,
what
is
my
[6]

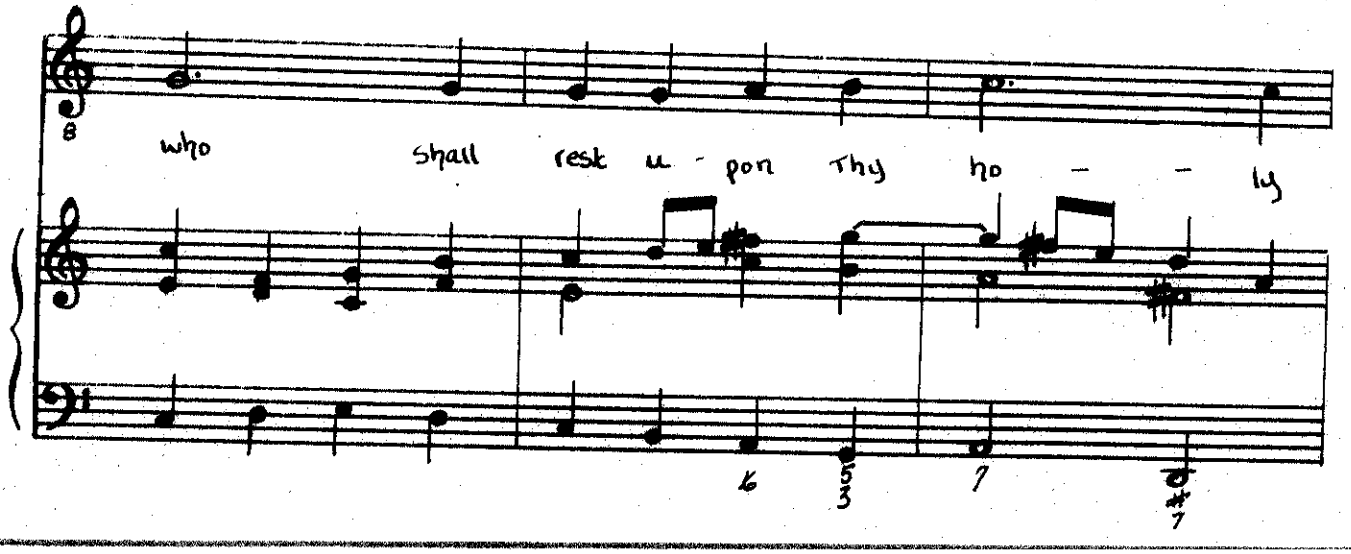

[tr]
hope?
Tru - ly my hope is

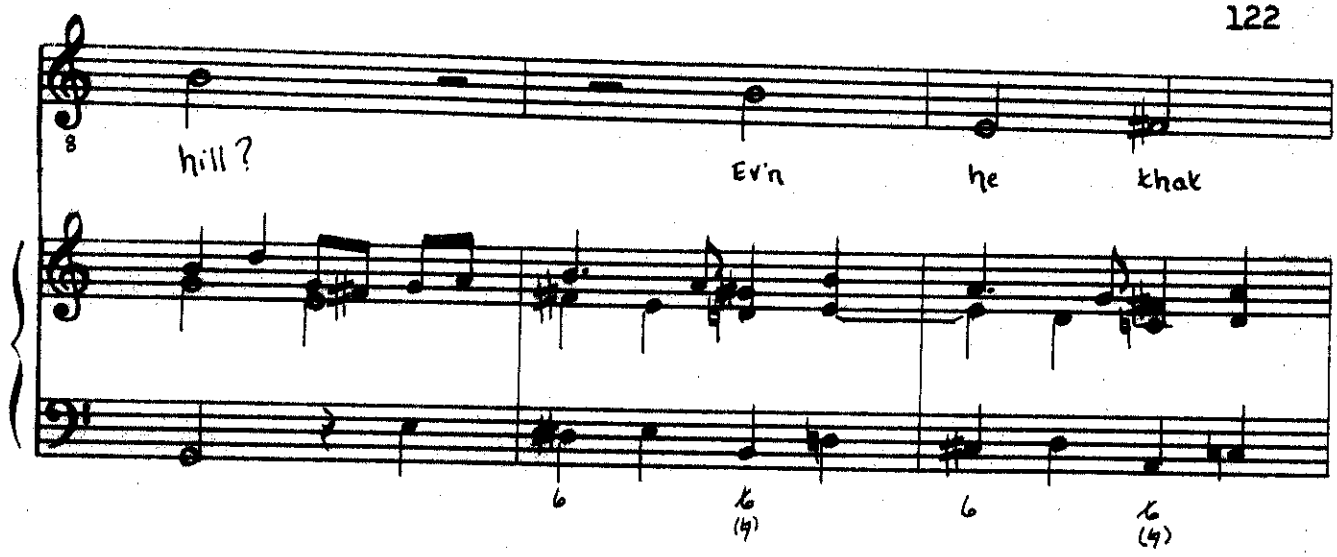

100
ev'n in Thee, tru - ly my

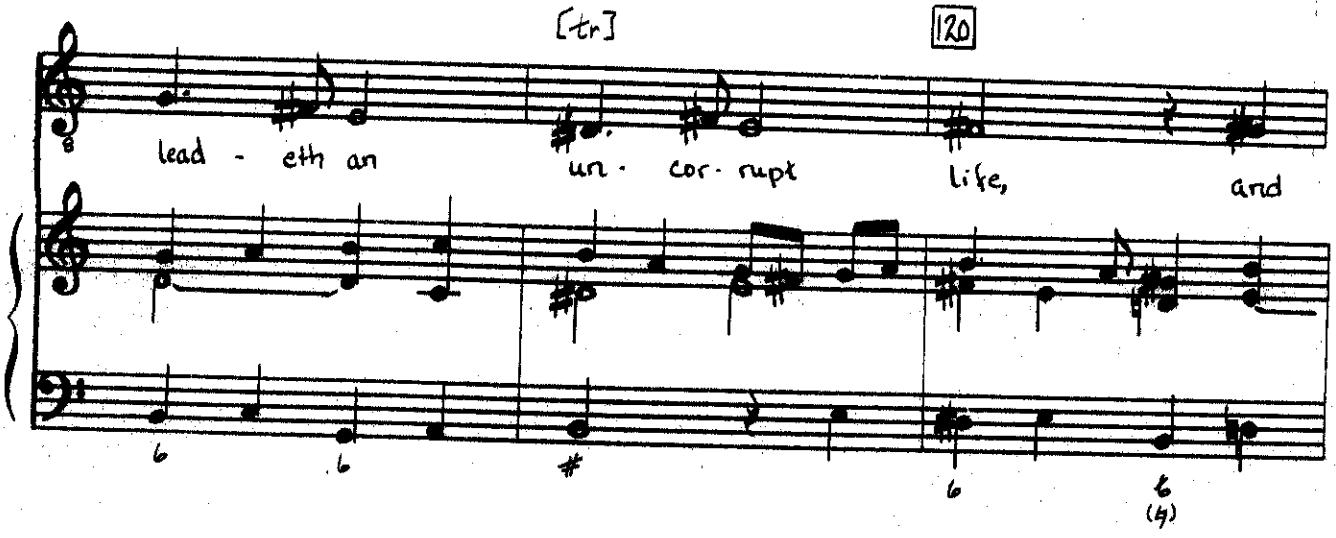

[tr]
[tr]
hope is ev'n in Thee.

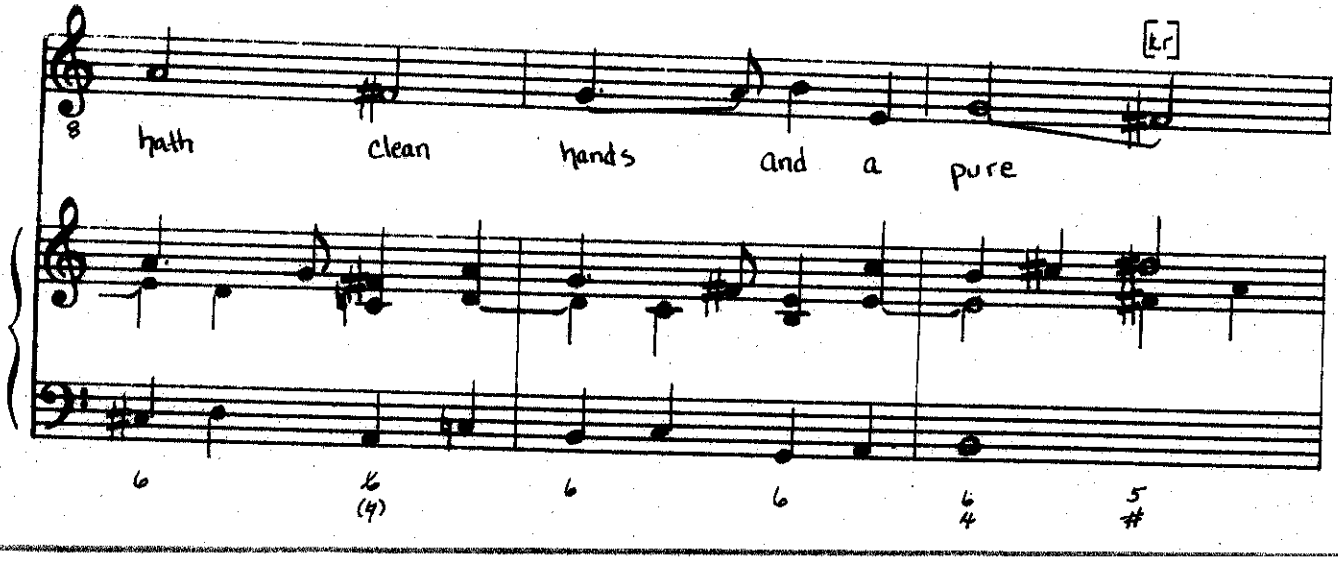

And who shall
[tr]

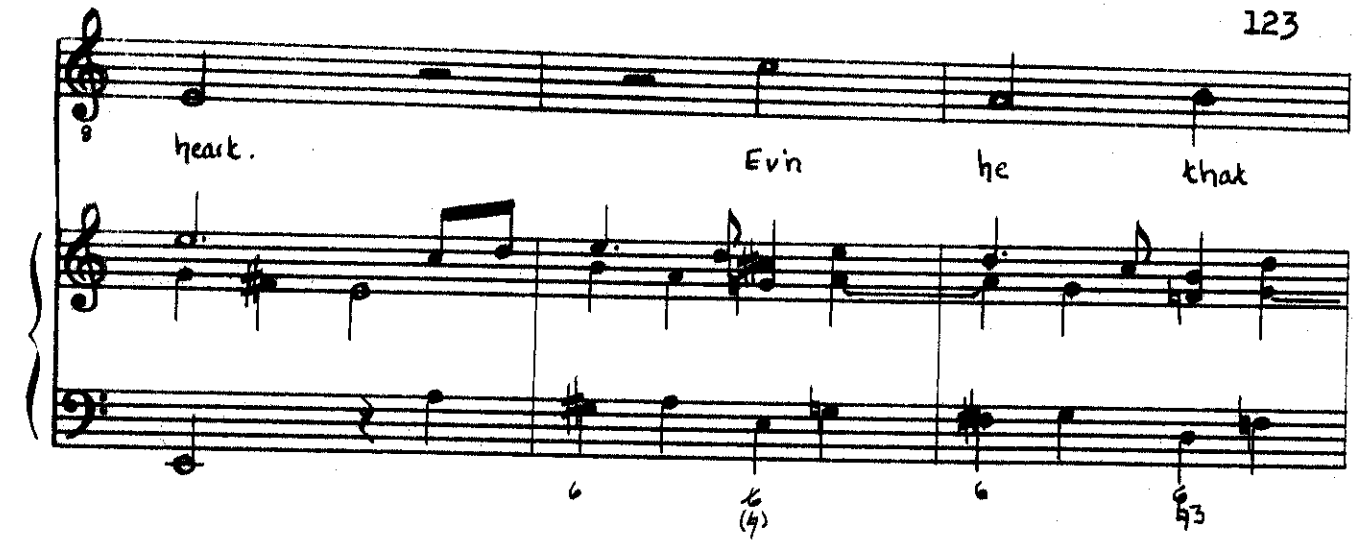

110
[tr]
dwell in Thy Ta - - ber - na - cle or

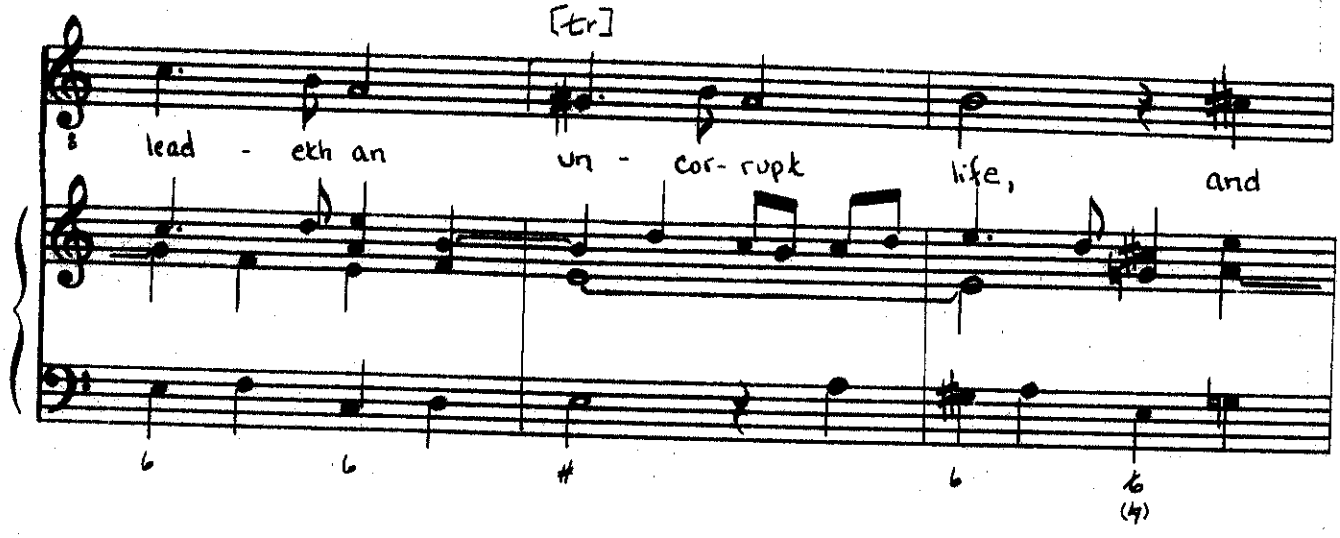

who shall rest u - pon Thy ho - - ly

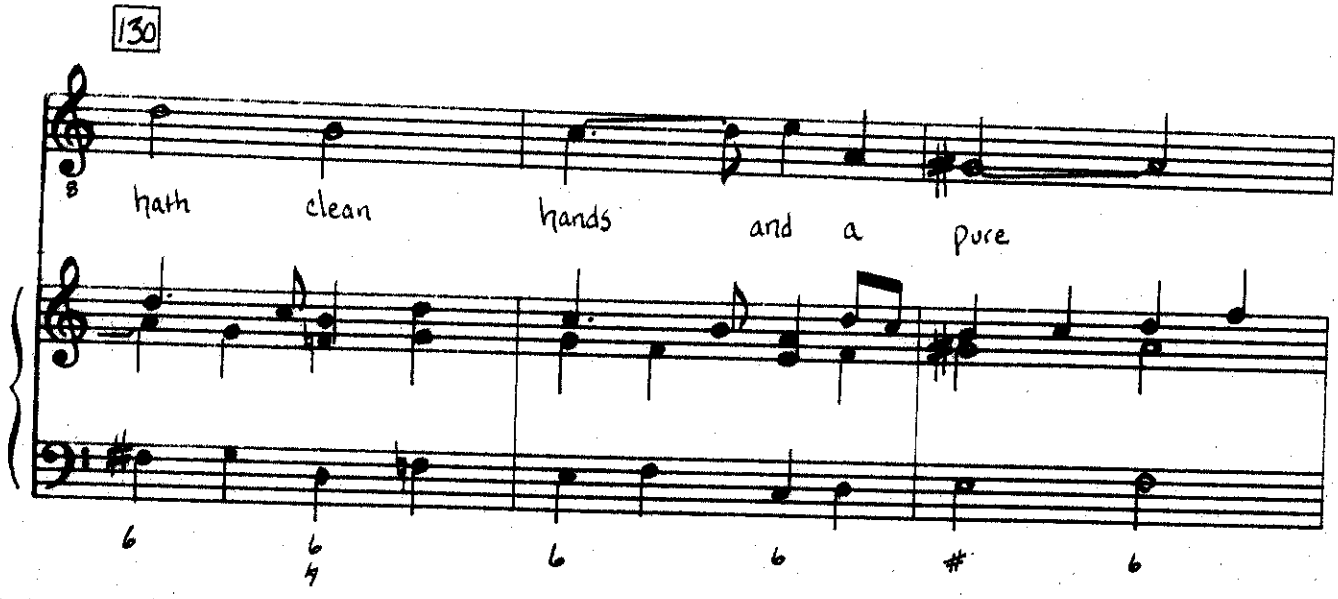

hill?
Ev'n
he
that

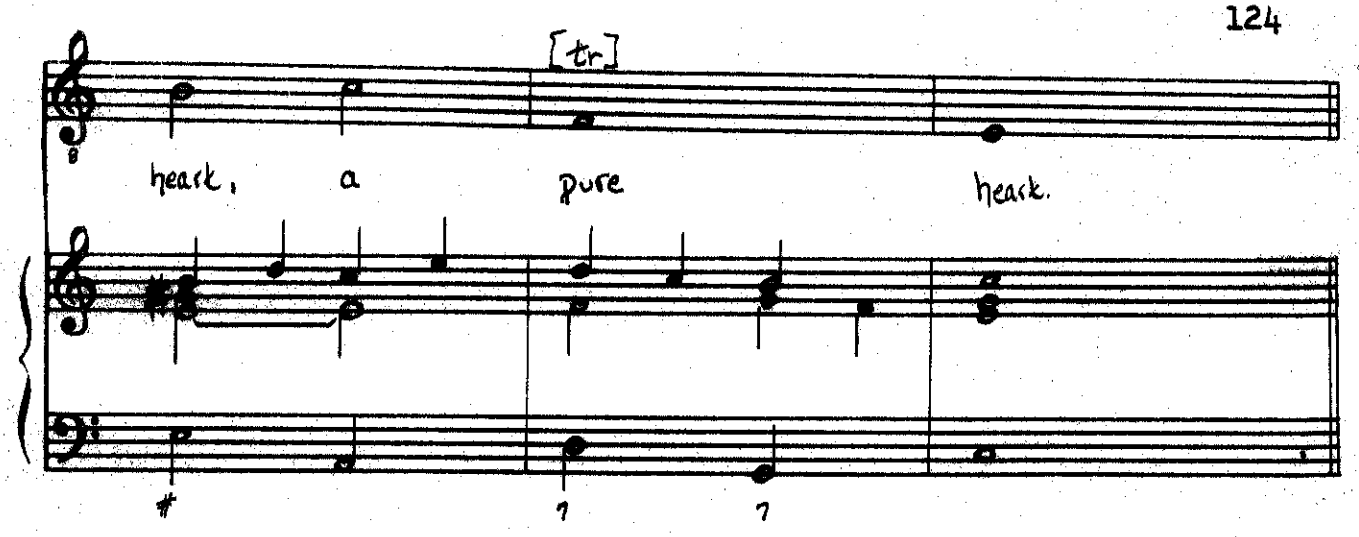

[tr]
120
lead - eth an
un - cor - rupt
life,
and

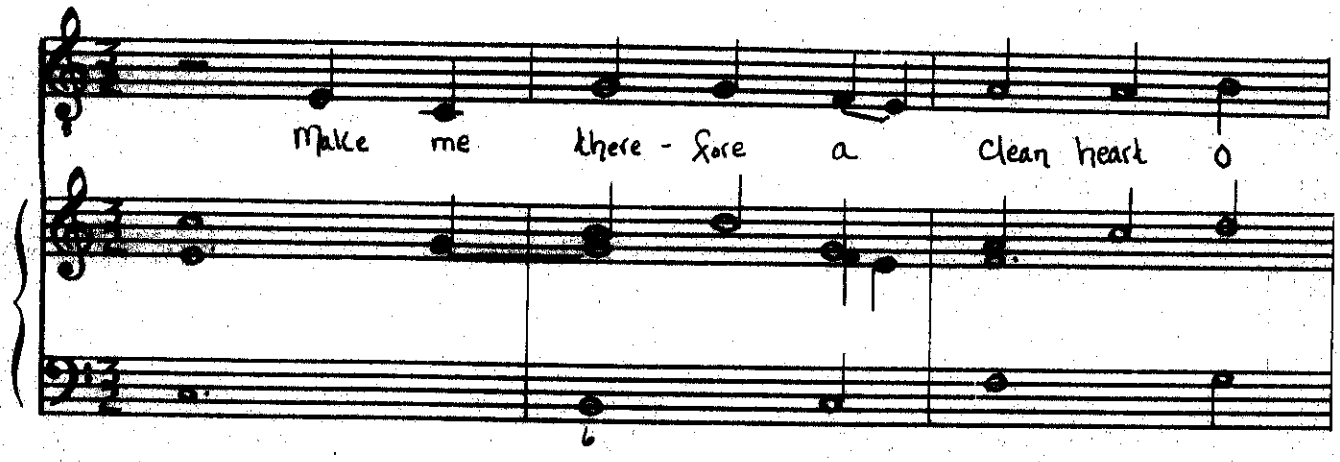

[tr]
hath
clean
hands
and
a
pure

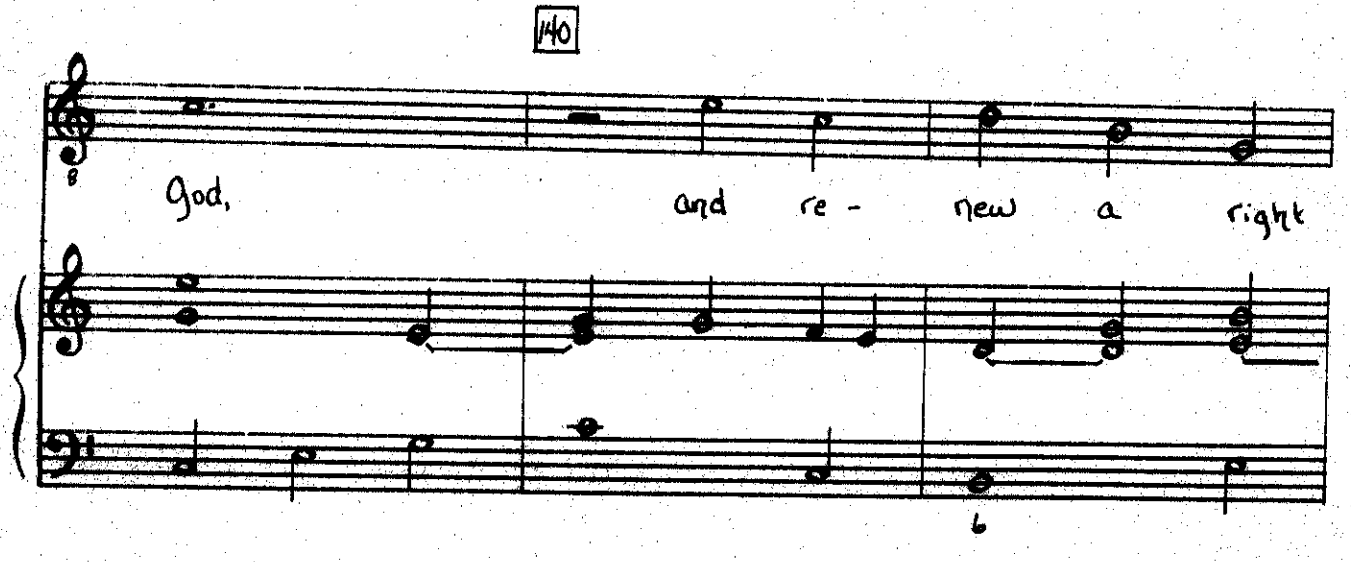

heark.
Evin
he
that

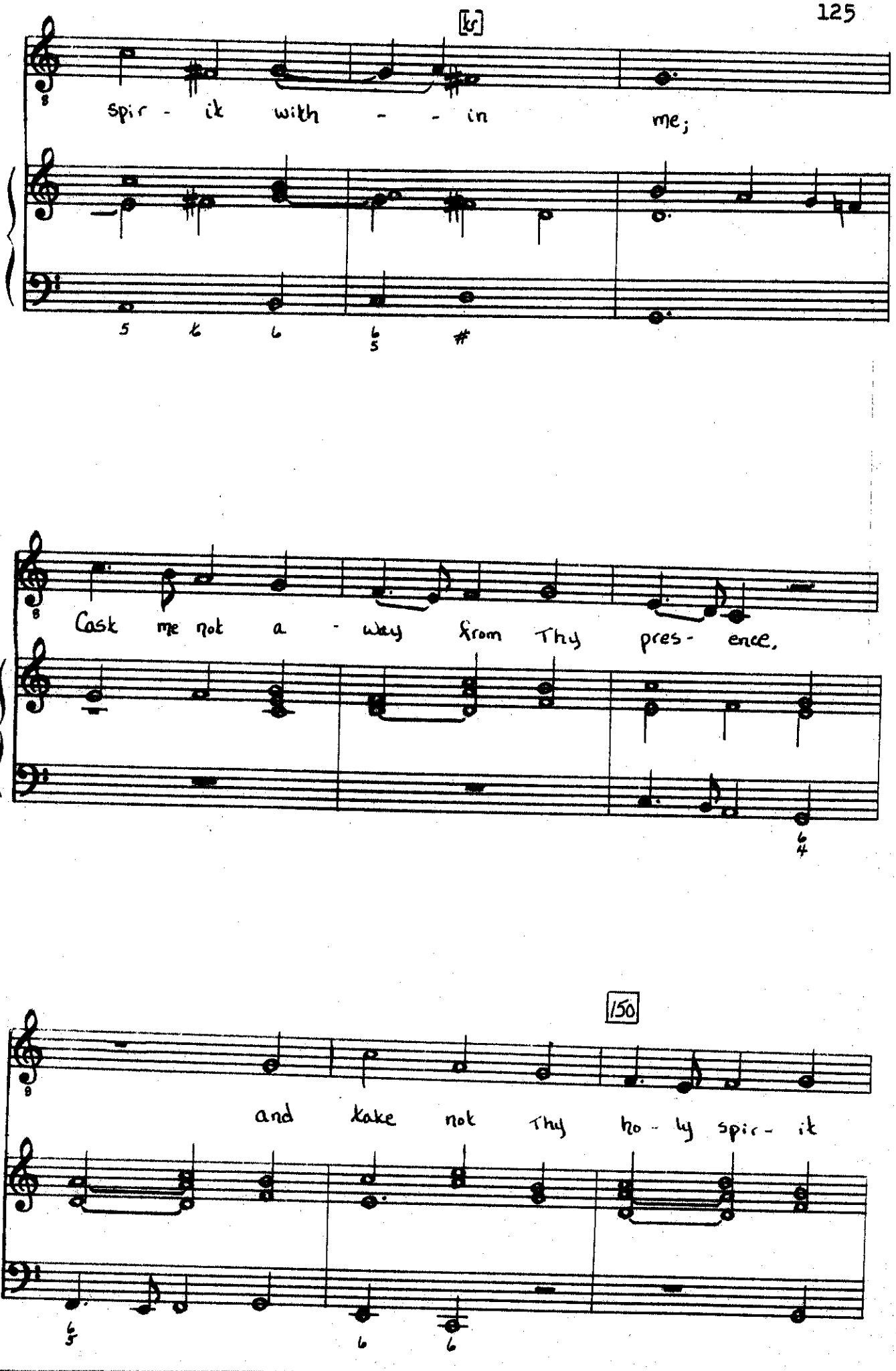

[tr]
lead - eth an
un - cor- rupt
life,
and

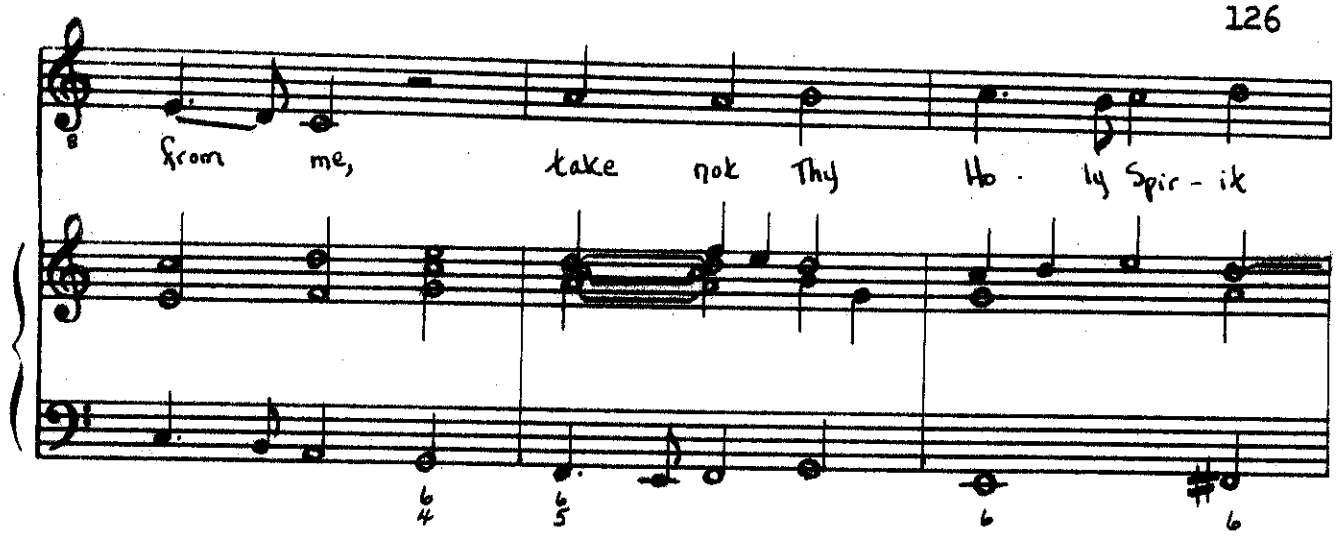

130
hath
clean
hands
and a
pure

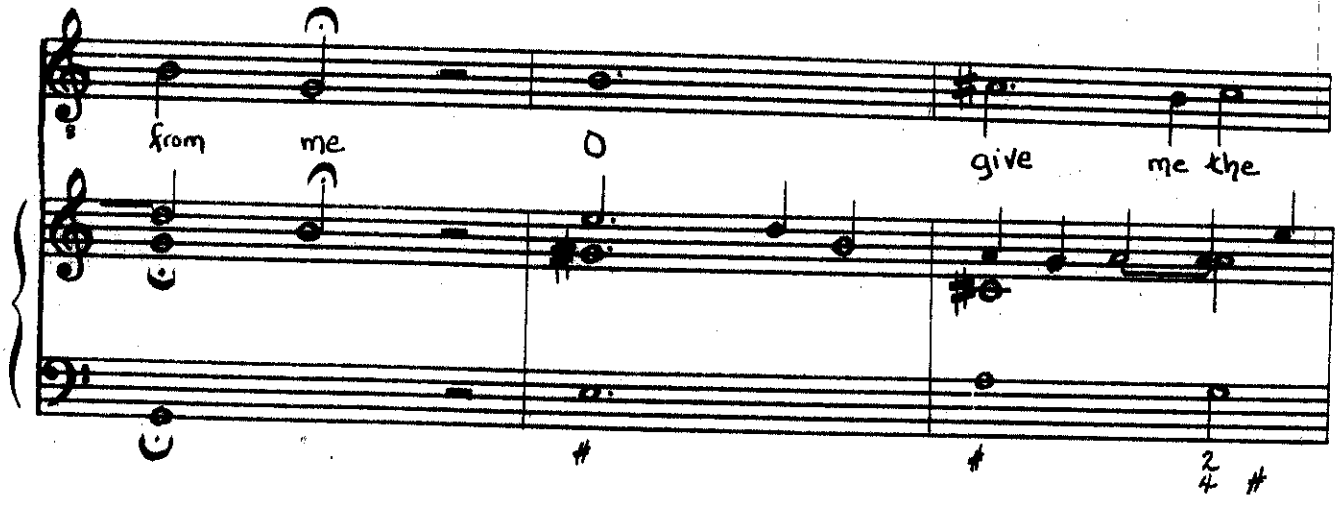

[tr]
heark, a pure heark.

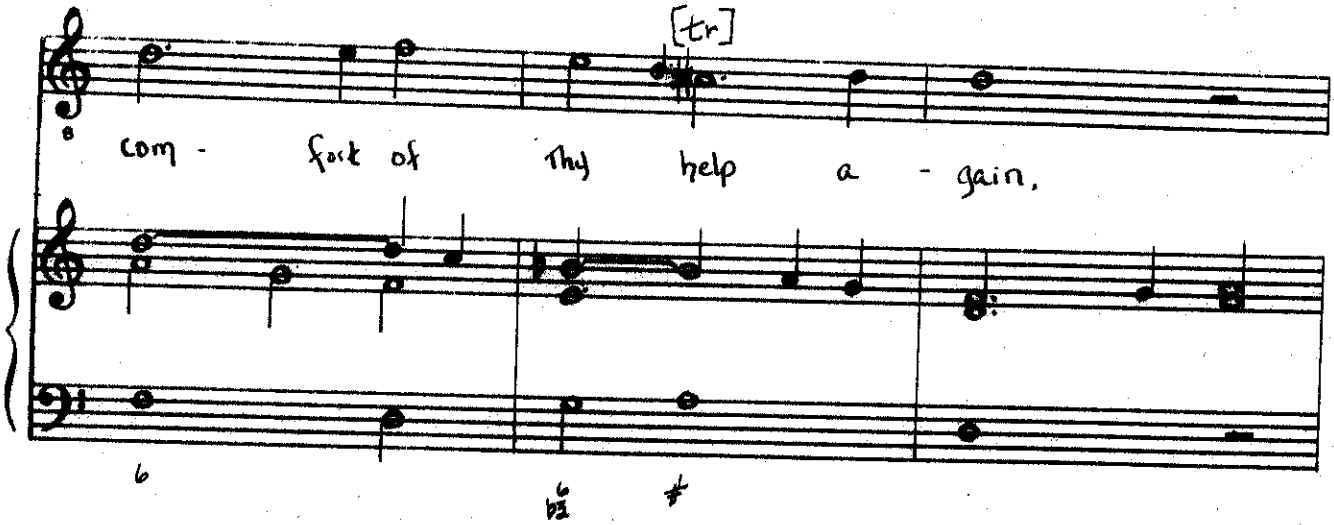

make me there - fore a clean heark o


140
God, and re - new a right


spir - it with - - in me;
Cast me not a - way from Thy pres - ence,
and take not Thy ho - ly spir - it


from me, take not Thy Ho - ly Spir - it


from me O give me the


[tr]
com - fort of Thy help a - gain,

[tr]

give me khe com - fork of thy help a -

gain and stab - lish me with

Thy free spir - it, give me the

[tr]

Com - fork of Thy help a - gain and

6 5 6 6 # 2/4 #

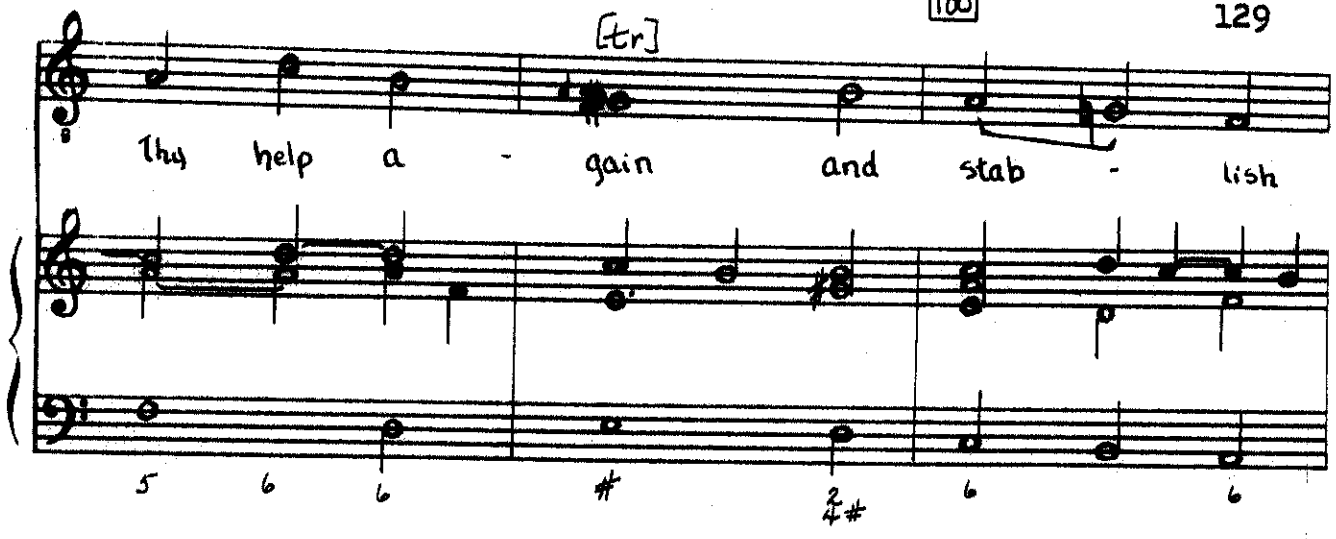
[tr]

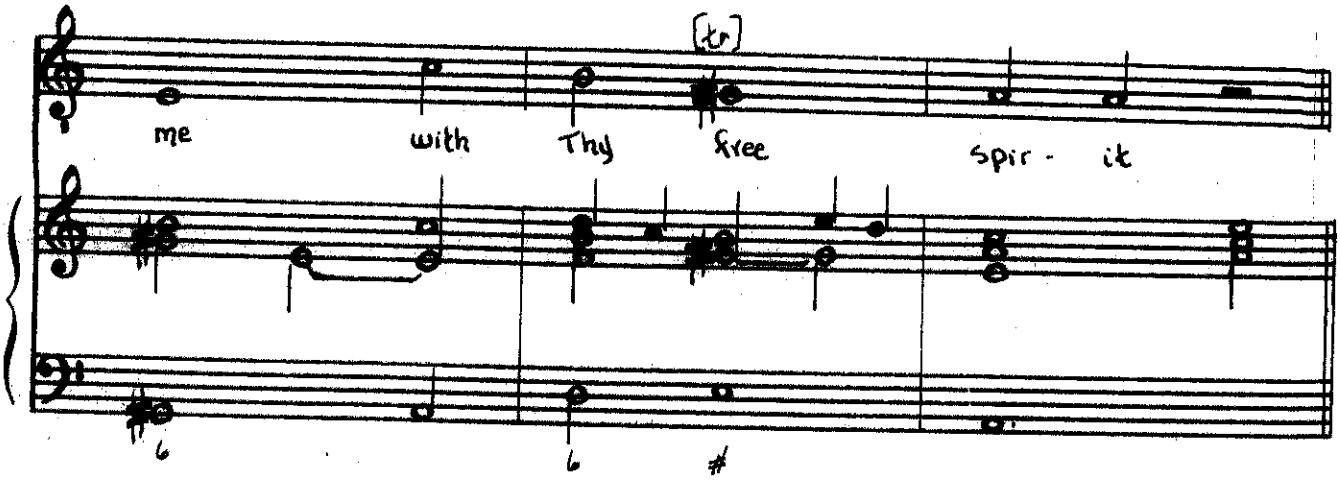
stab - lish me with Thy free

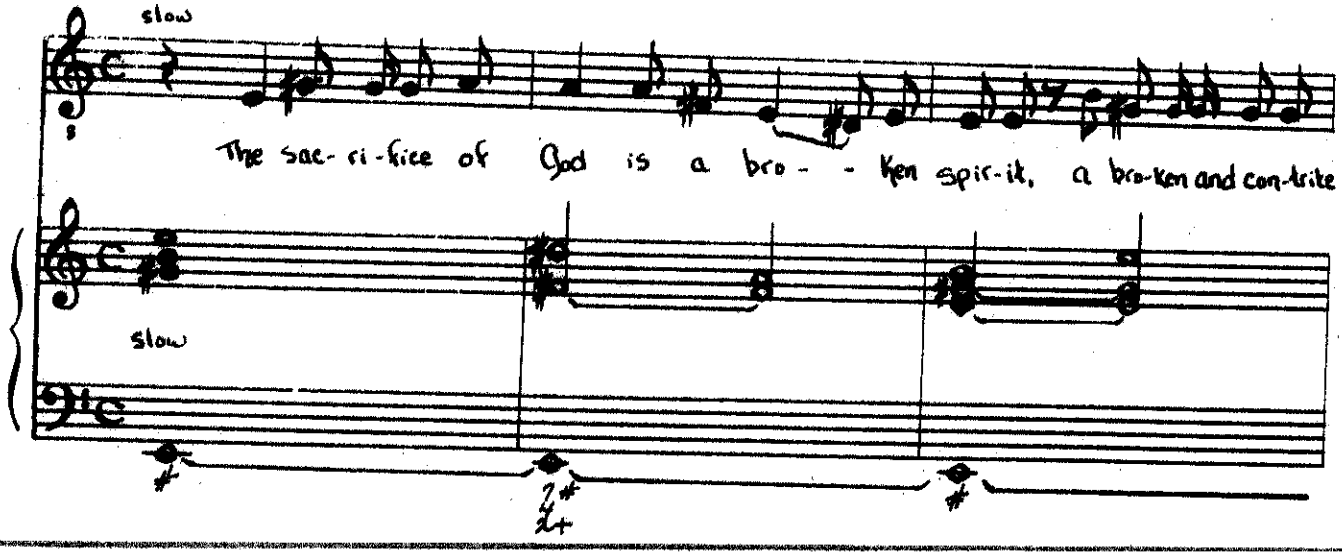
6 6 6 6 #

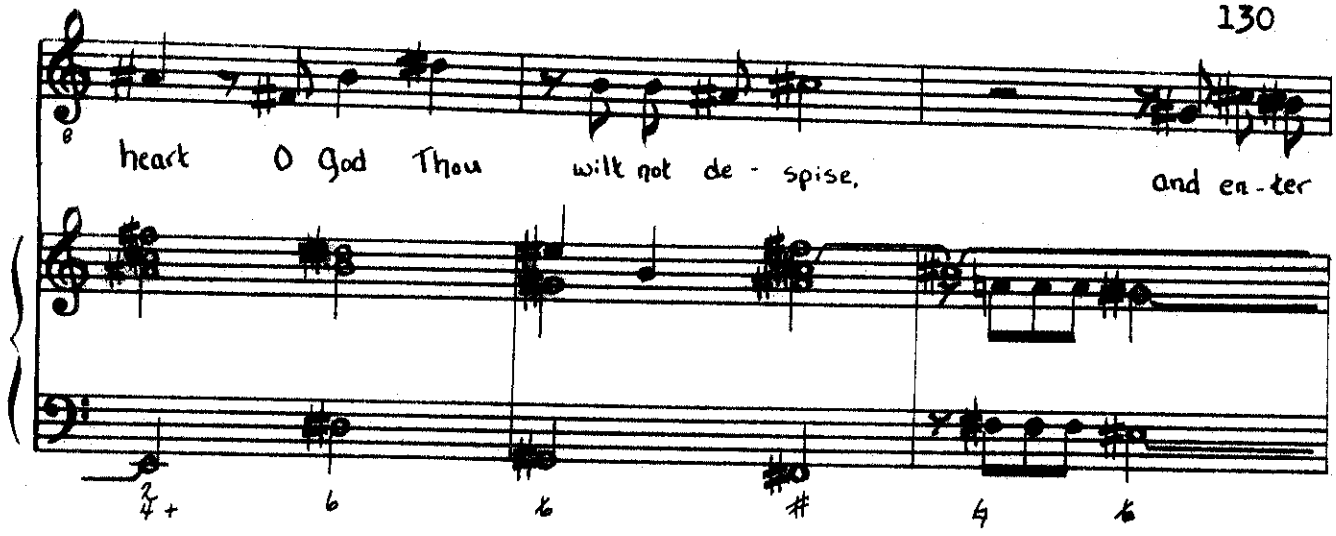
Spir - it, give me the com - fort of

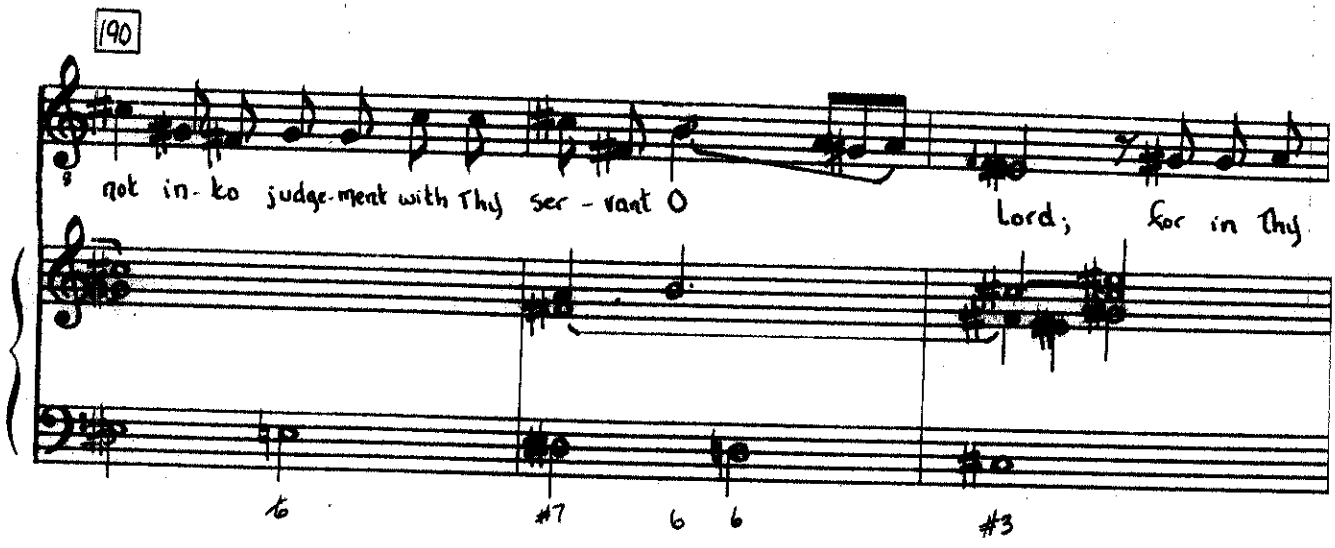
6

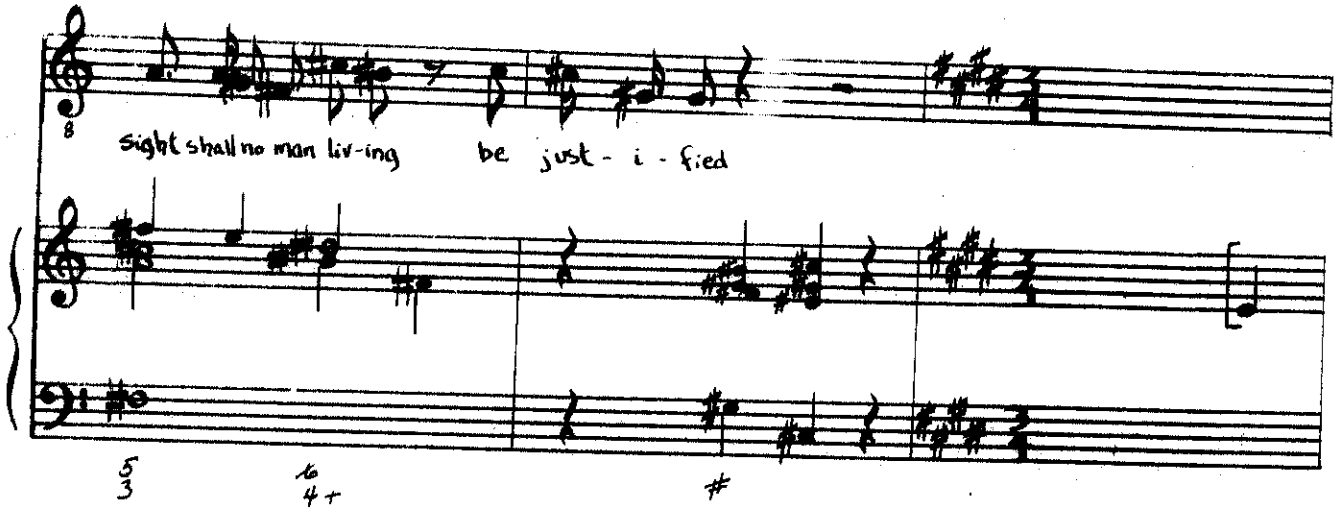

[tr]
Thy help a - gain and stab - lish

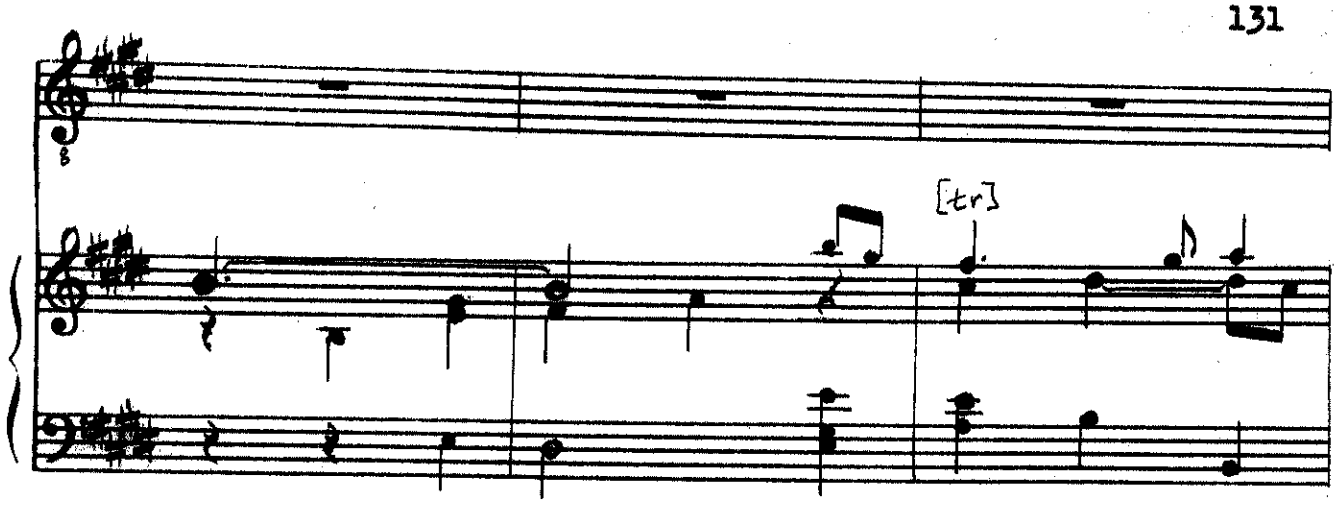

[tr]
me with Thy free spir - it

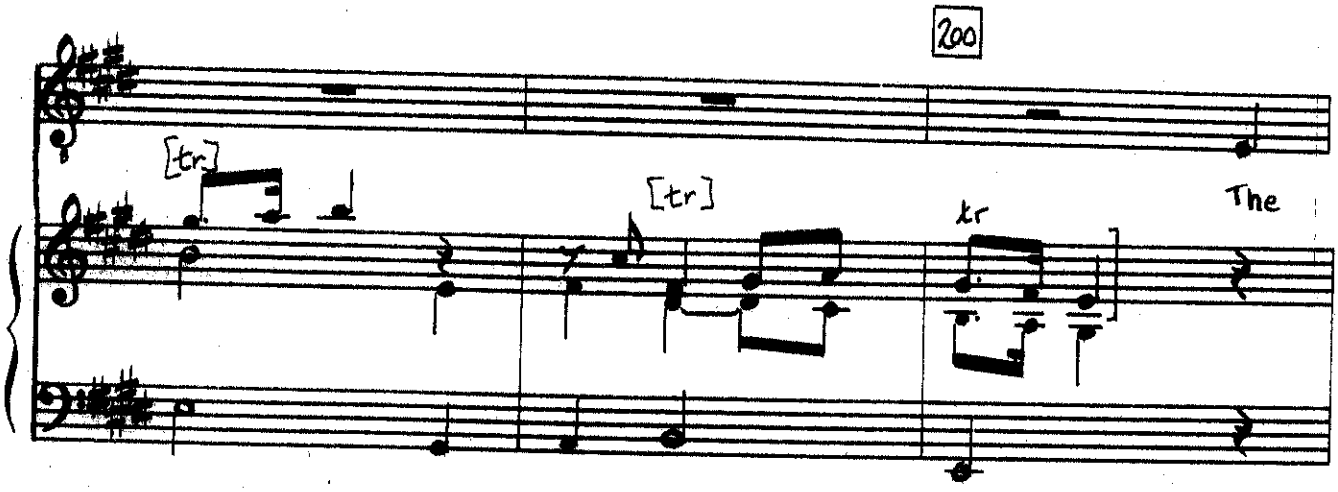

slow
The sac-ri-fice of God is a bro - - ken spir-it, a bro-ken and con-trite
slow

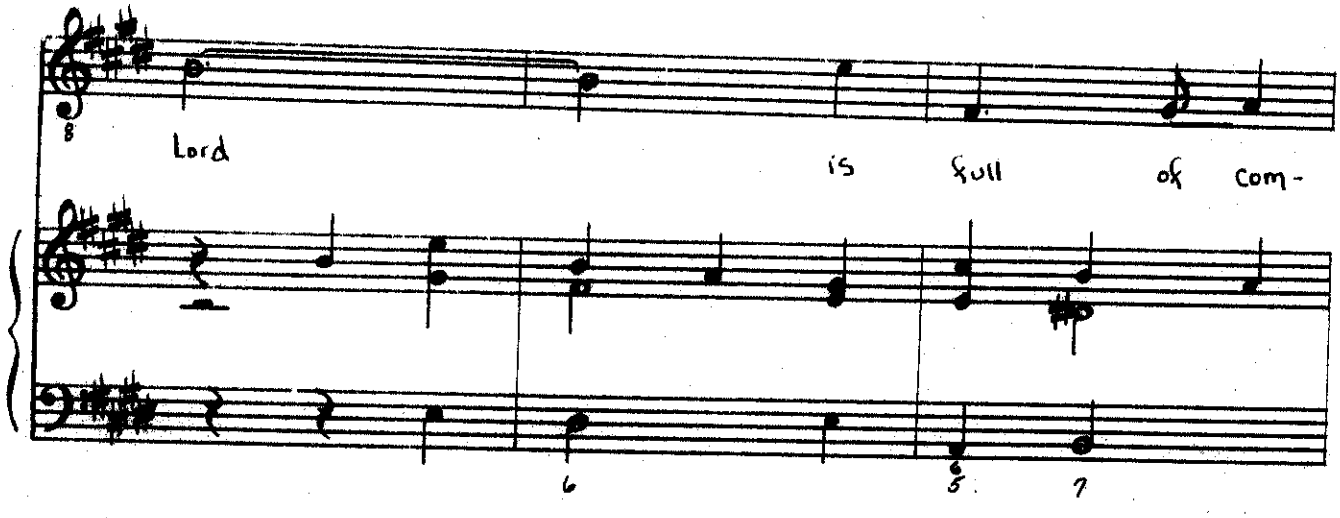

heart O God Thou wilt not de - spise, and en - ter

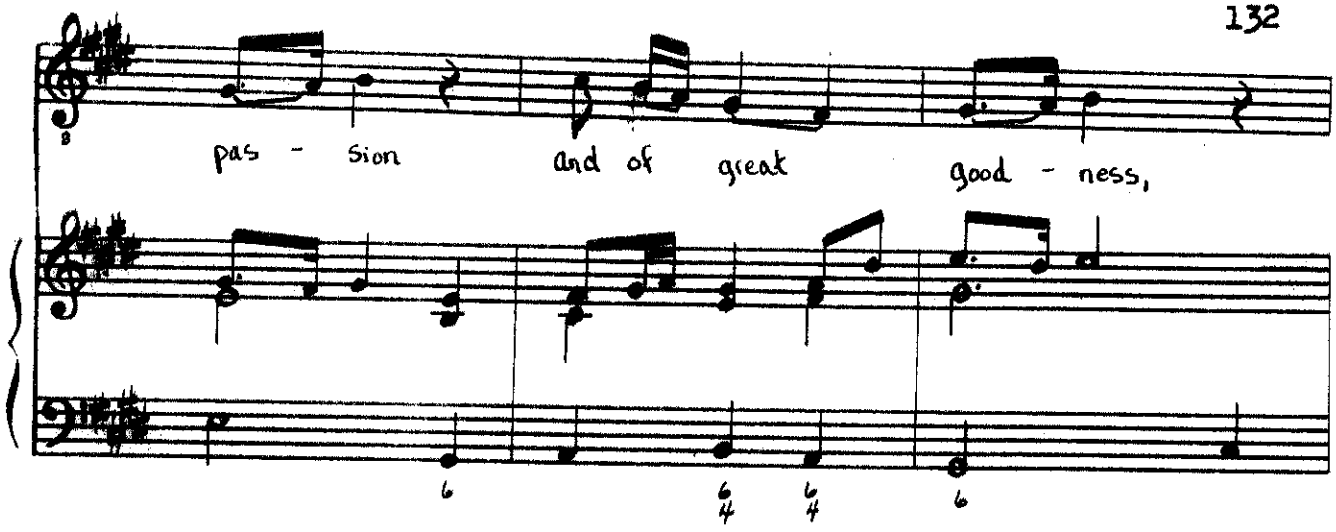

190
not in - to judge - ment with Thy ser - vant O Lord; for in Thy

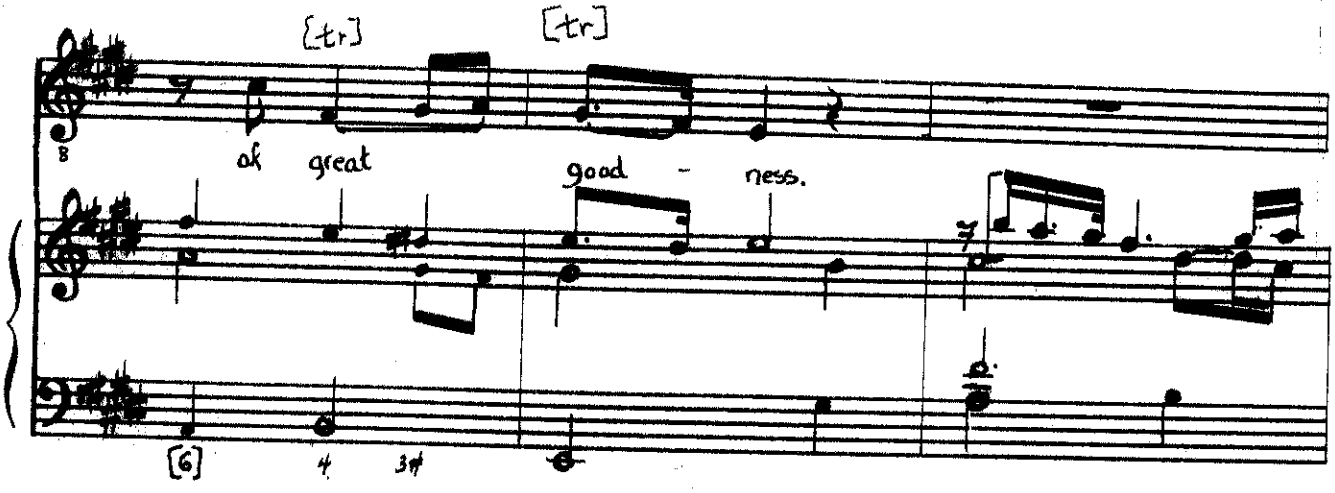

sight shall no man liv - ing be just - i - fied

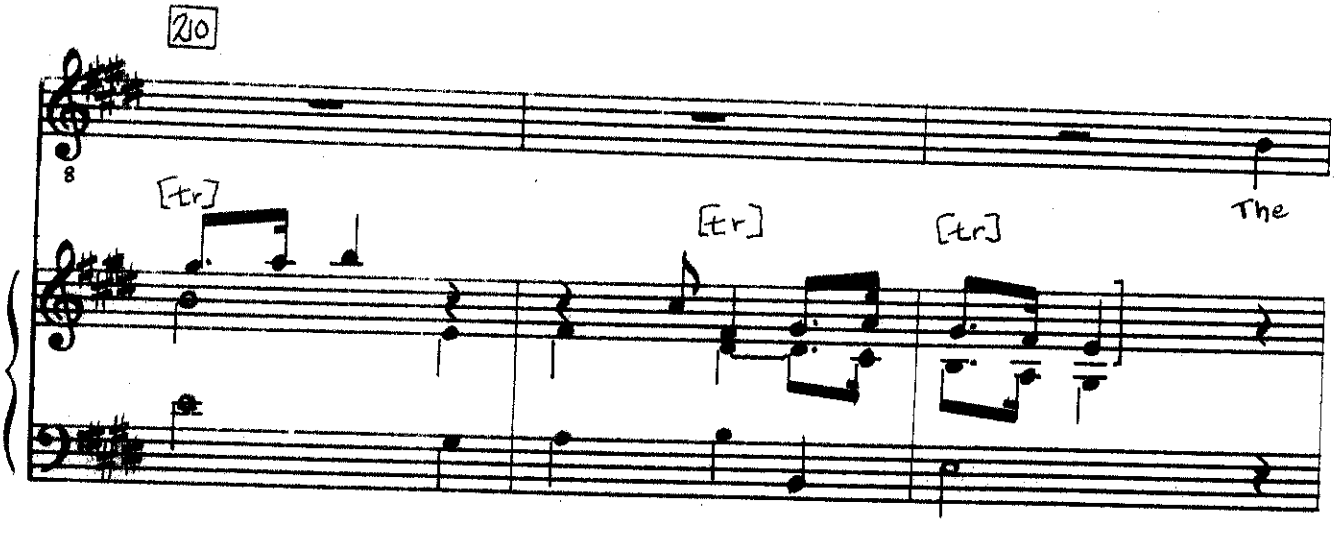

[tr]

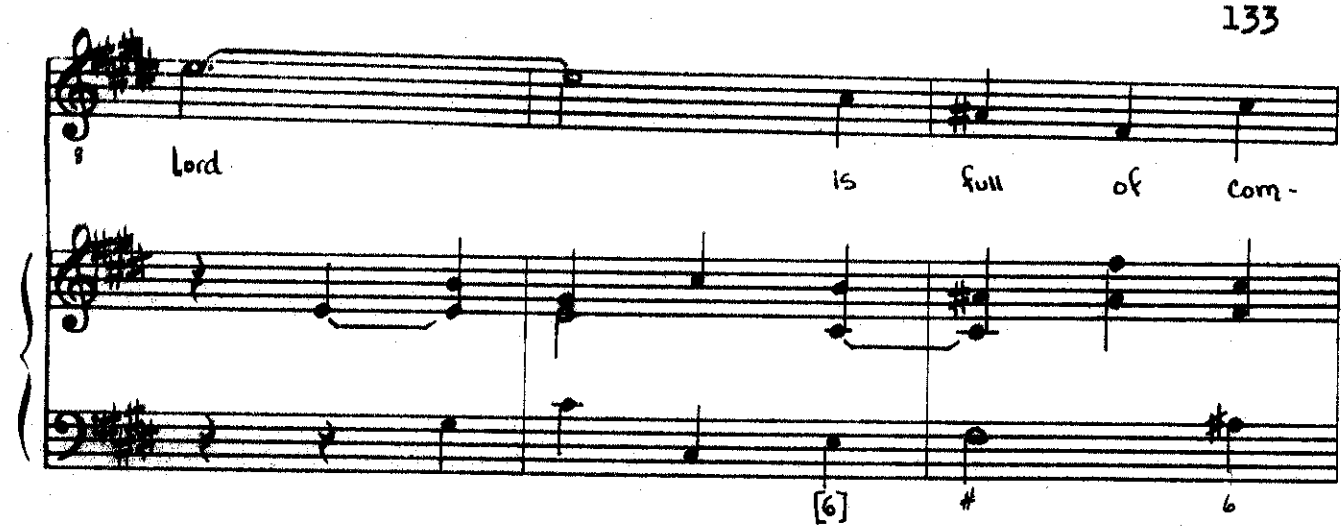

200
[tr]
[tr]
tr
The

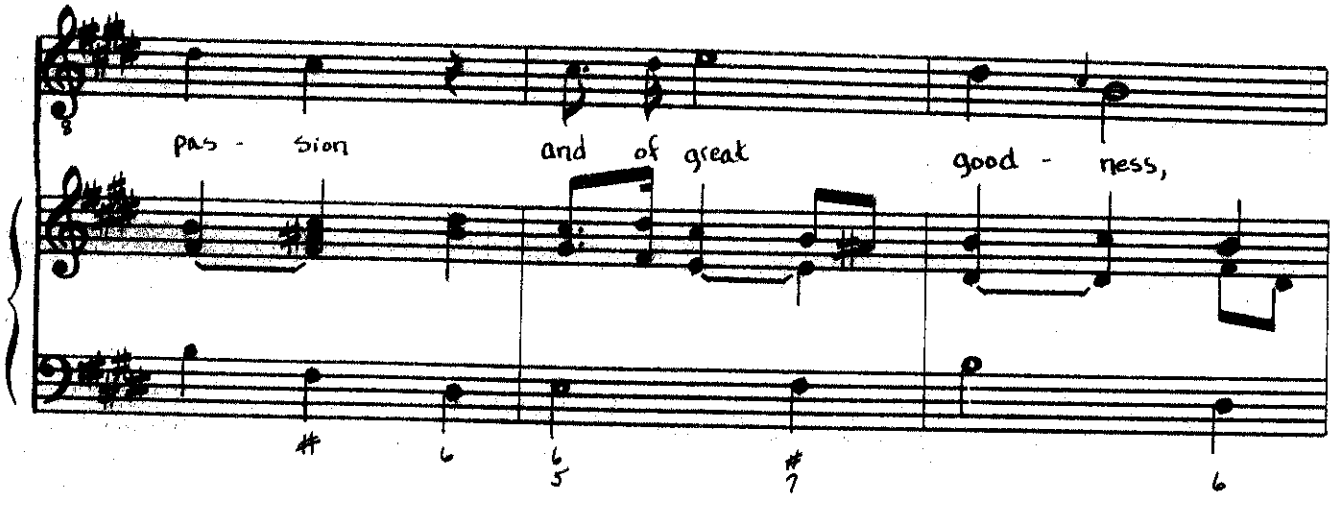

Lord
is full of com-
6
5
7

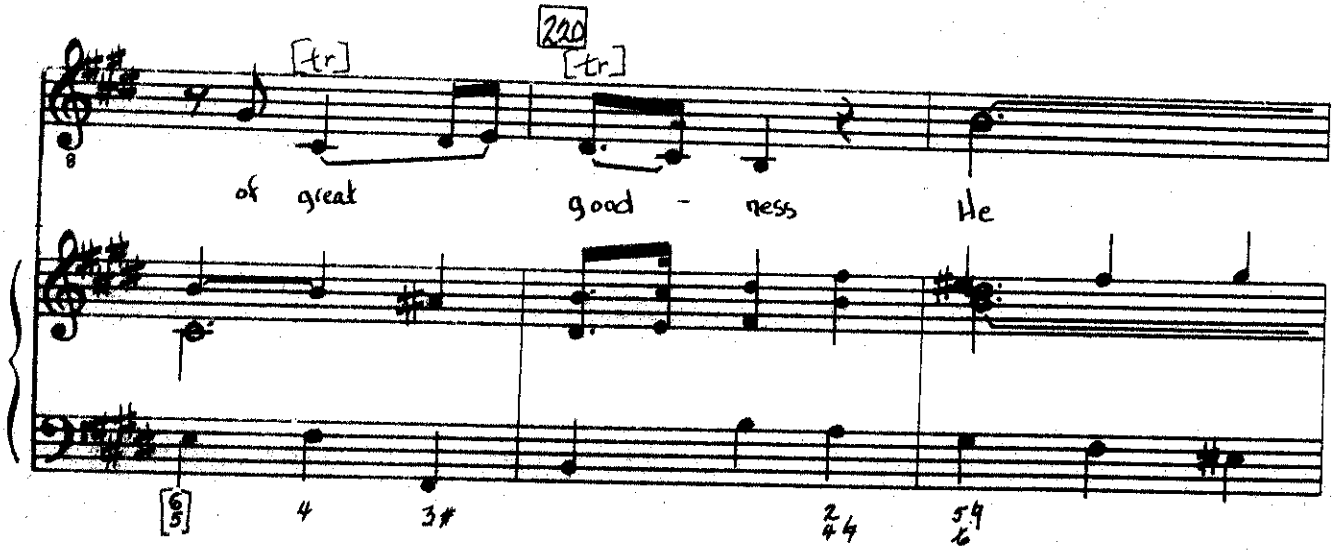

pas - sion
And of great
good - ness,

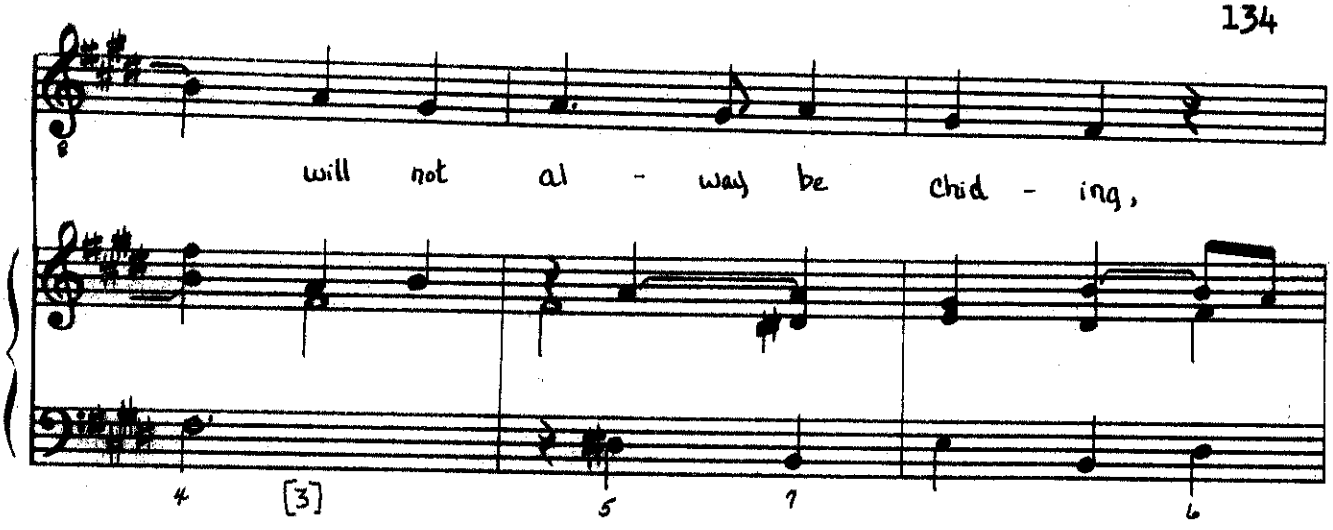

[tr]
[tr]
of great
good - ness.

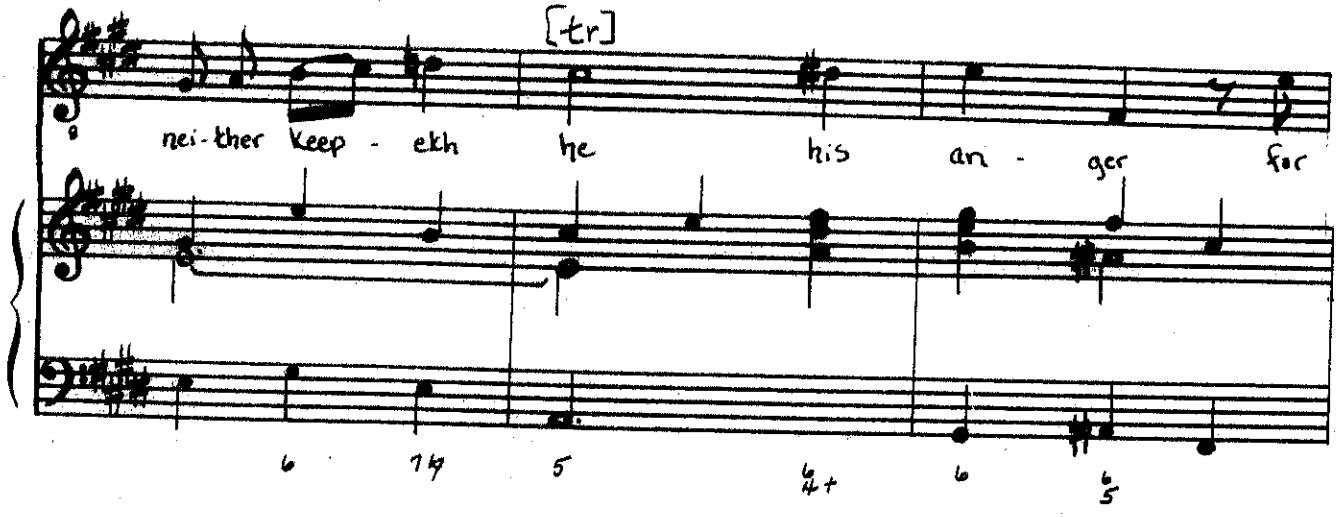

10
[tr]
[tr]
[tr]
The

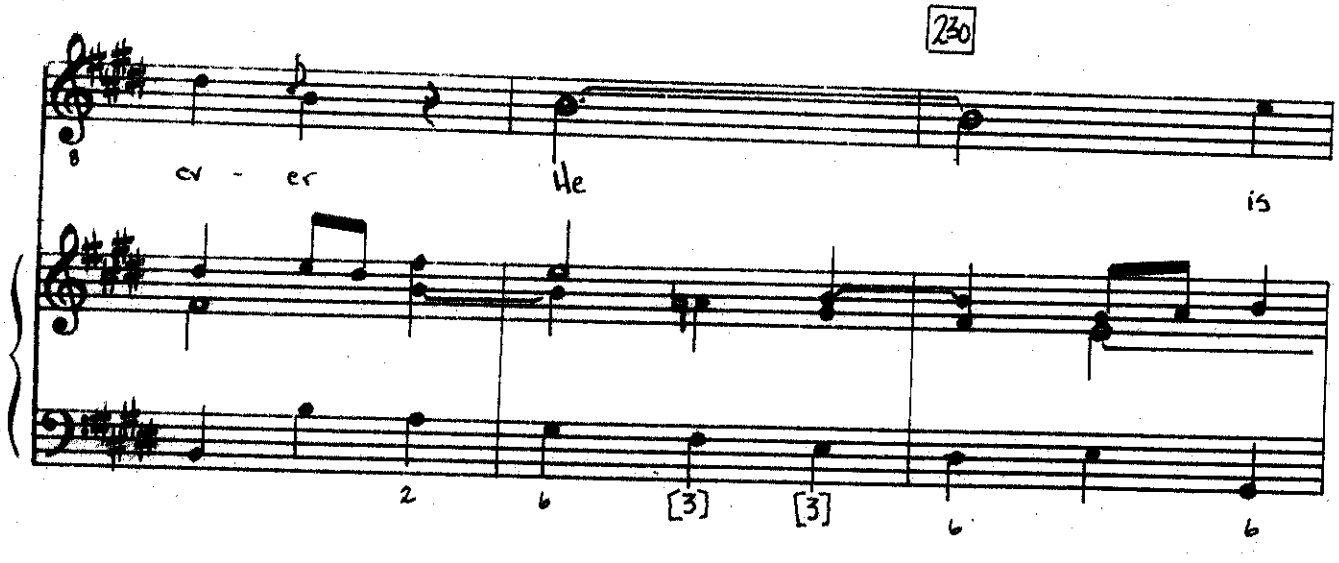

Lord
is full of com-
[6]
#
6

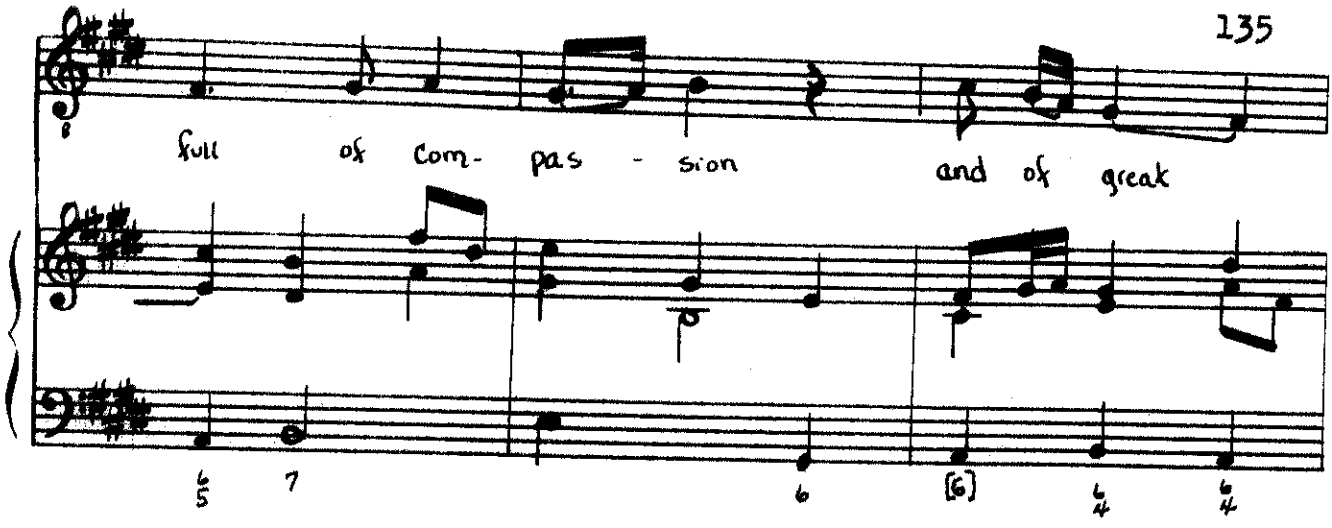

pas - sion
and of great
good - ness,
#
6
6/5
#/7
6

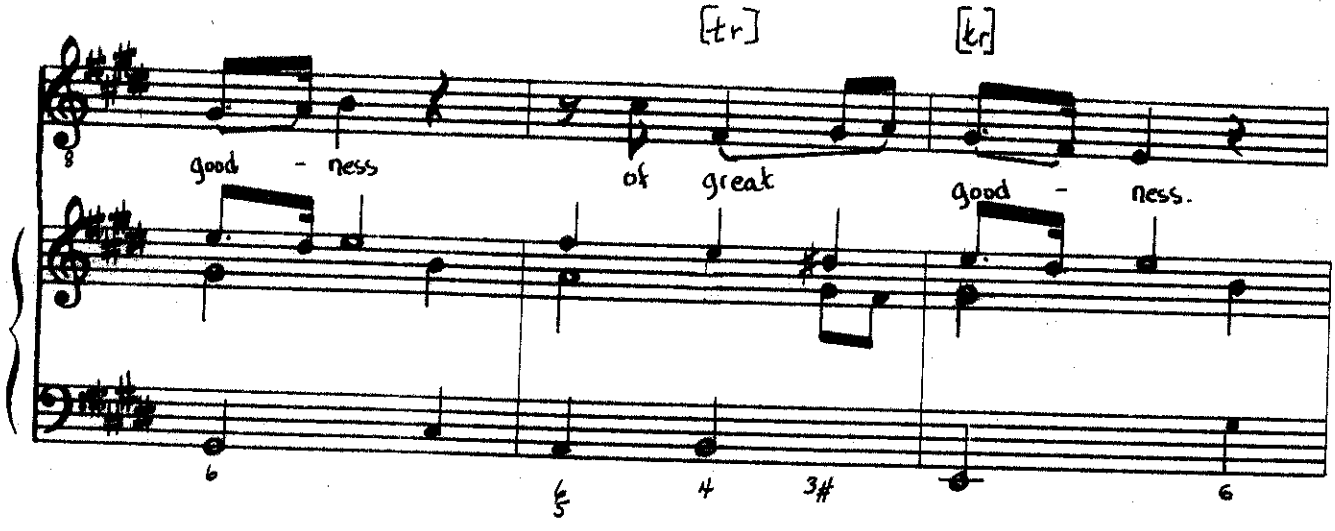

220
[tr]
[tr]
of great
good - ness
He
[6/5]
4
3#
2/4
5/6

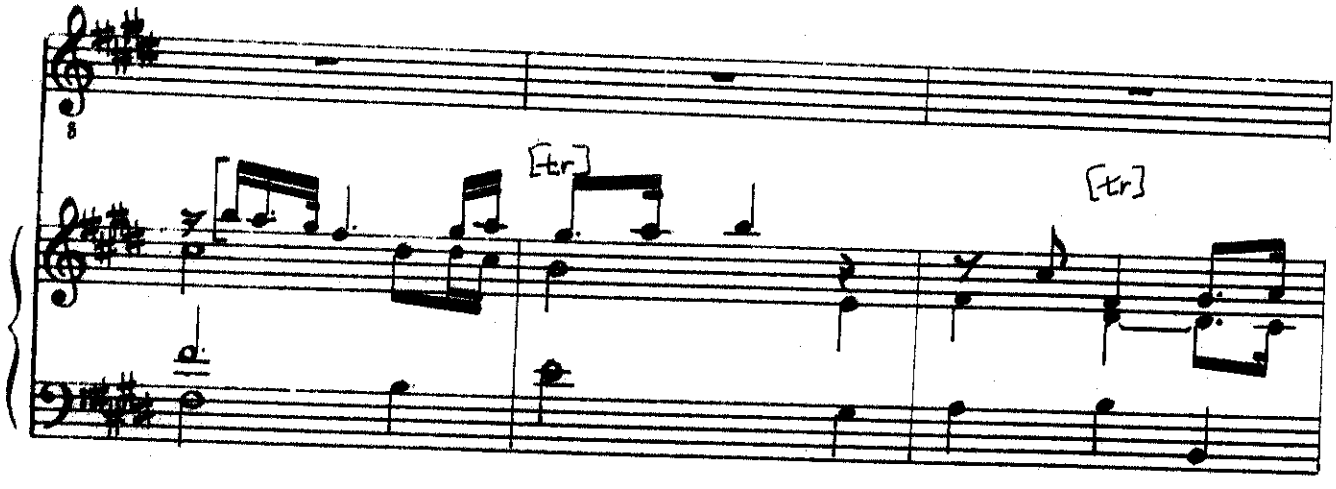

will not al - way be chid - ing,


[tr]
nei-ther keep - eth he his an - ger for

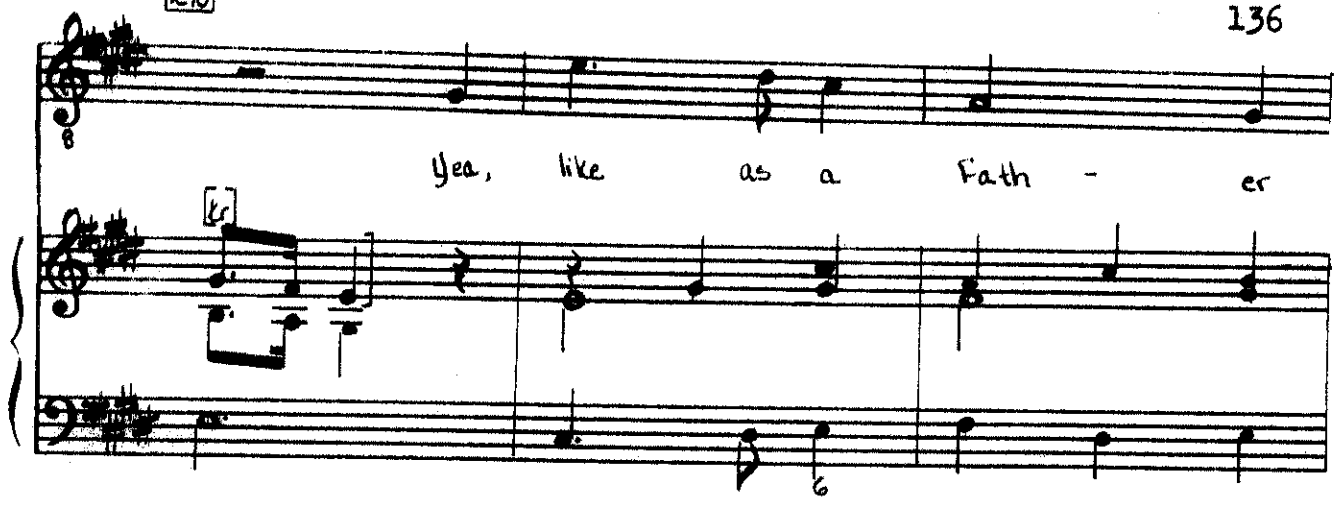

230
ev - er He is

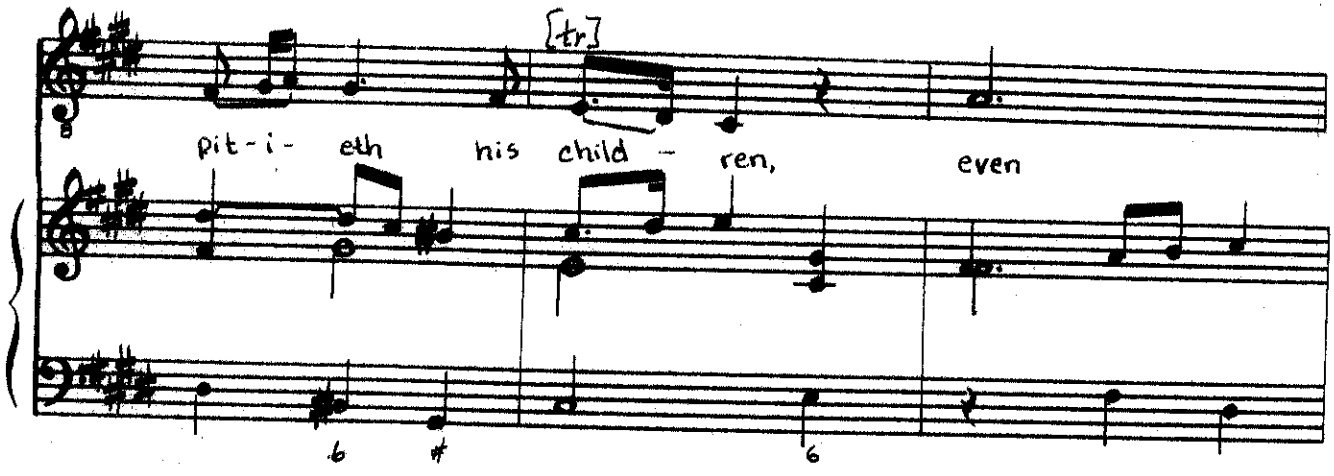

full of Com- pas - sion and of great

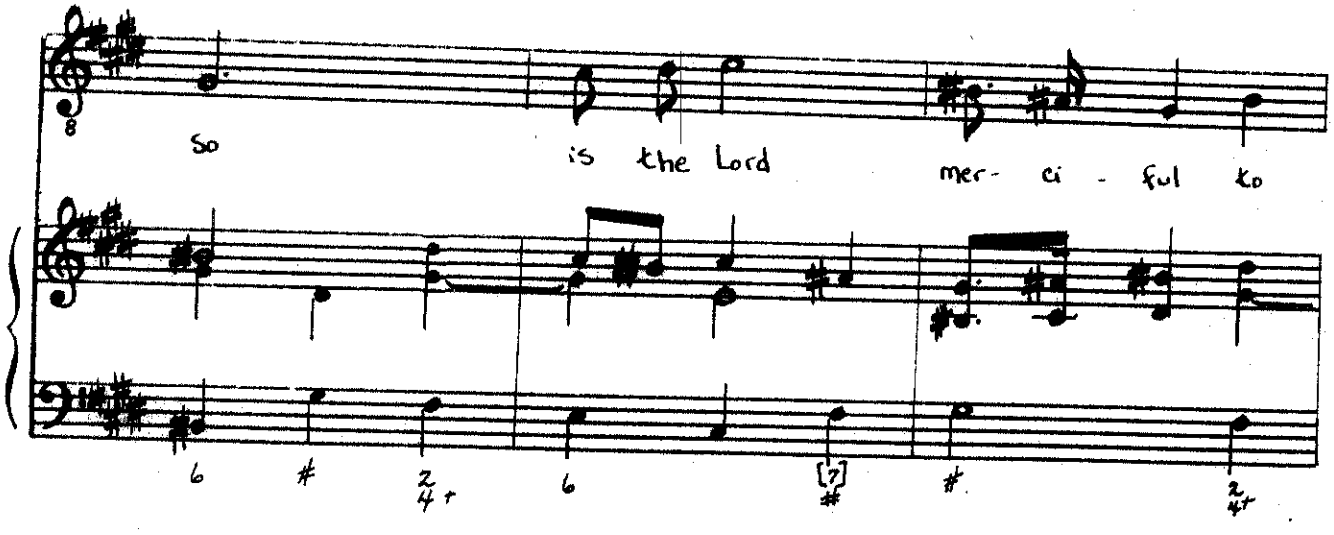

[tr]
[tr]
good - ness of great good - ness.

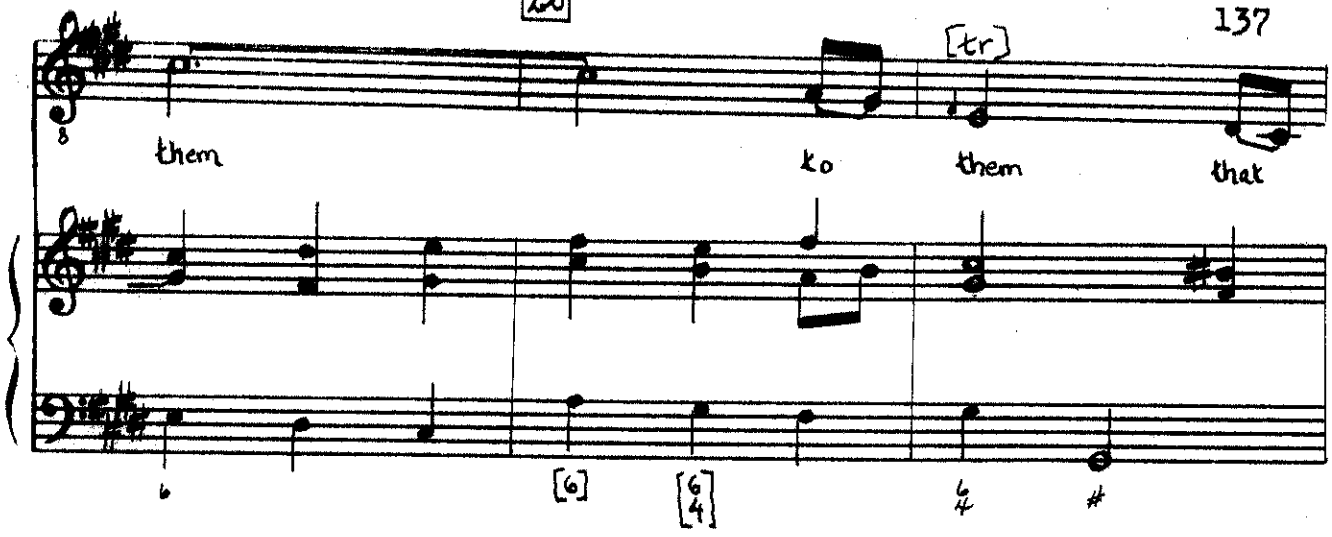

[tr]
[tr]

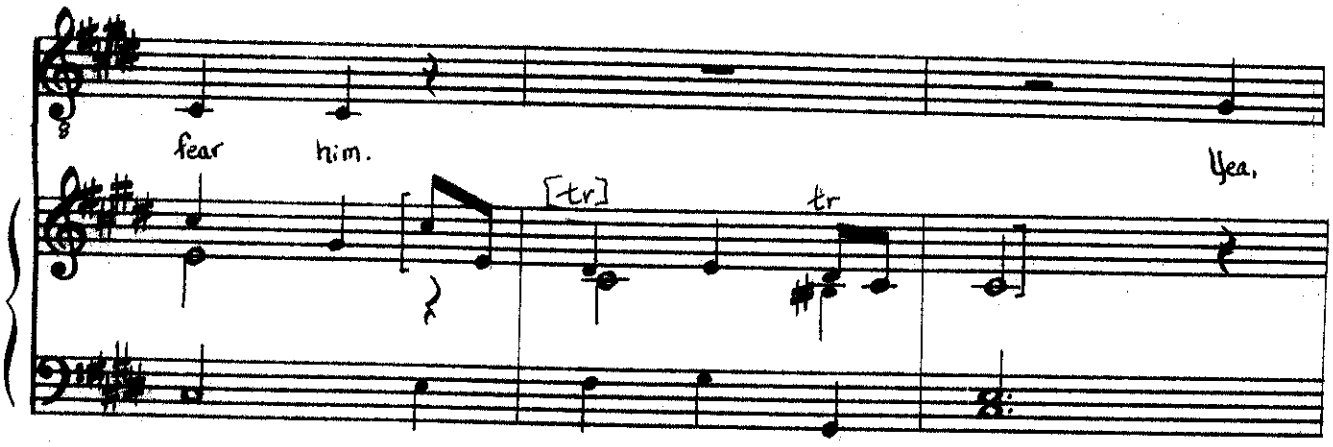
240

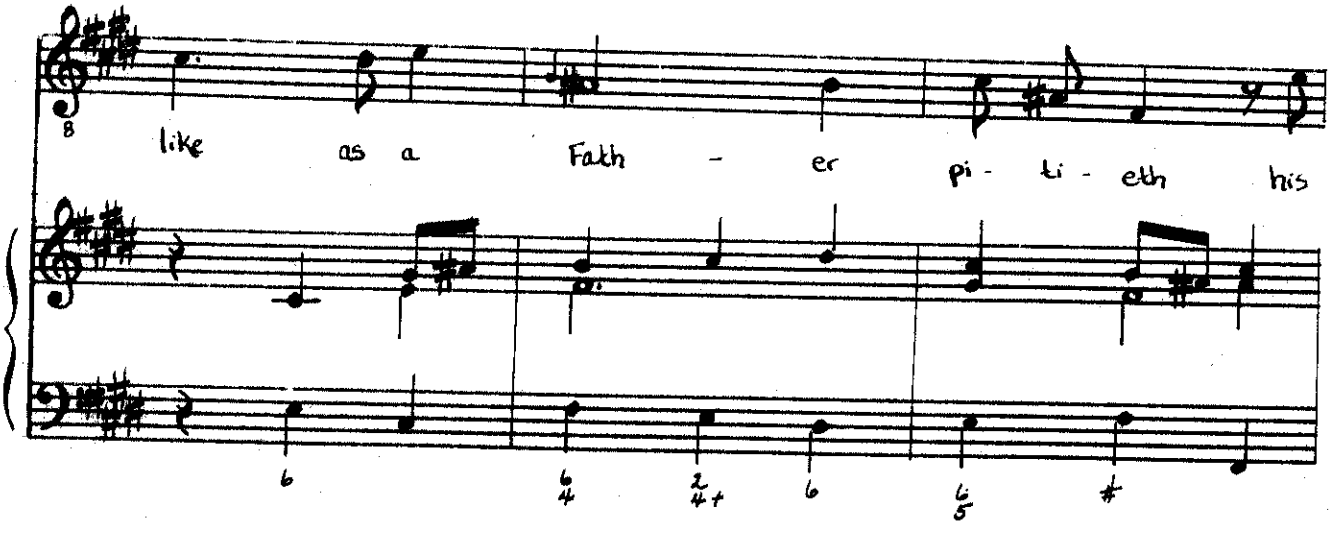

Yea, like as a Fath - er

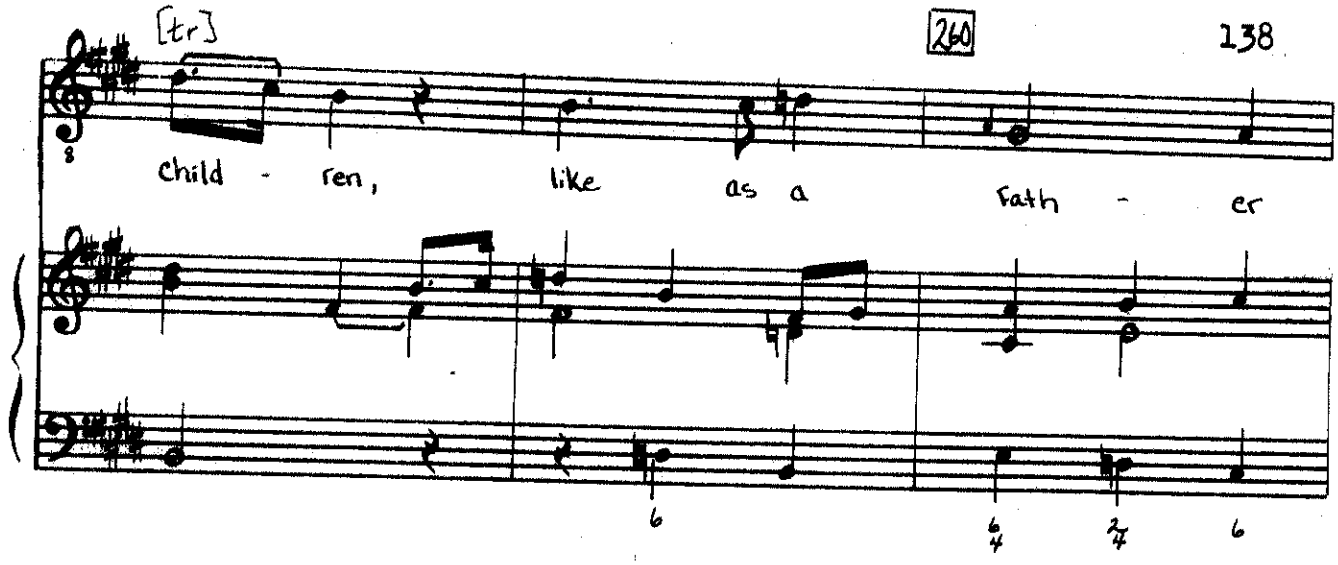

pit - i - eth his child - ren, even

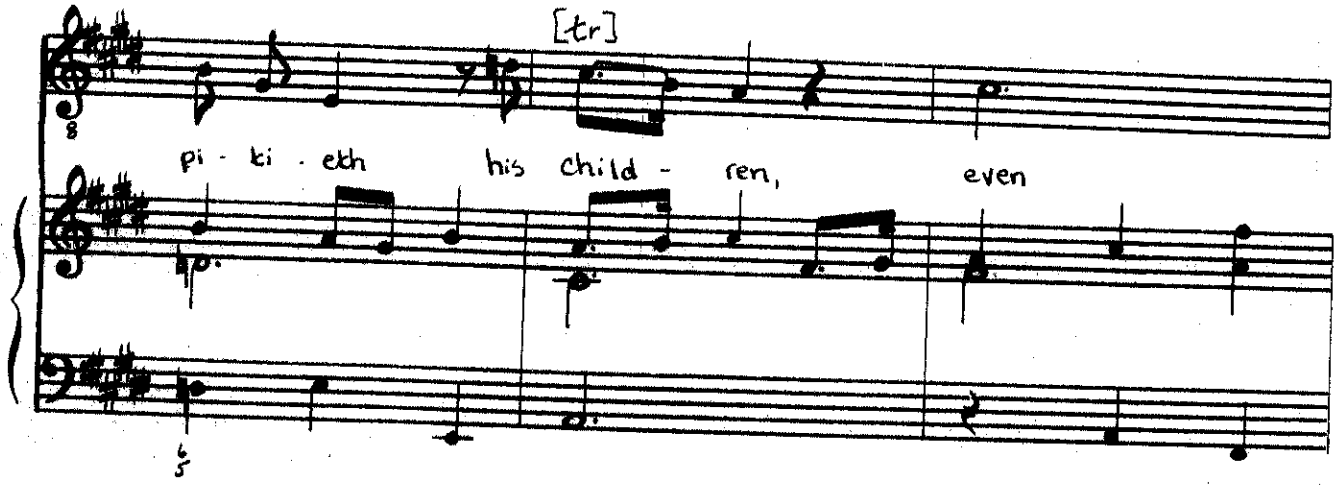

So is the Lord mer - ci - ful to

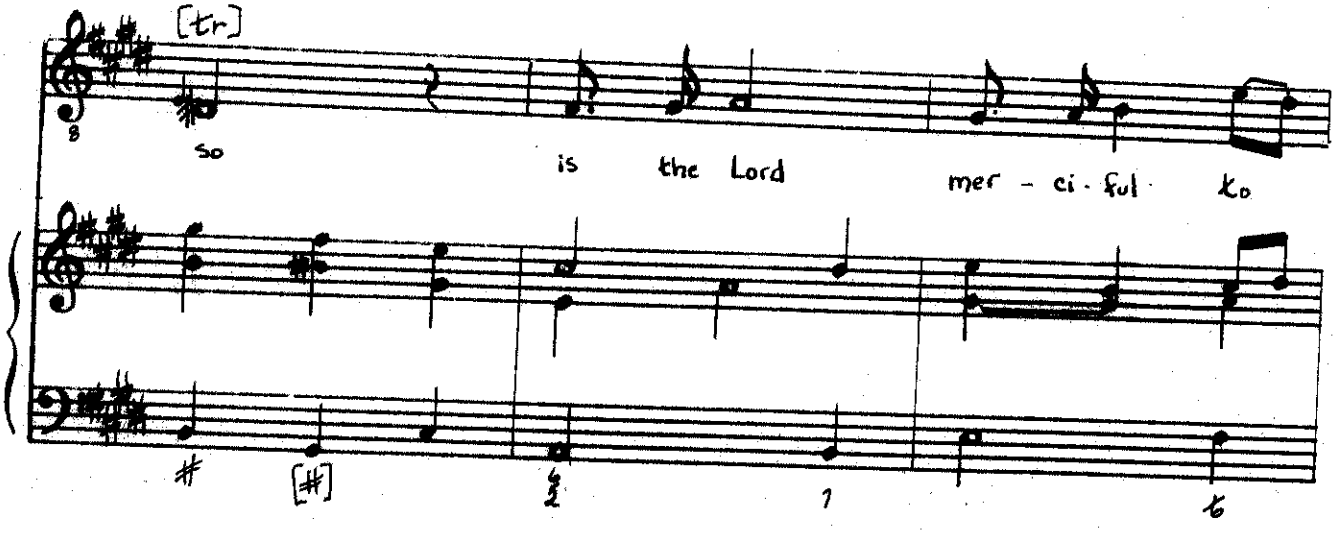

them
ko
them
that
[tr]

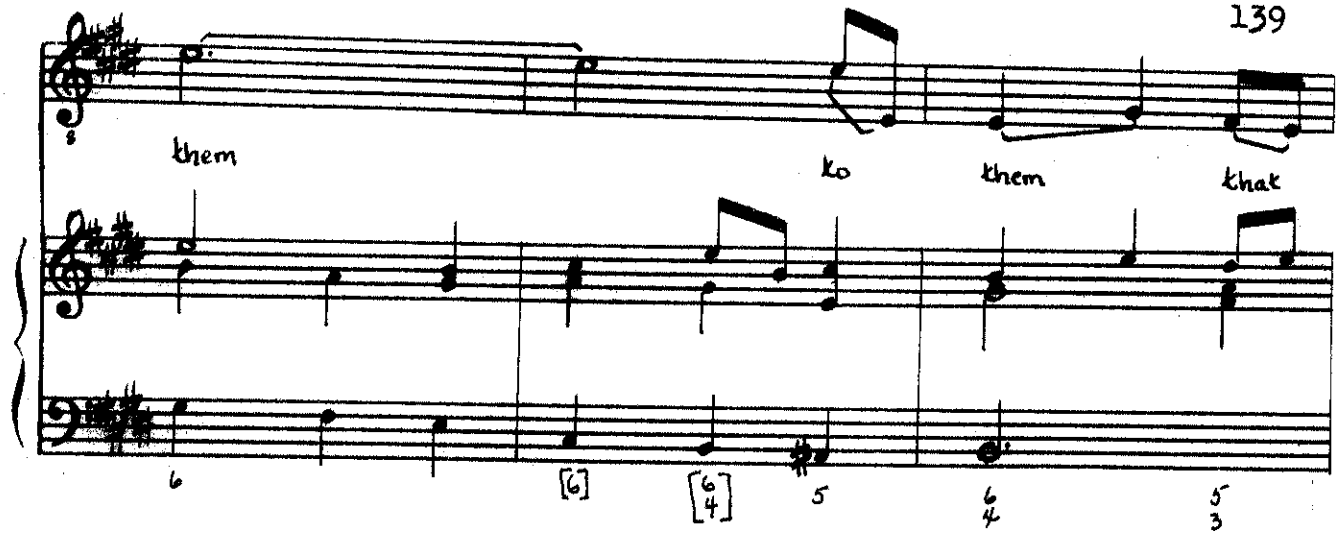

fear
him.
Yea,
[tr]
tr

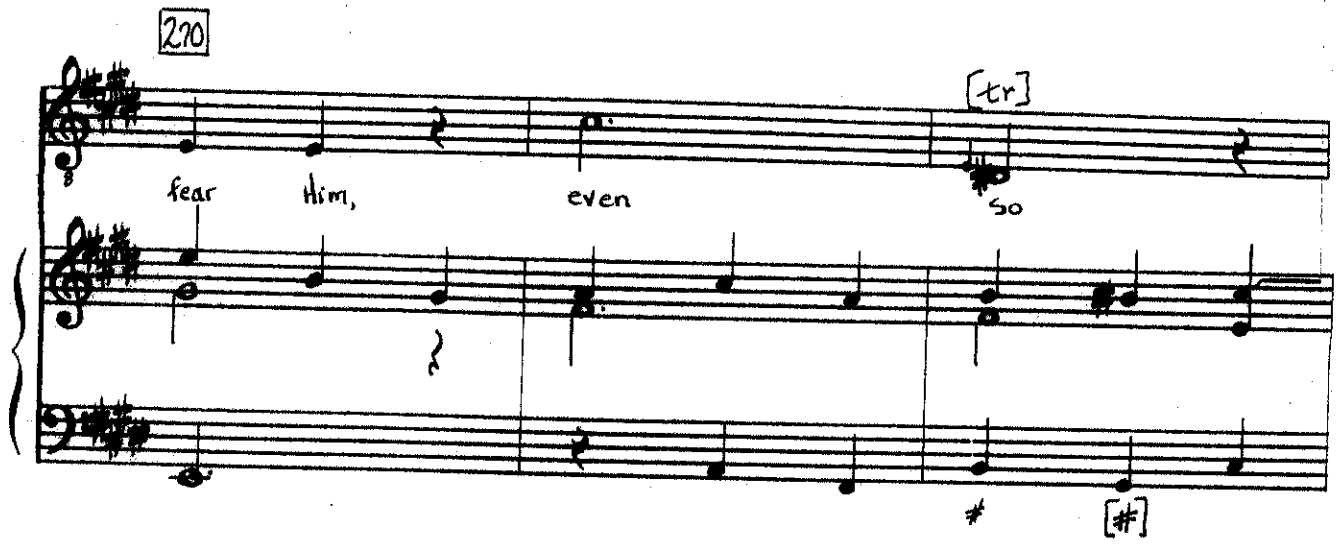

like
as a
Fath - er
pi - ti - eth
his

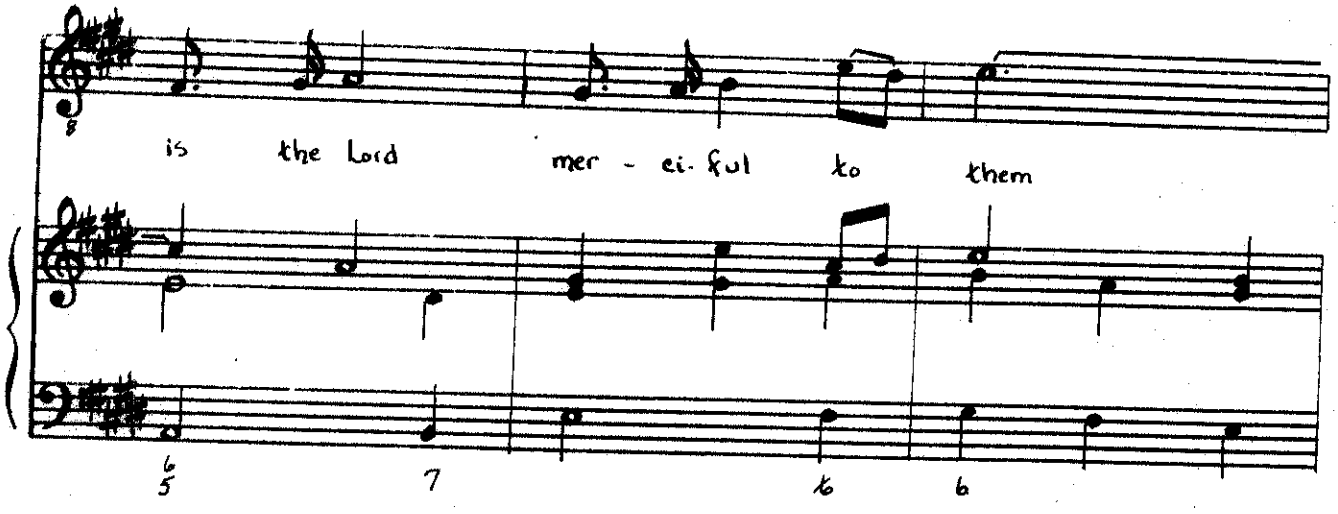

[tr]
child - ren, like as a fath - er

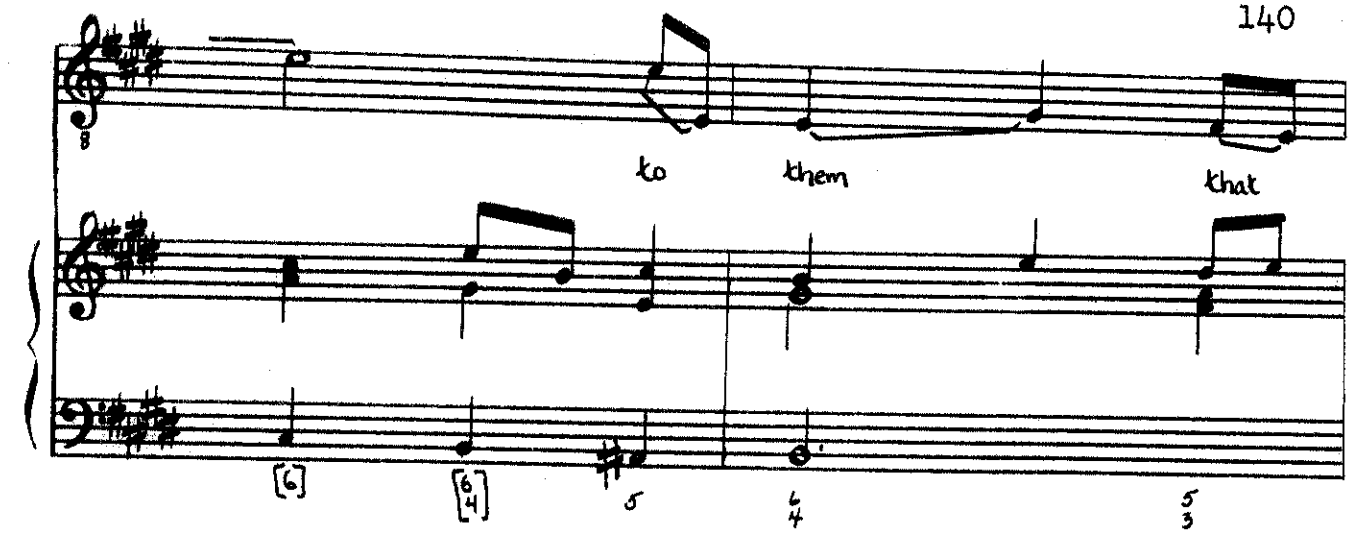

[tr]
pi - ti - eth his child - ren, even

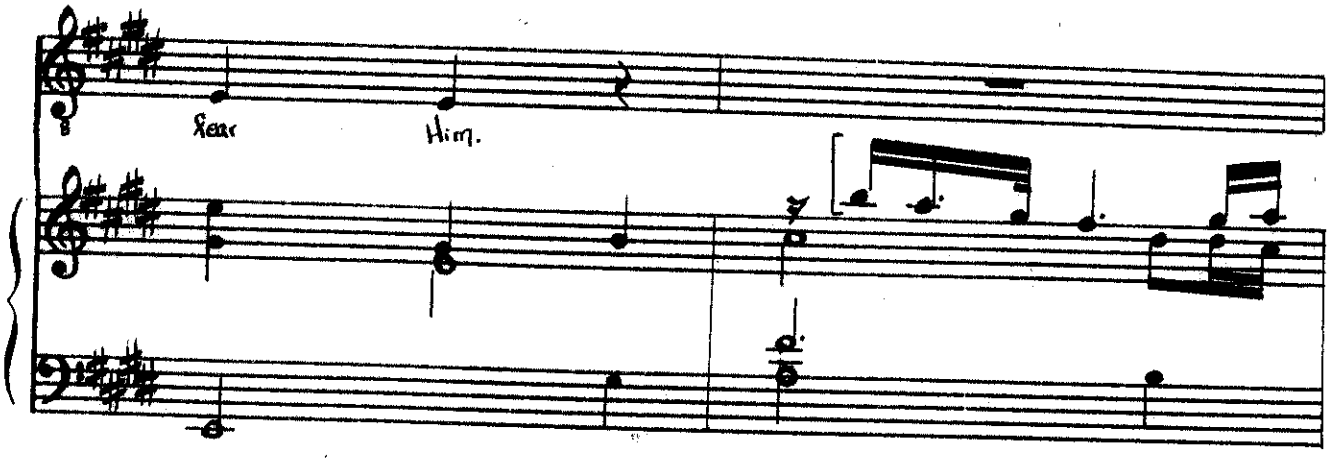

[tr]
so is the Lord mer - ci - ful ko

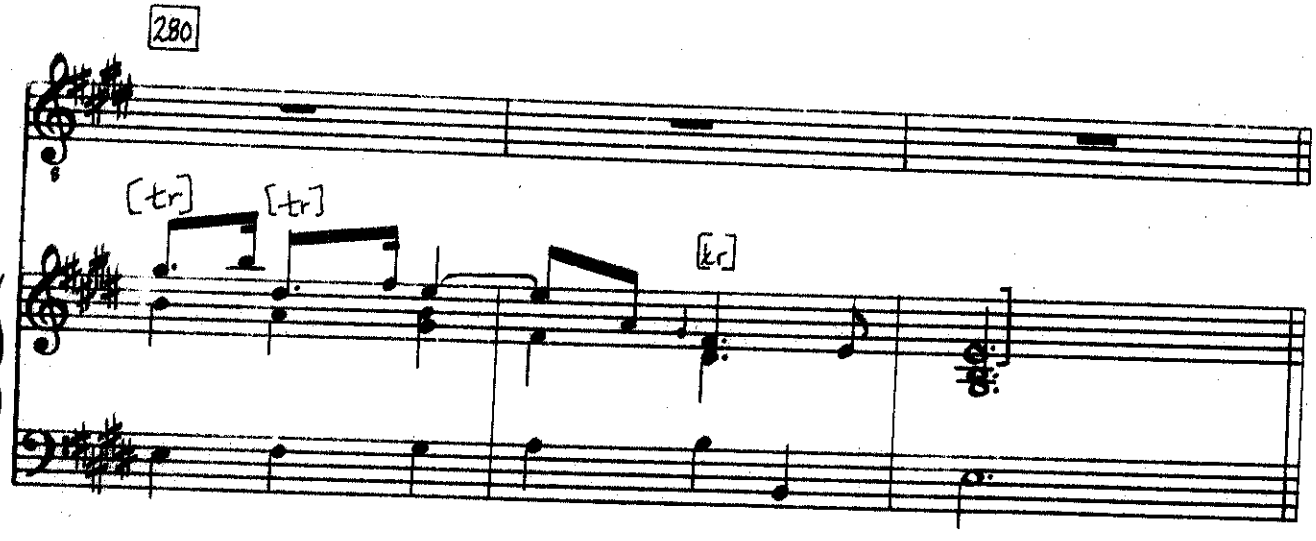

them
ko
them
that

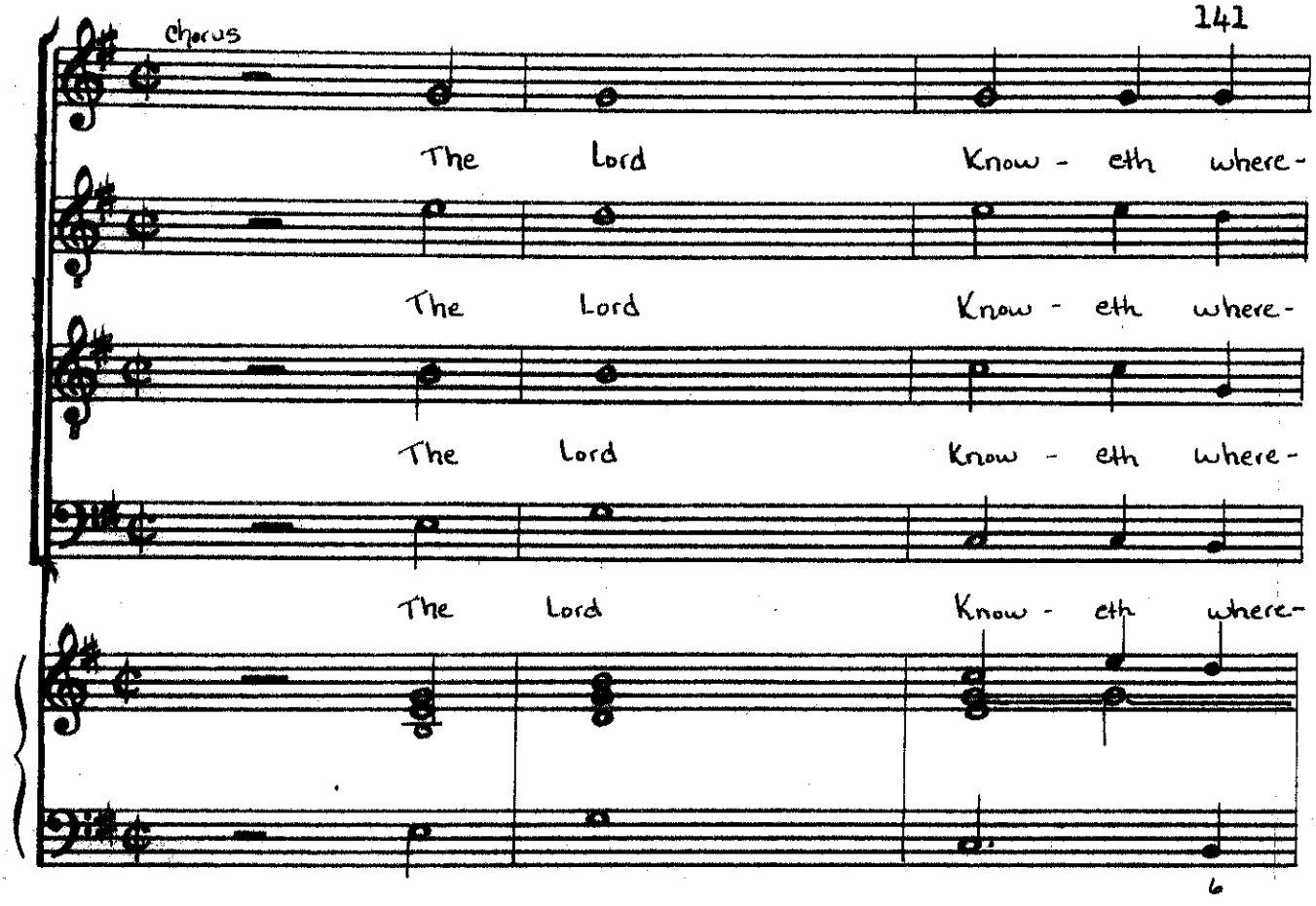

210
fear
Him,
even
so

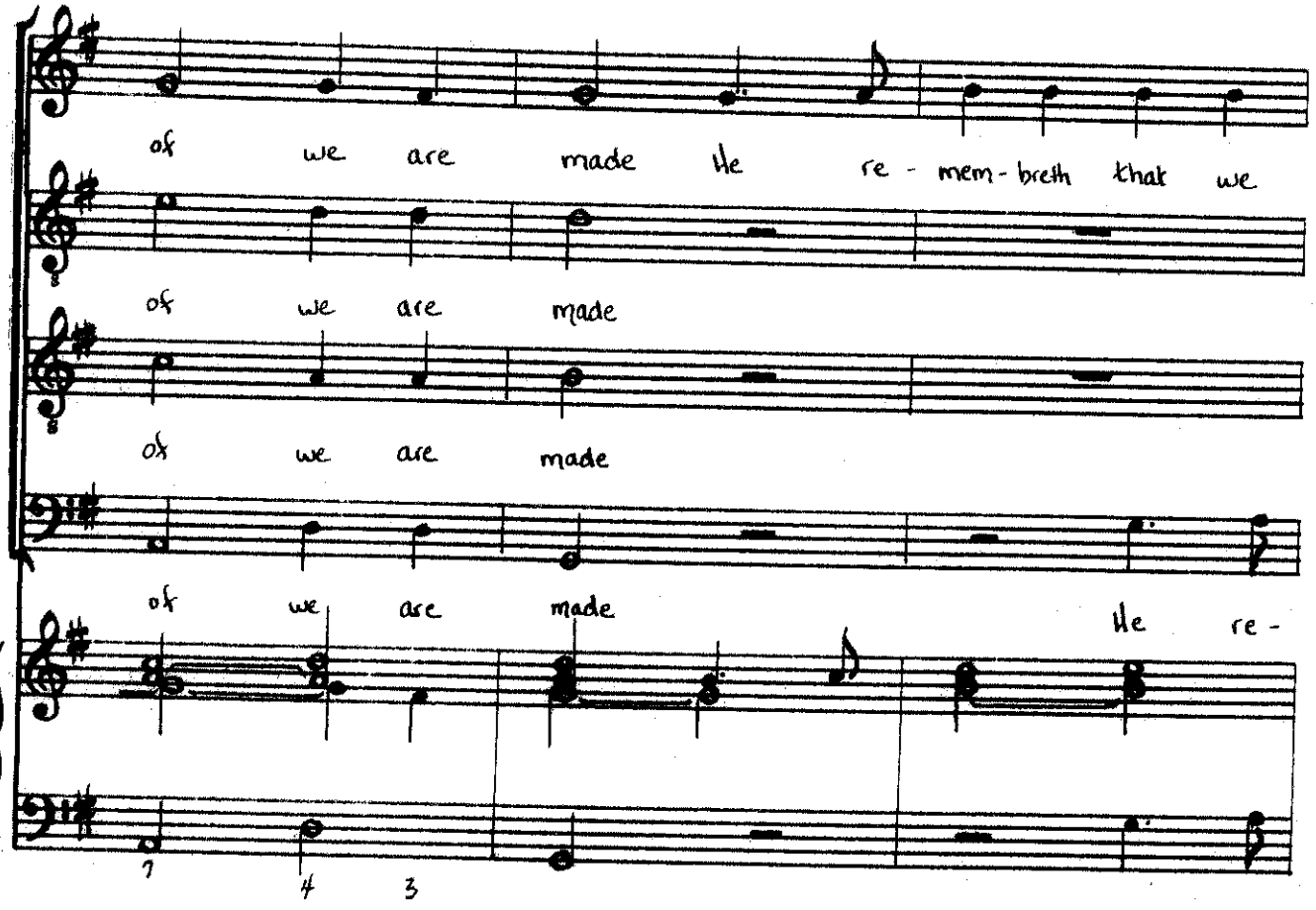

is
the Lord
mer - ci- ful
ko
them

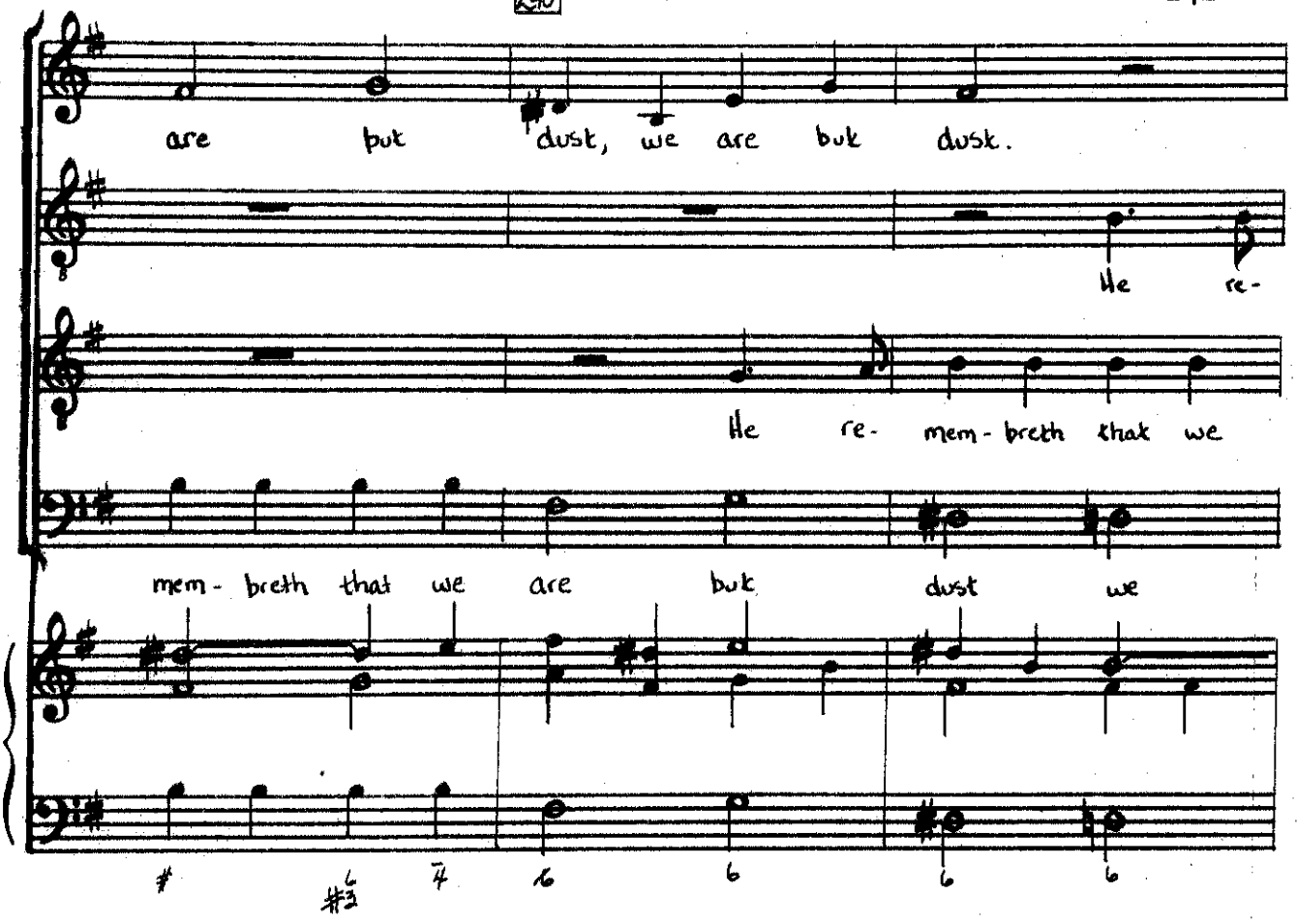

to them that
[6]
[6/4]
5
4/4
5/3

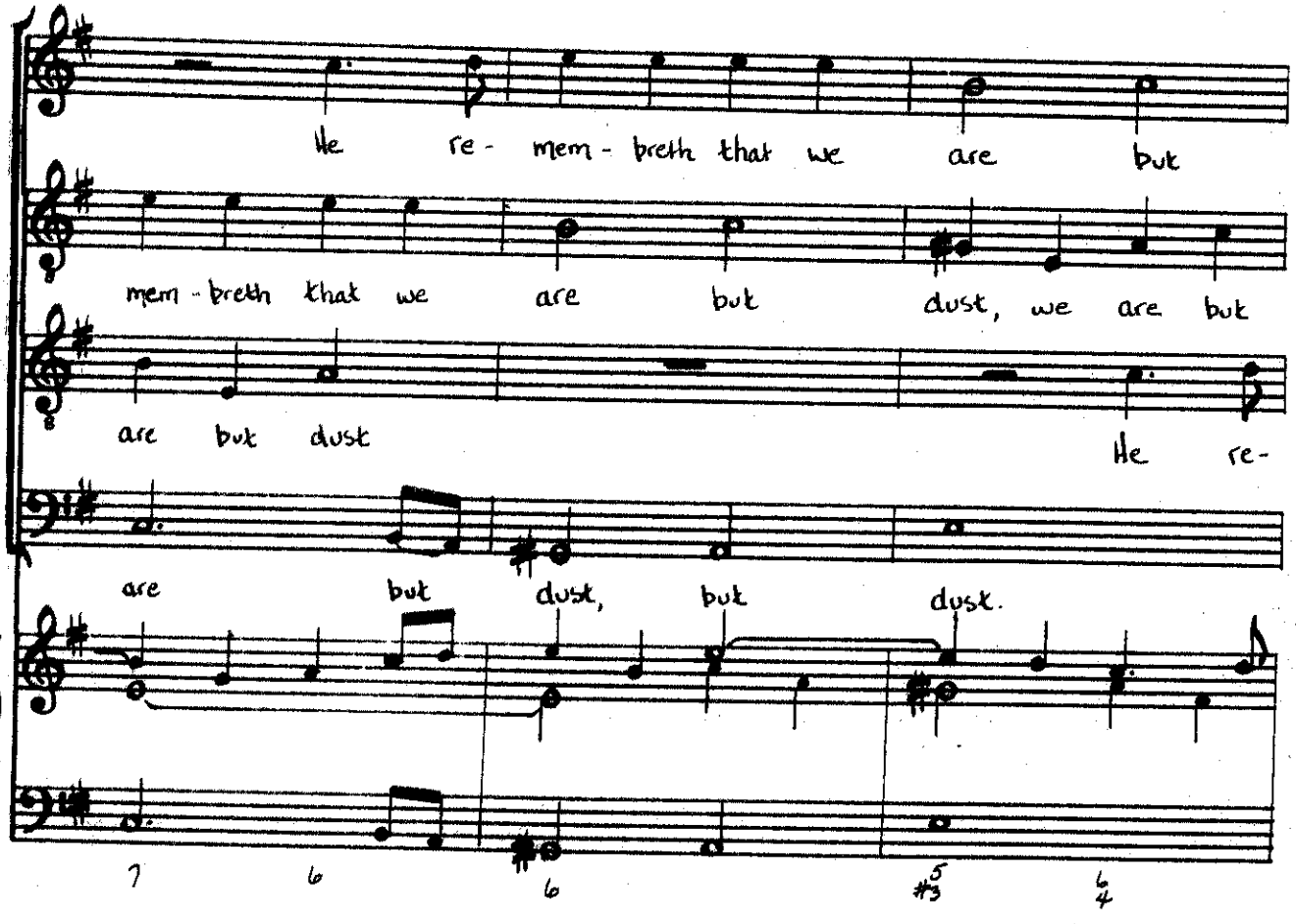

fear Him.

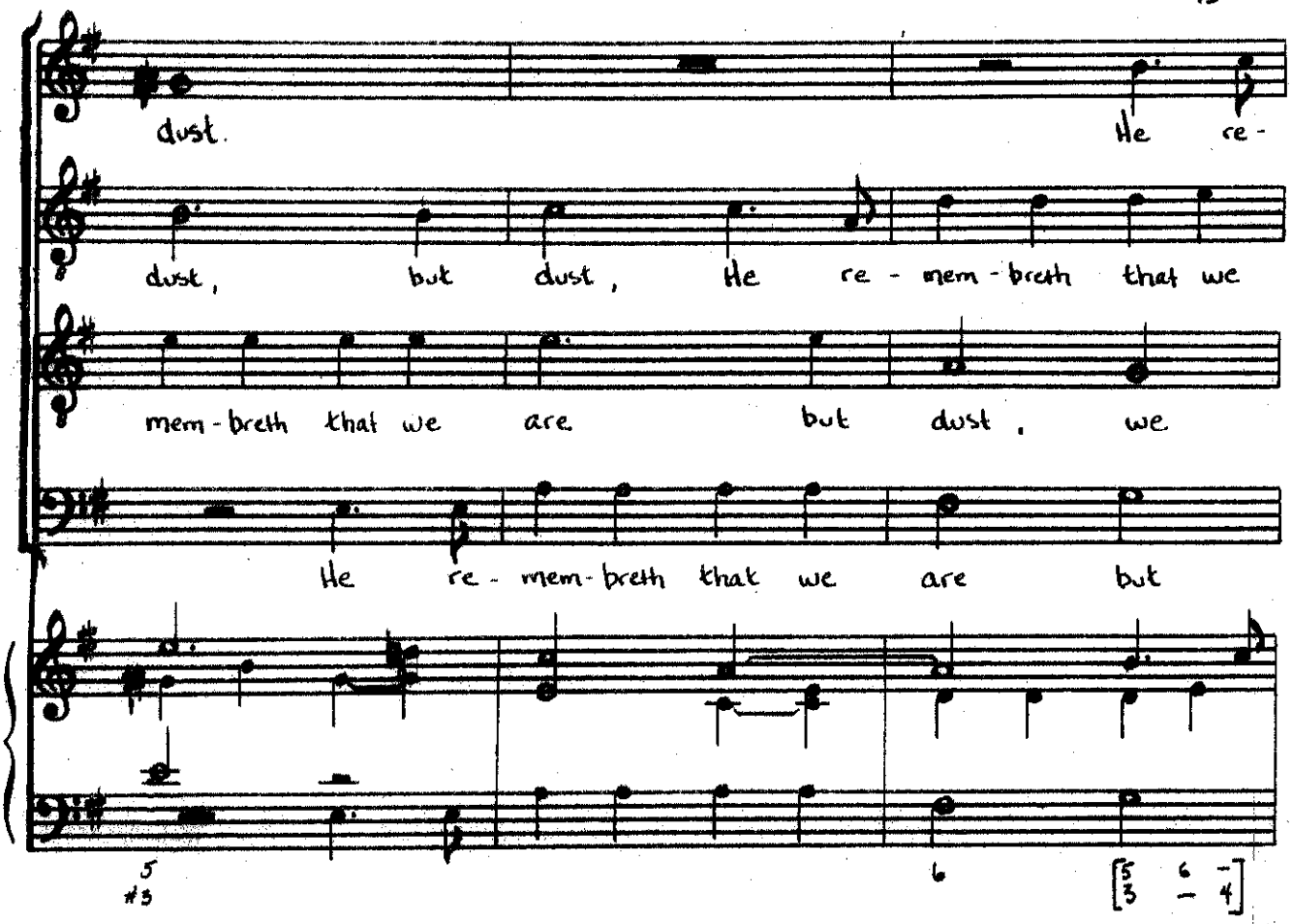

280
[tr]
[tr]
[tr]

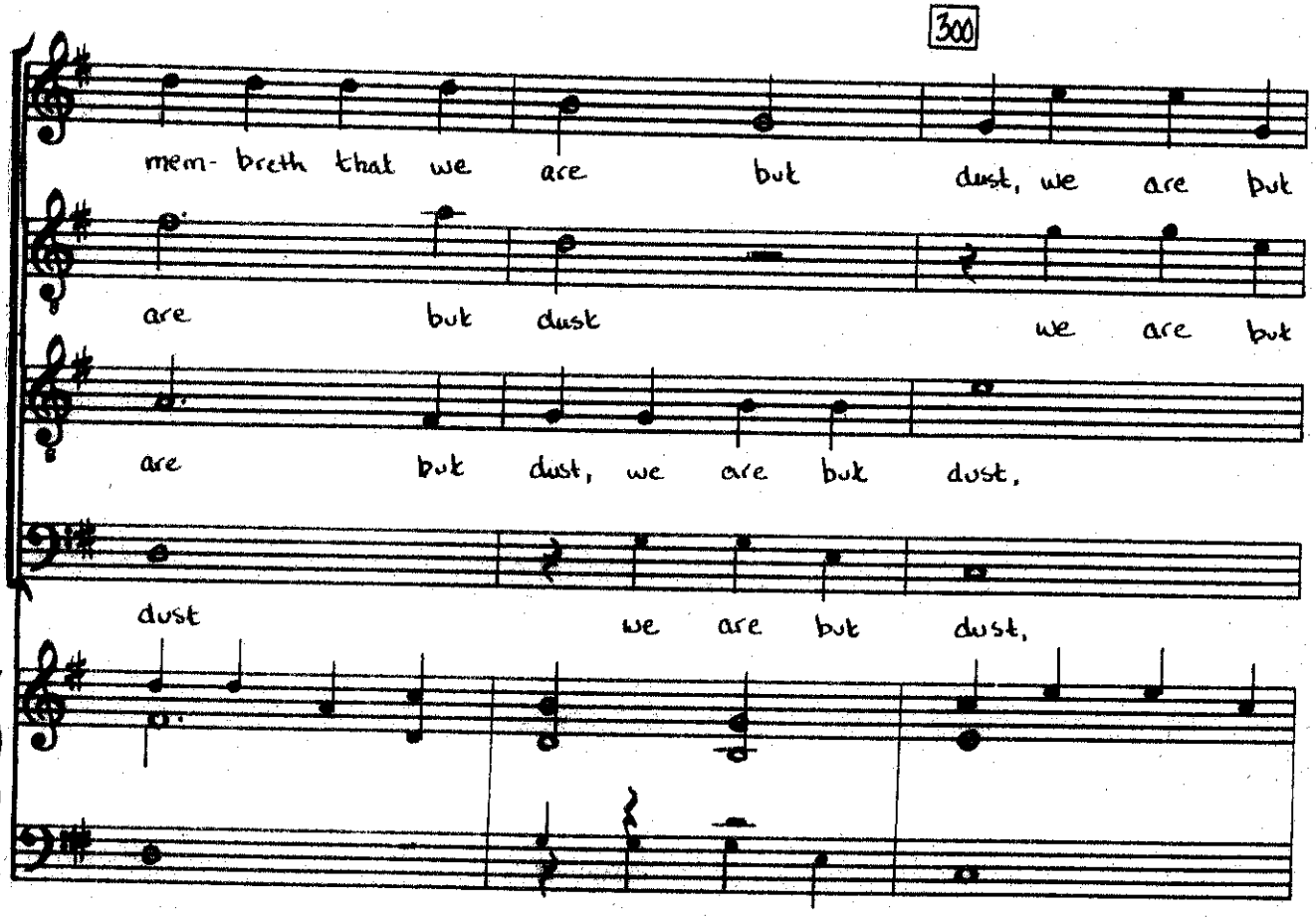

Chorus
The Lord Know - eth where-
The Lord Know - eth where-
The Lord Know - eth where-
The Lord Know - eth where-

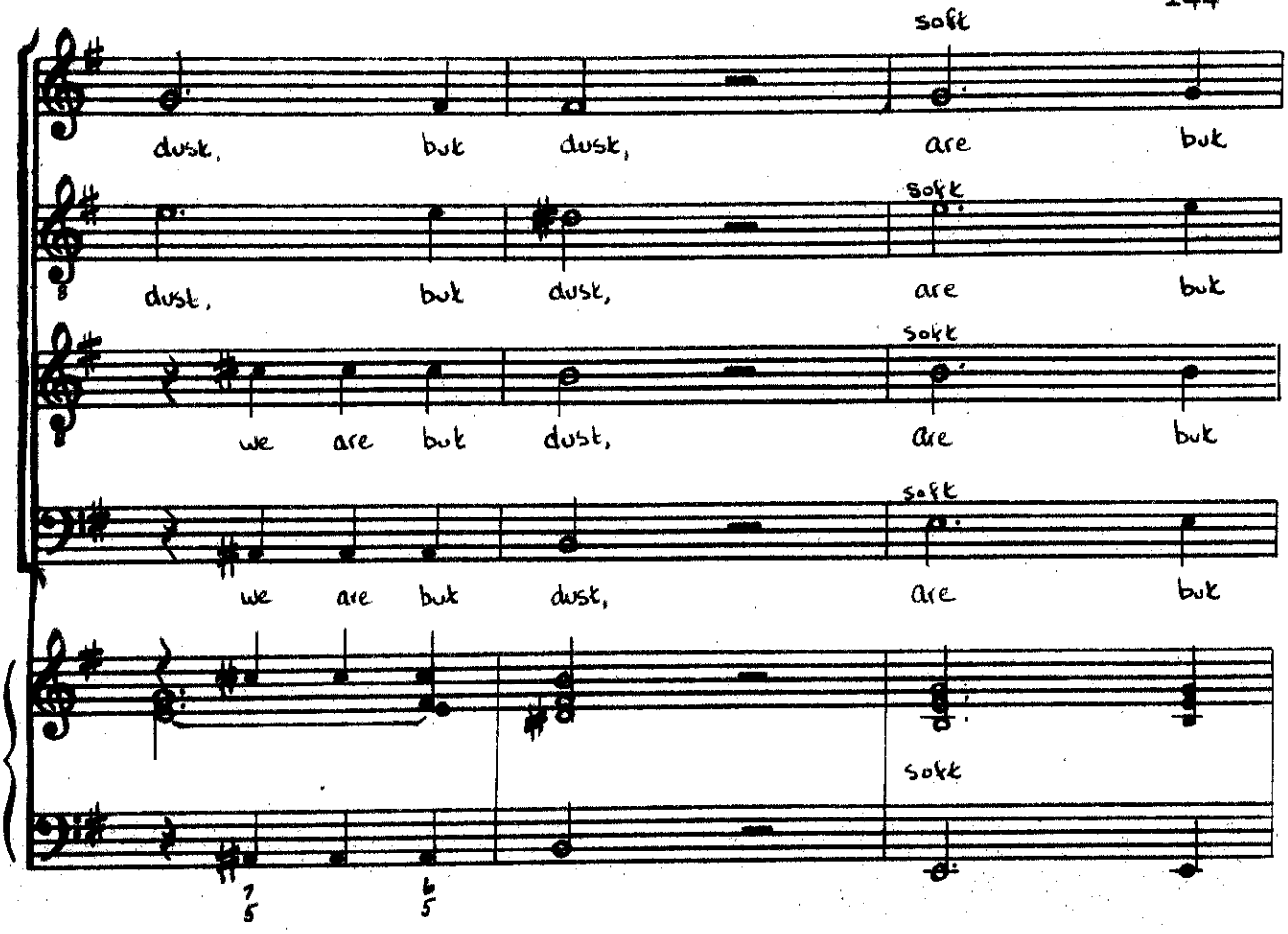

of we are made He re - mem - breth that we
of we are made
of we are made
of we are made He re -

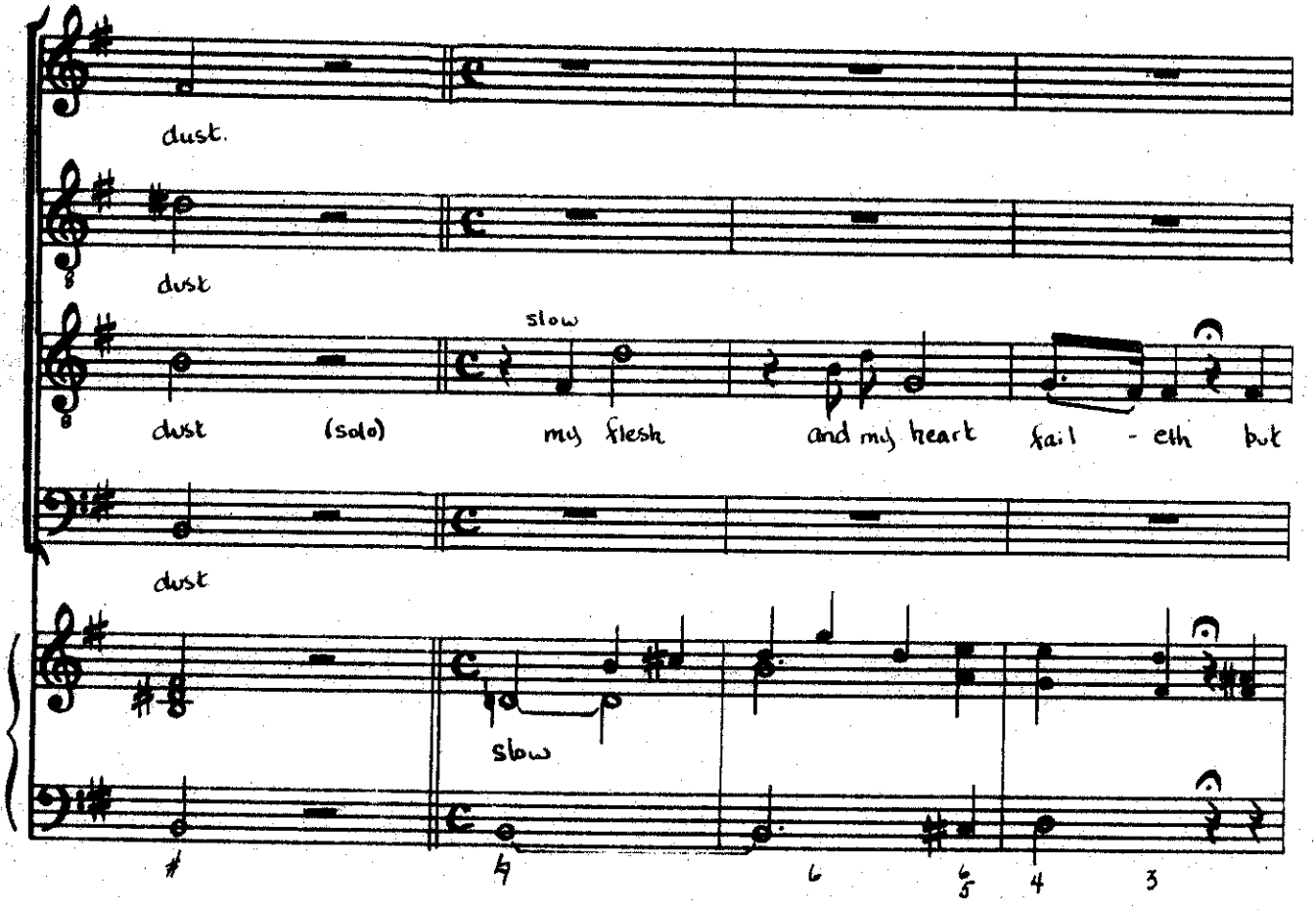

are but dust, we are but dust.
He re-
He re- mem- breth that we
mem- breth that we are but dust we

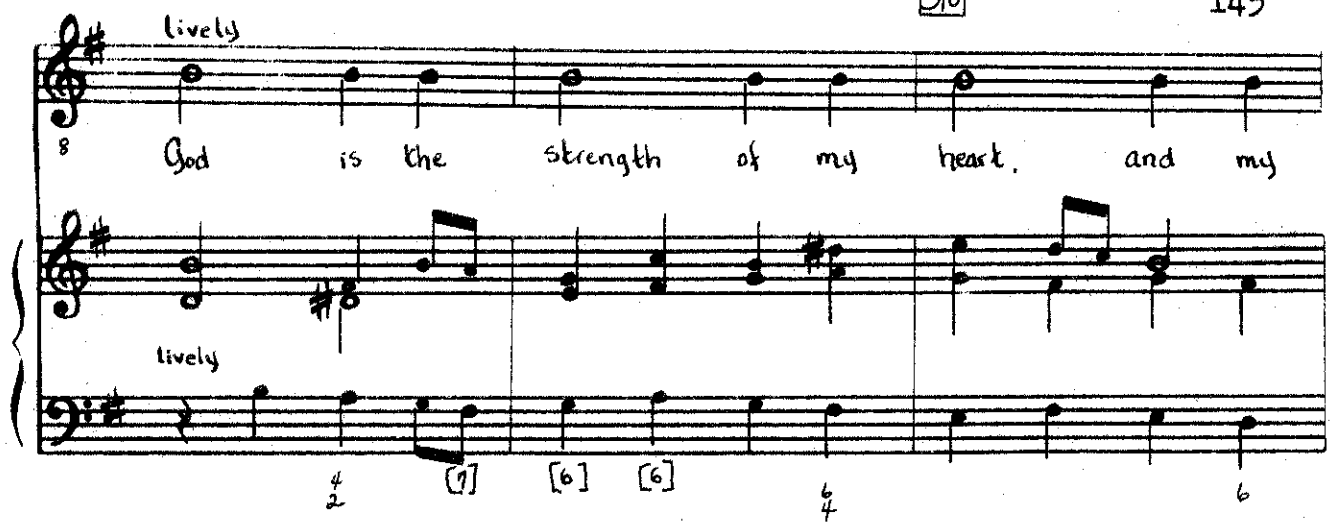

He re- mem- breth that we are but
mem- breth that we are but dust, we are but
are but dust
He re-
are but dust, but dust.

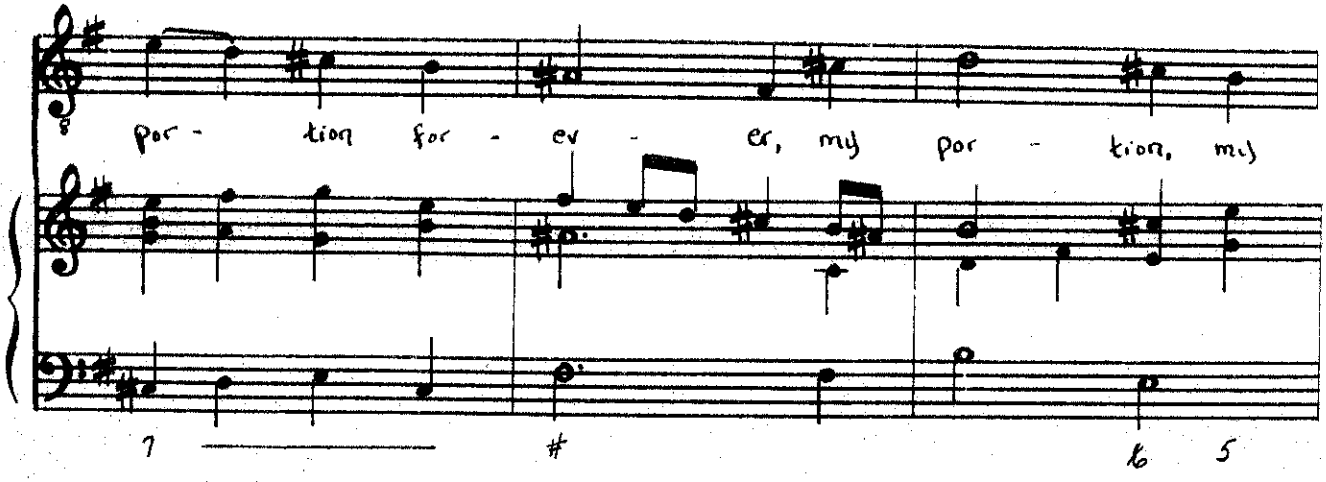

dust.
He re-
dust, but dust, He re - mem - breth that we
mem - breth that we are but dust, we
He re - mem - breth that we are but
5
#3
6
5 6
3 4

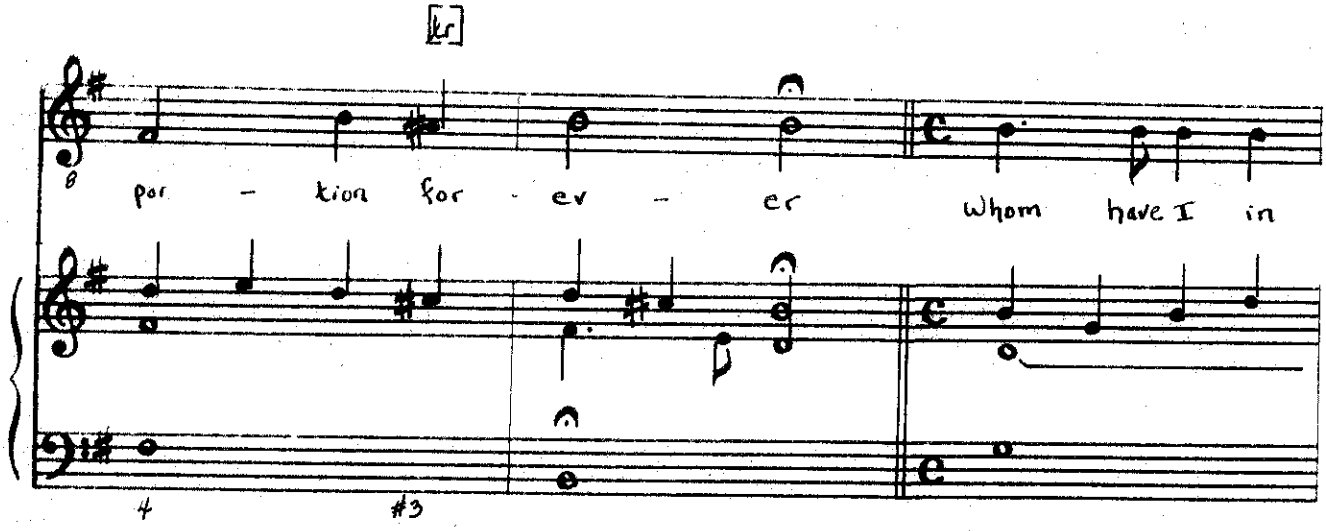

300
mem- breth that we are but dust, we are but
are but dust we are but
are but dust, we are but dust,
dust we are but dust,

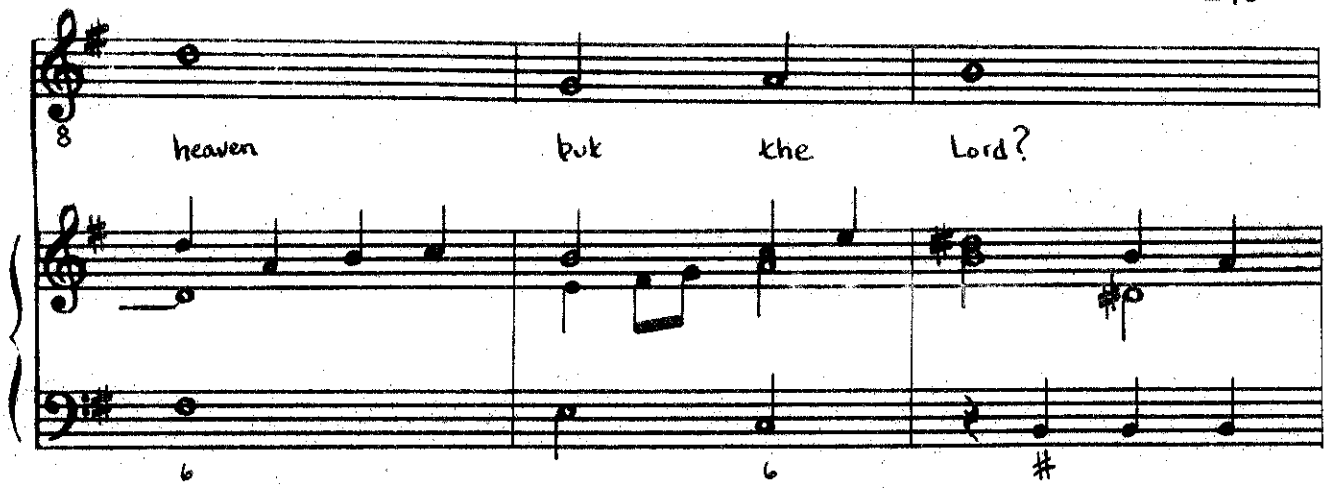

soft
dust, but dust, are but
soft
dust, but dust, are but
soft
we are but dust, are but
soft
we are but dust, are but
soft

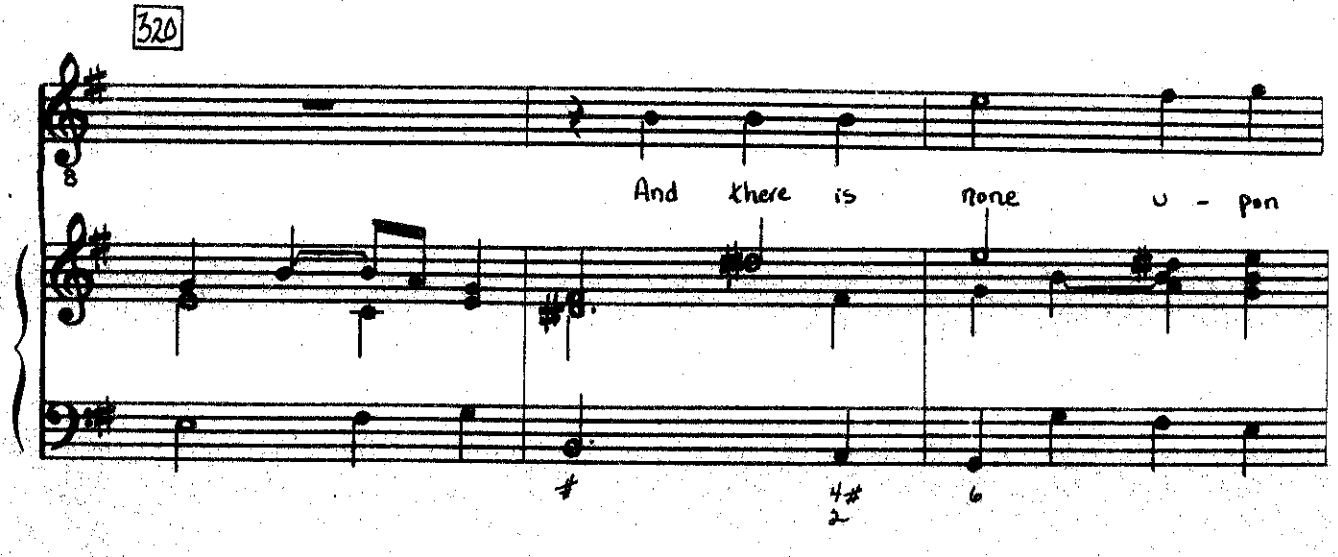

dust.
dust
slow
dust (solo) my flesh and my heart fail - eth but
dust
slow

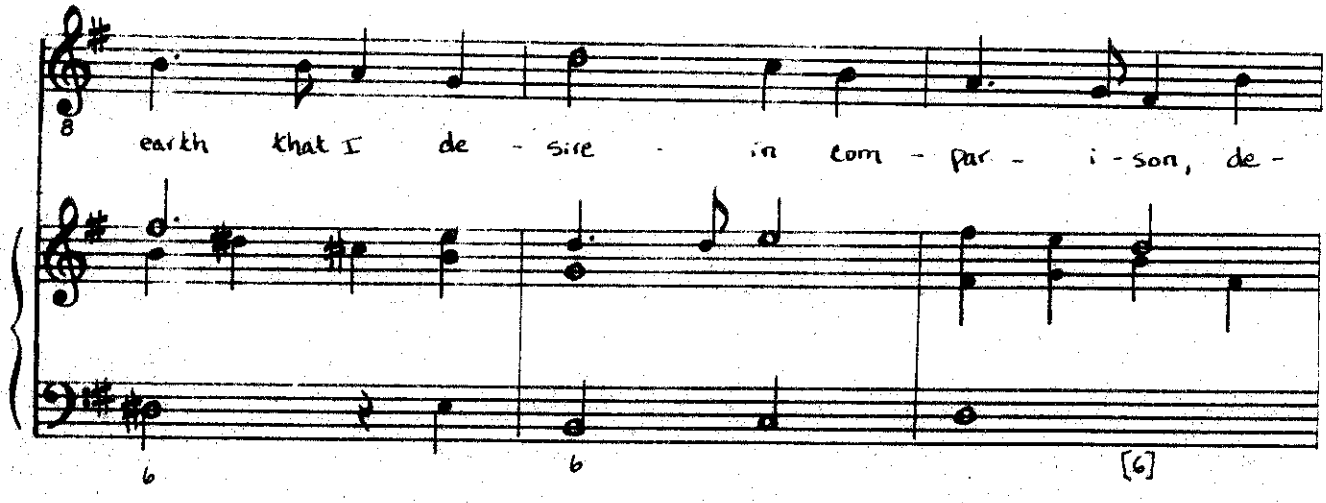

lively
God is the strength of my heart, and my
lively

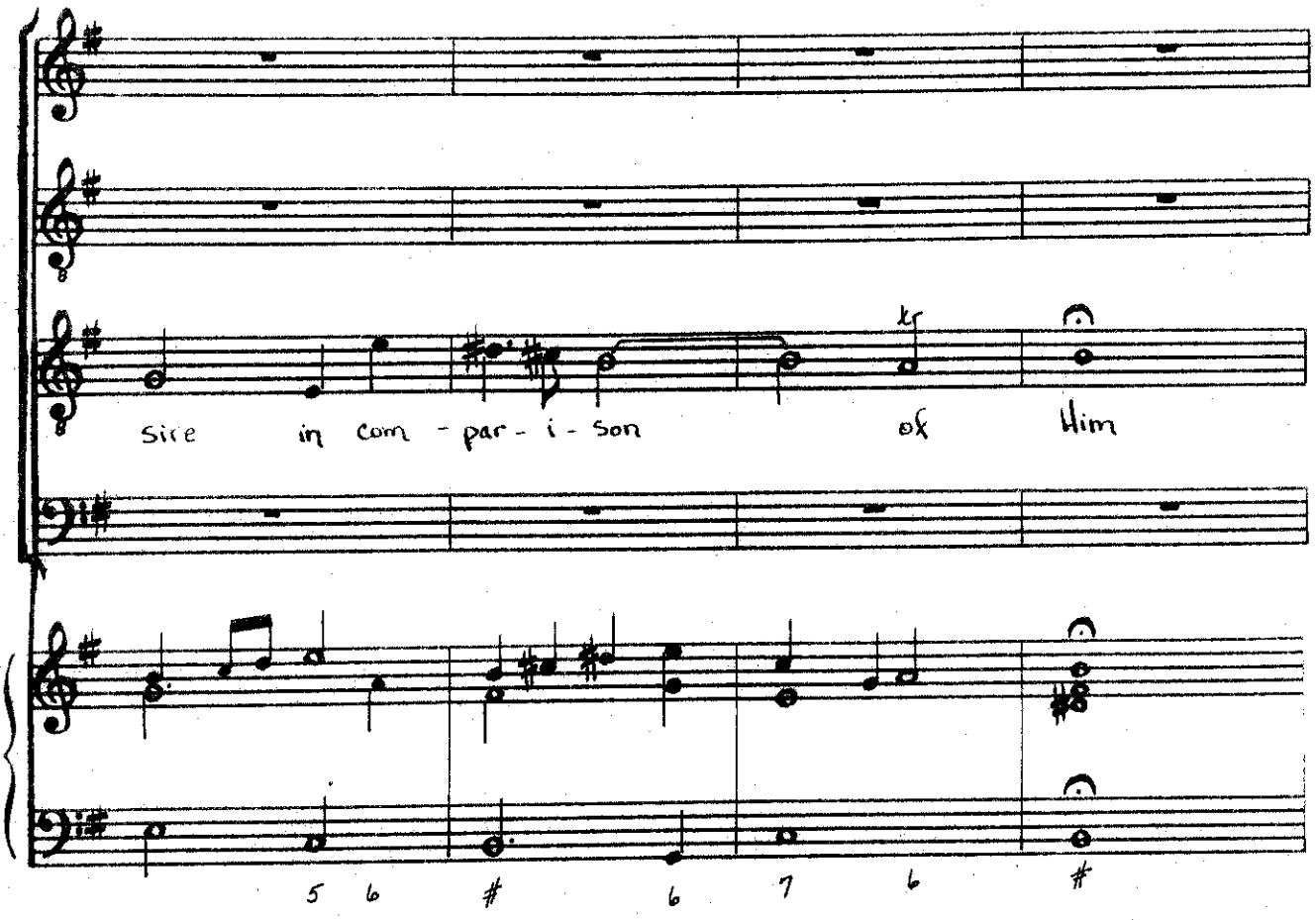

por - tion for - ev - er, my por - tion, my

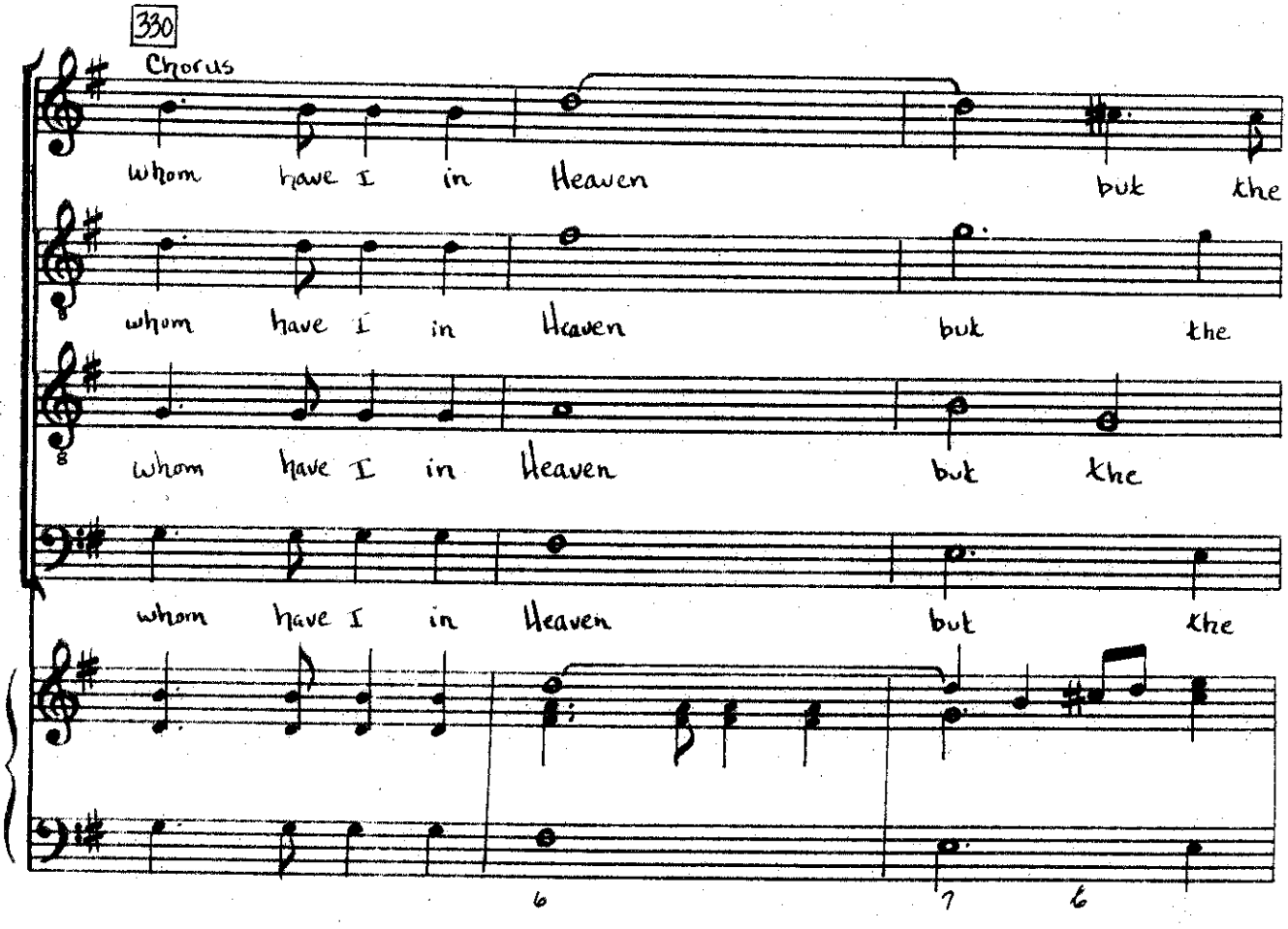

kr
por - tion for - ev - er whom have I in

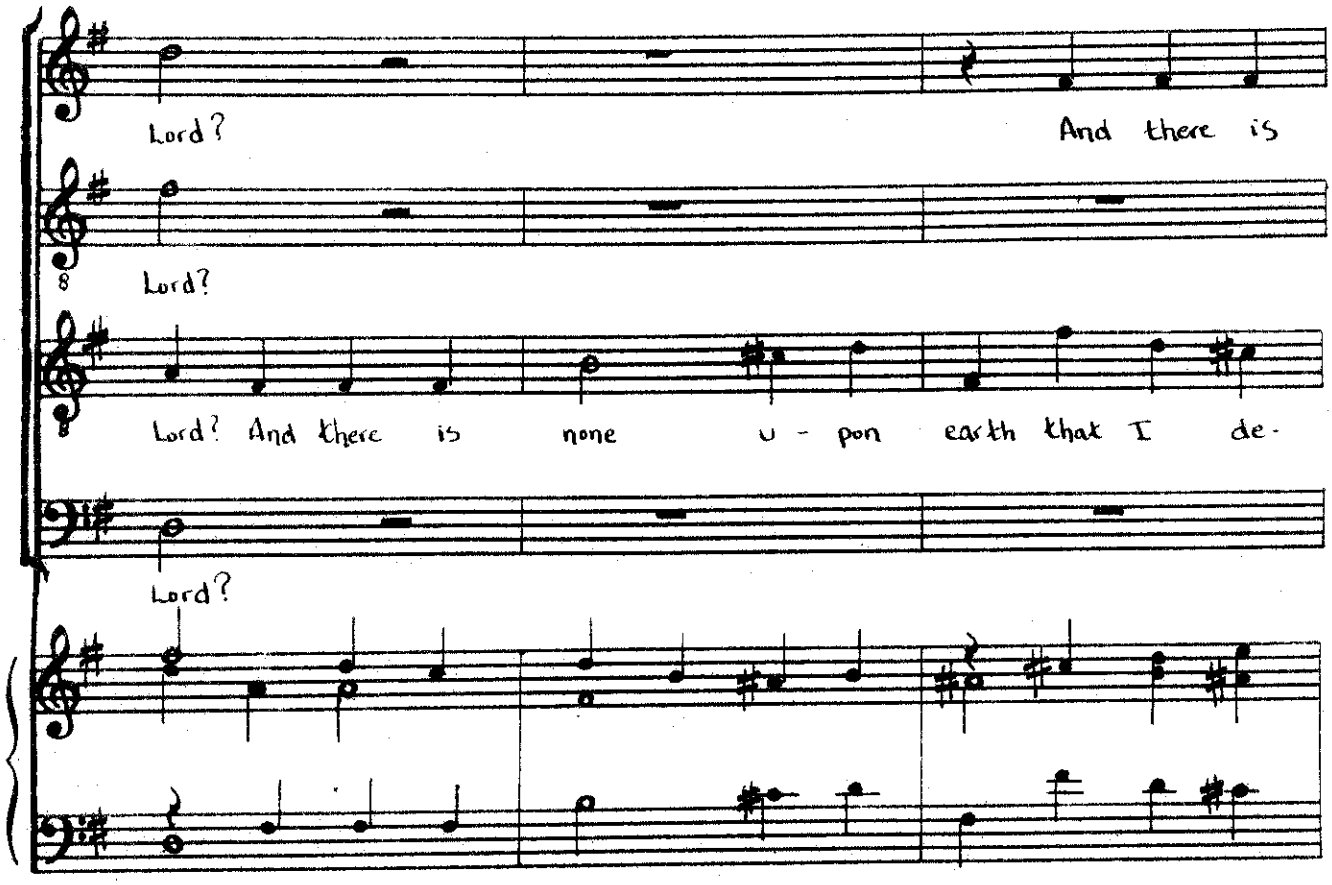

heaven but the Lord?

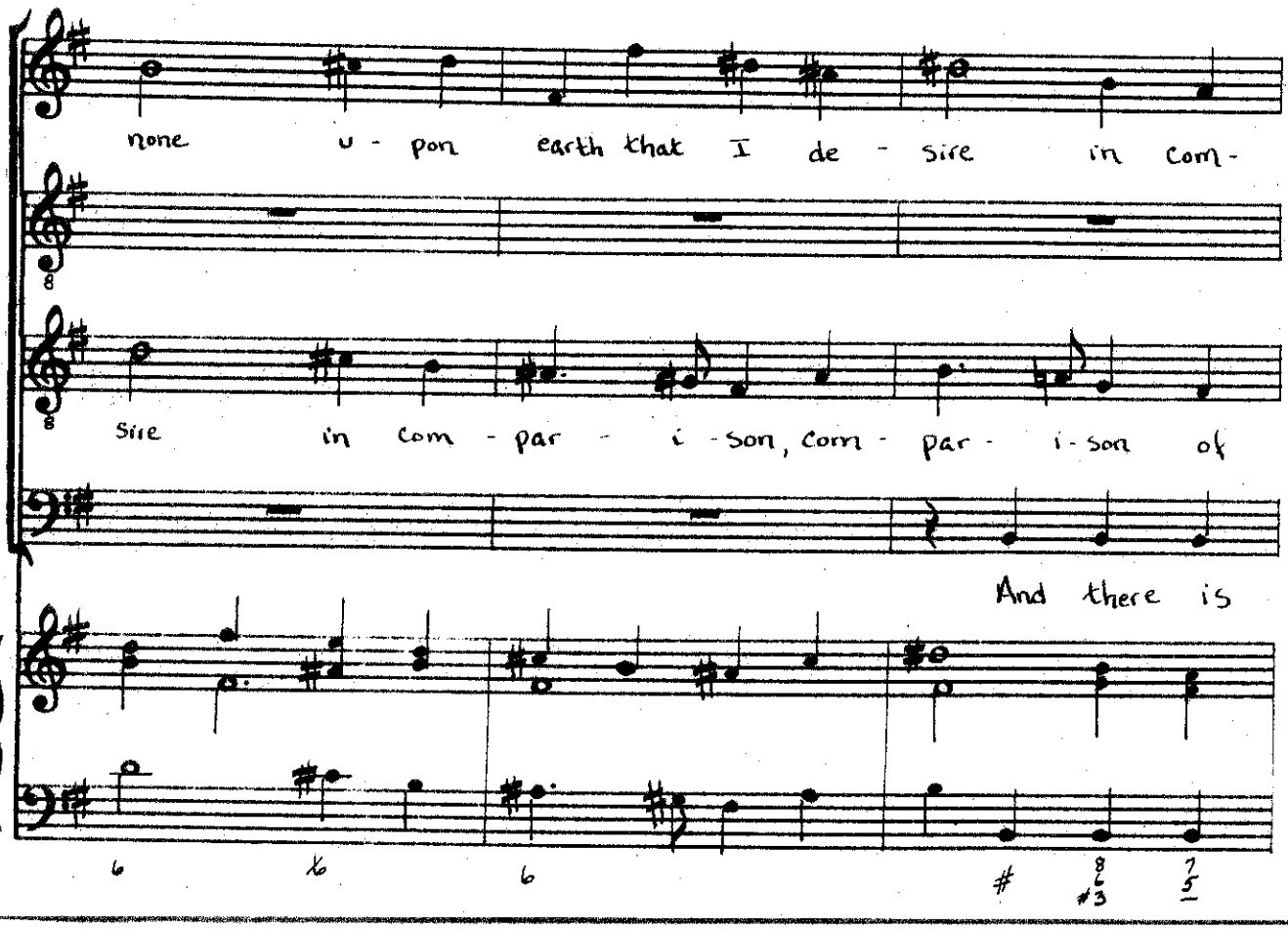

320
And there is none u - pon


earth that I de - sire in com - par - i - son, de -
[6]


Sire in com - par - i - son of Him


330
Chorus
whom have I in Heaven but the
whom have I in Heaven but the
whom have I in Heaven but the
whom have I in Heaven but the


Lord?
And there is
Lord?
Lord? And there is none u - pon earth that I de-
Lord?


none u - pon earth that I de - sire in com-
sire in com - par - i - son, com - par - i - son of
And there is
6
6
6
#
8
6
#3
7
5

340

par - i - son of him.

And there is none u - pon

him,

that I de-

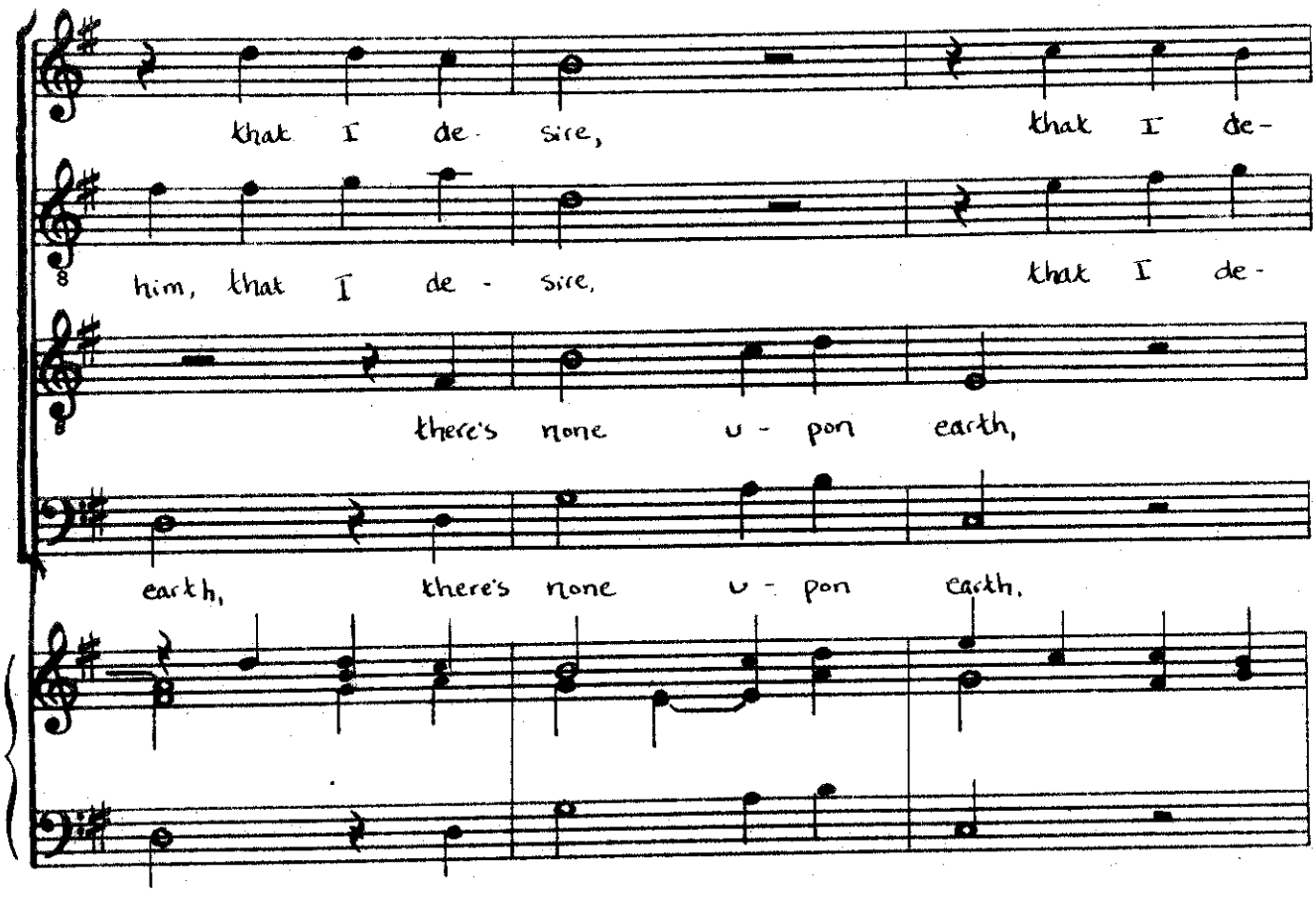
none u - pon earth that I de - sire in com-

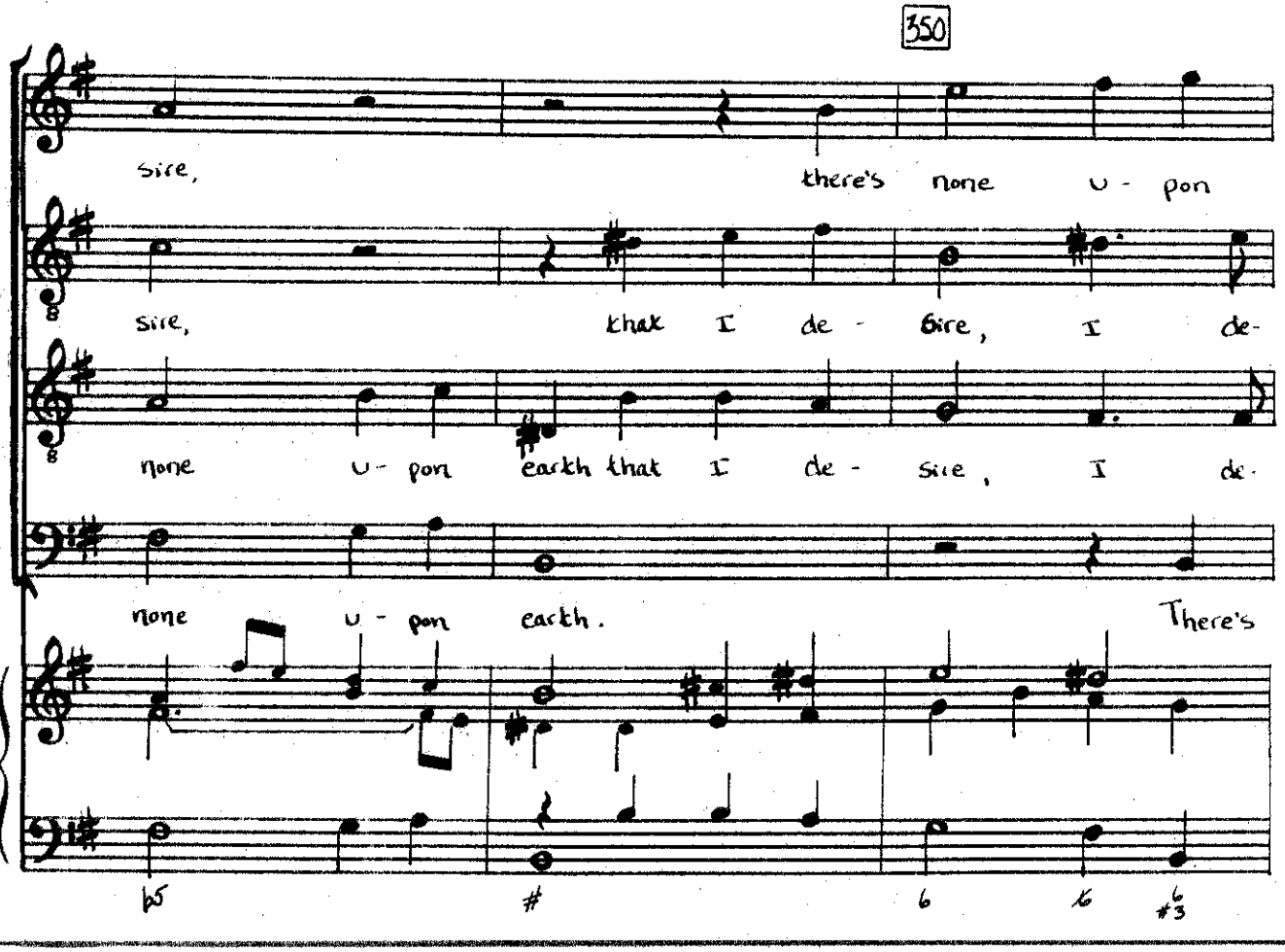
that I de - sire in com - par - i - son,

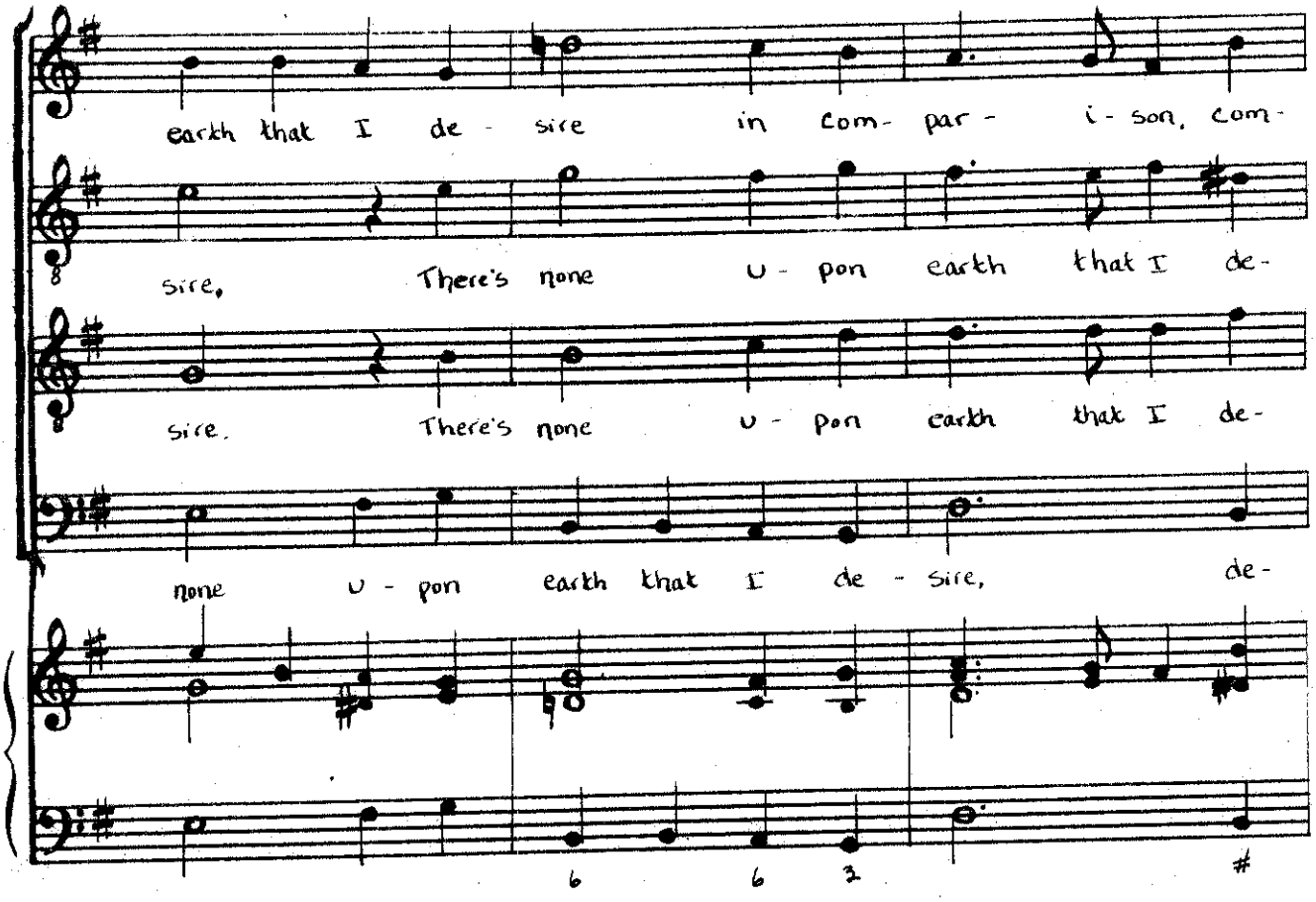
earth that I de - sire in com - par - i - son of

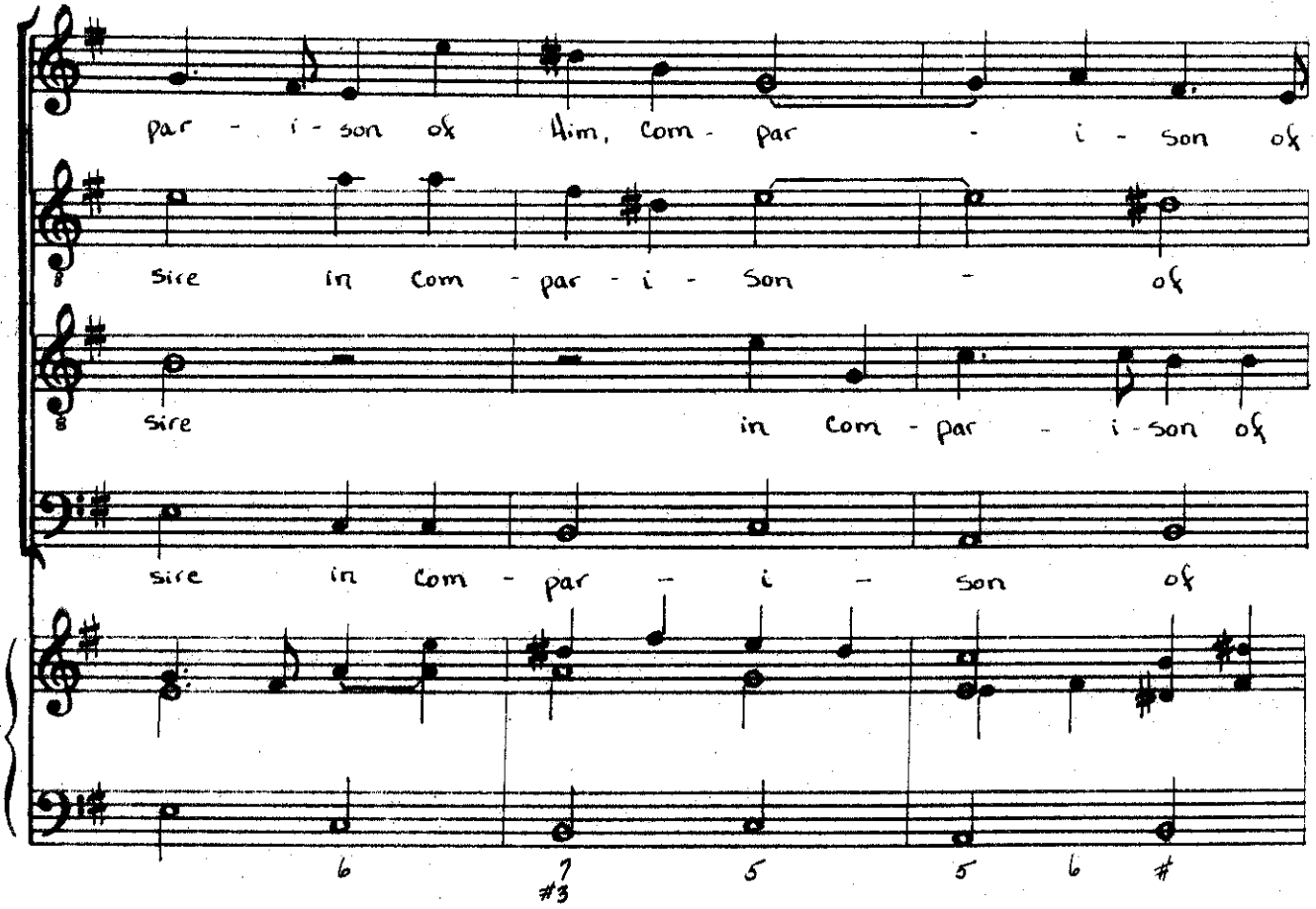
sire in com - par - i - son of him,

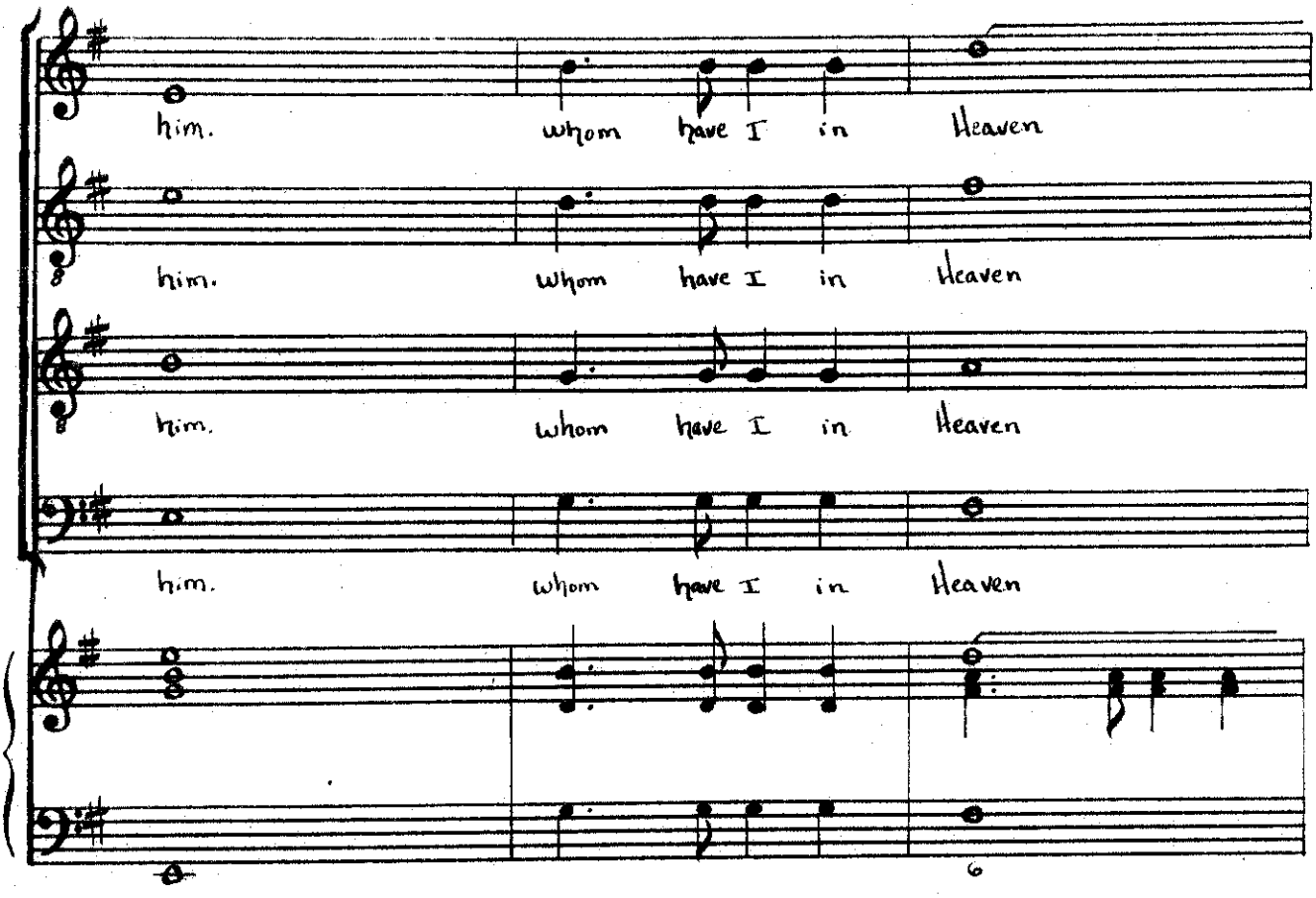
par - i - son of him, there's none u - pon

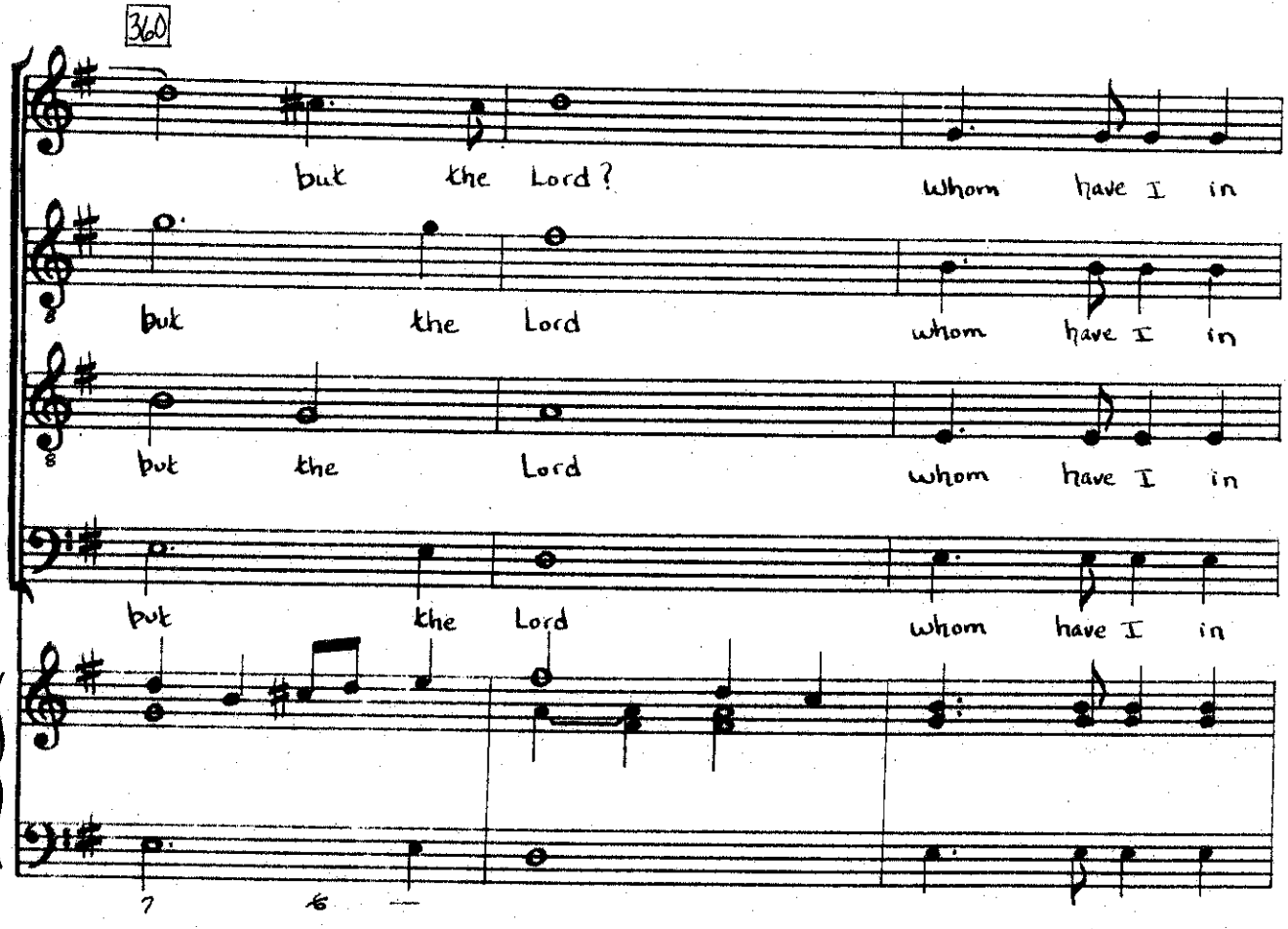

that I de- sire, that I de-
him, that I de - sire, that I de-
there's none u - pon earth,
earth, there's none u - pon earth.

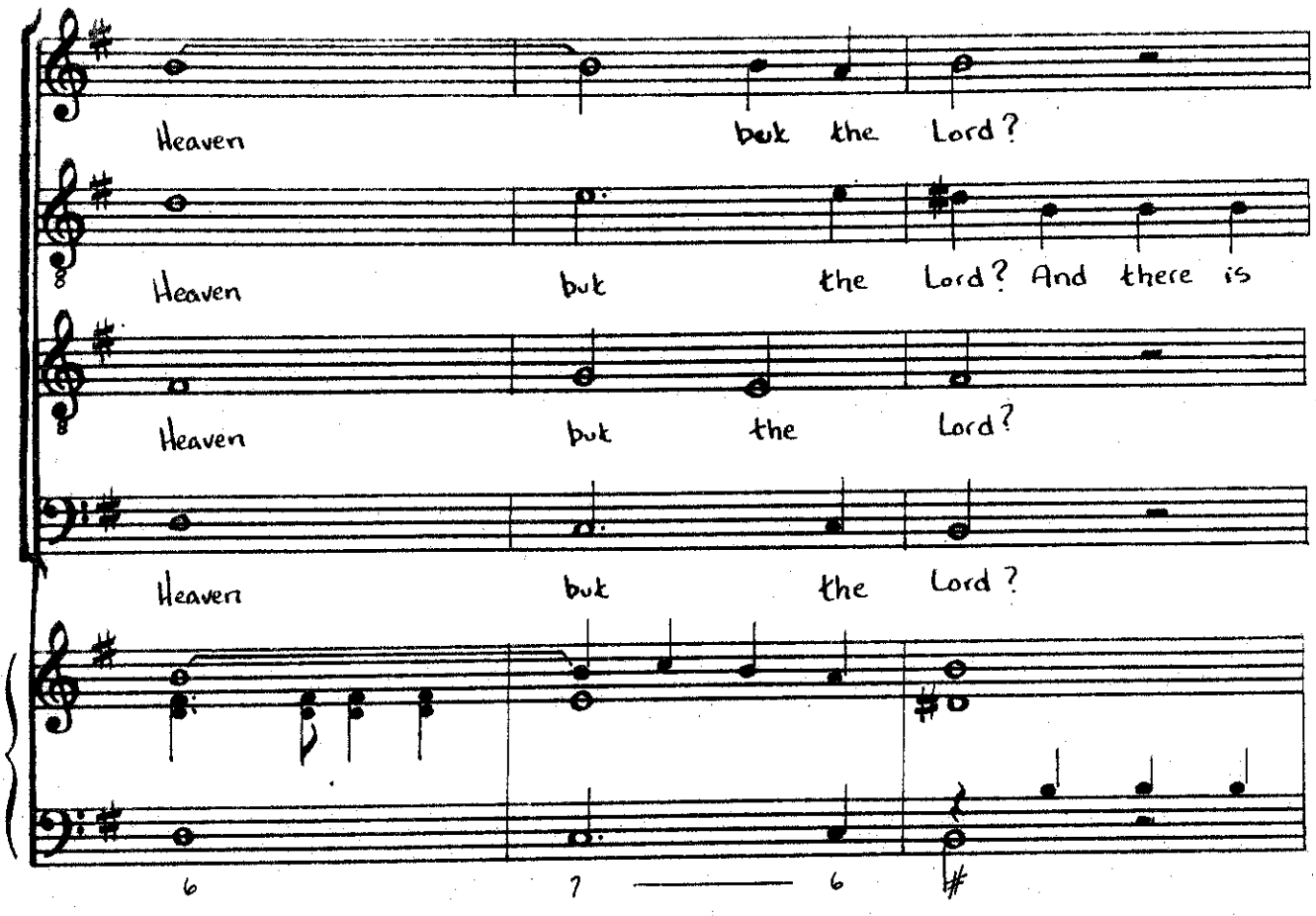

350
sire, there's none u - pon
sire, that I de - sire, I de-
none u - pon earth that I de - sire, I de-
none u - pon earth. There's

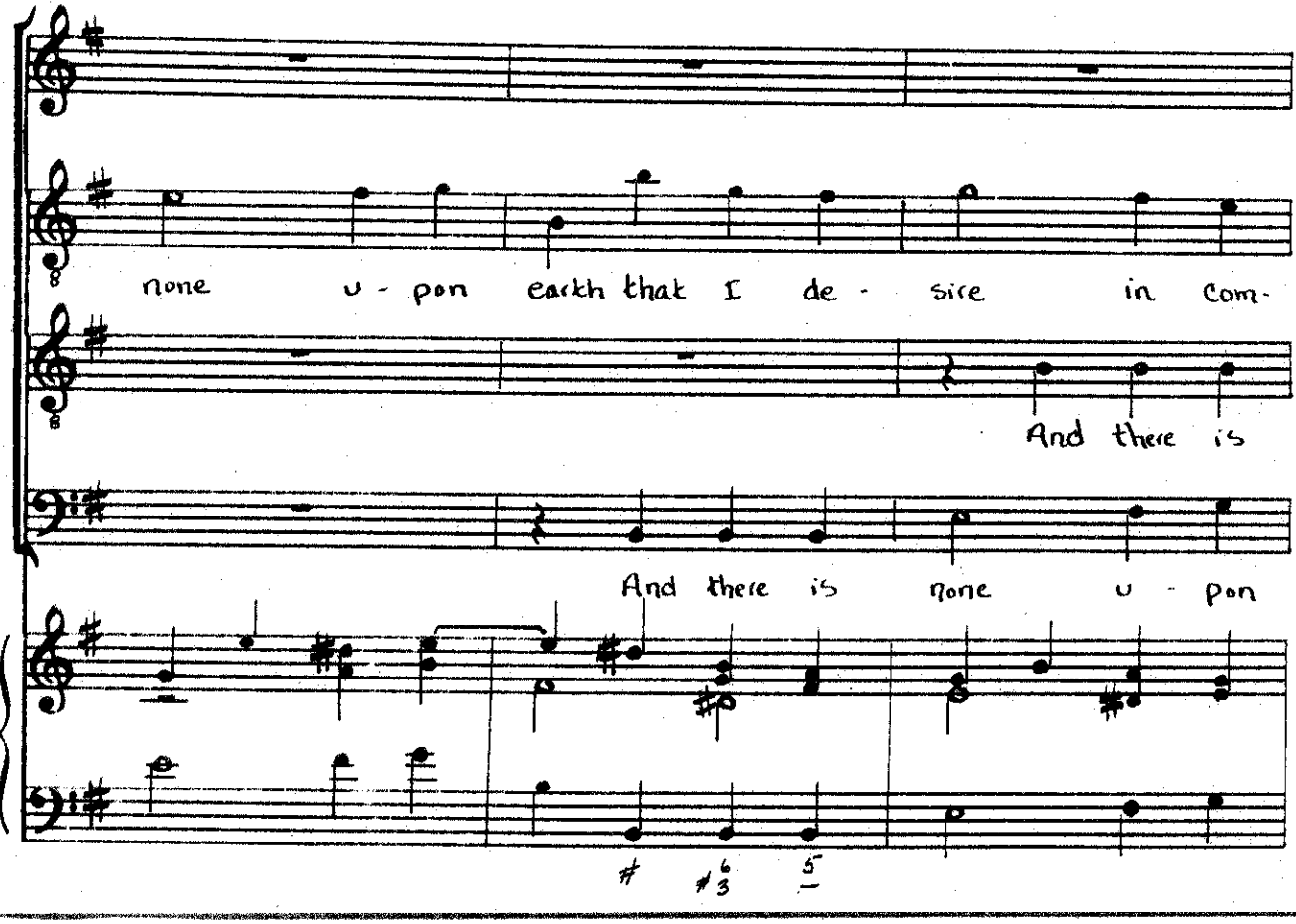

earth that I de - sire in com- par - i - son, com-
sire, There's none u - pon earth that I de-
sire, There's none u - pon earth that I de-
none u - pon earth that I de - sire, de-

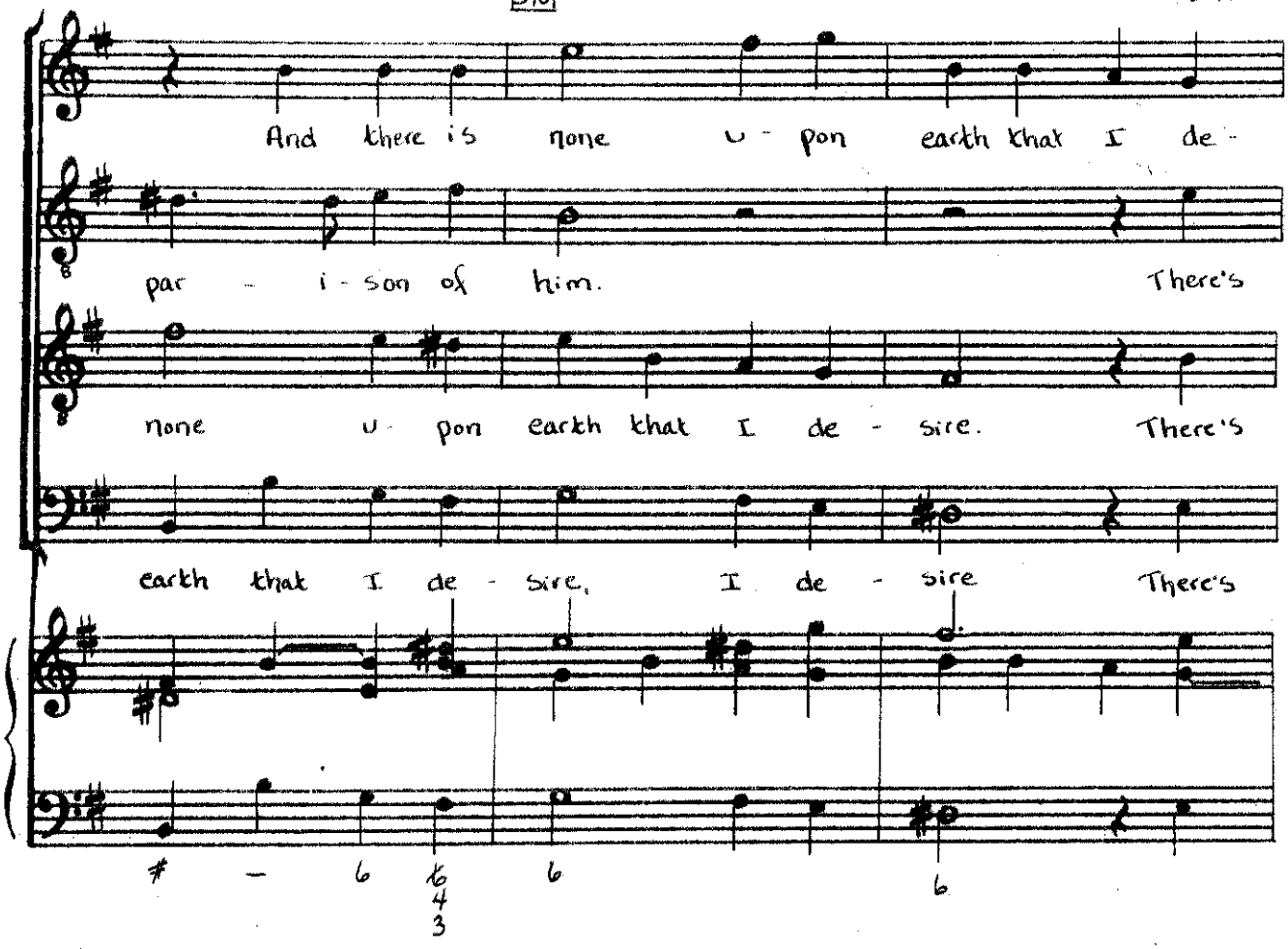

par - i - son of Him, com - par - i - son of
sire in com - par - i - son - of
sire in com - par - i - son of
sire in com - par - i - son of

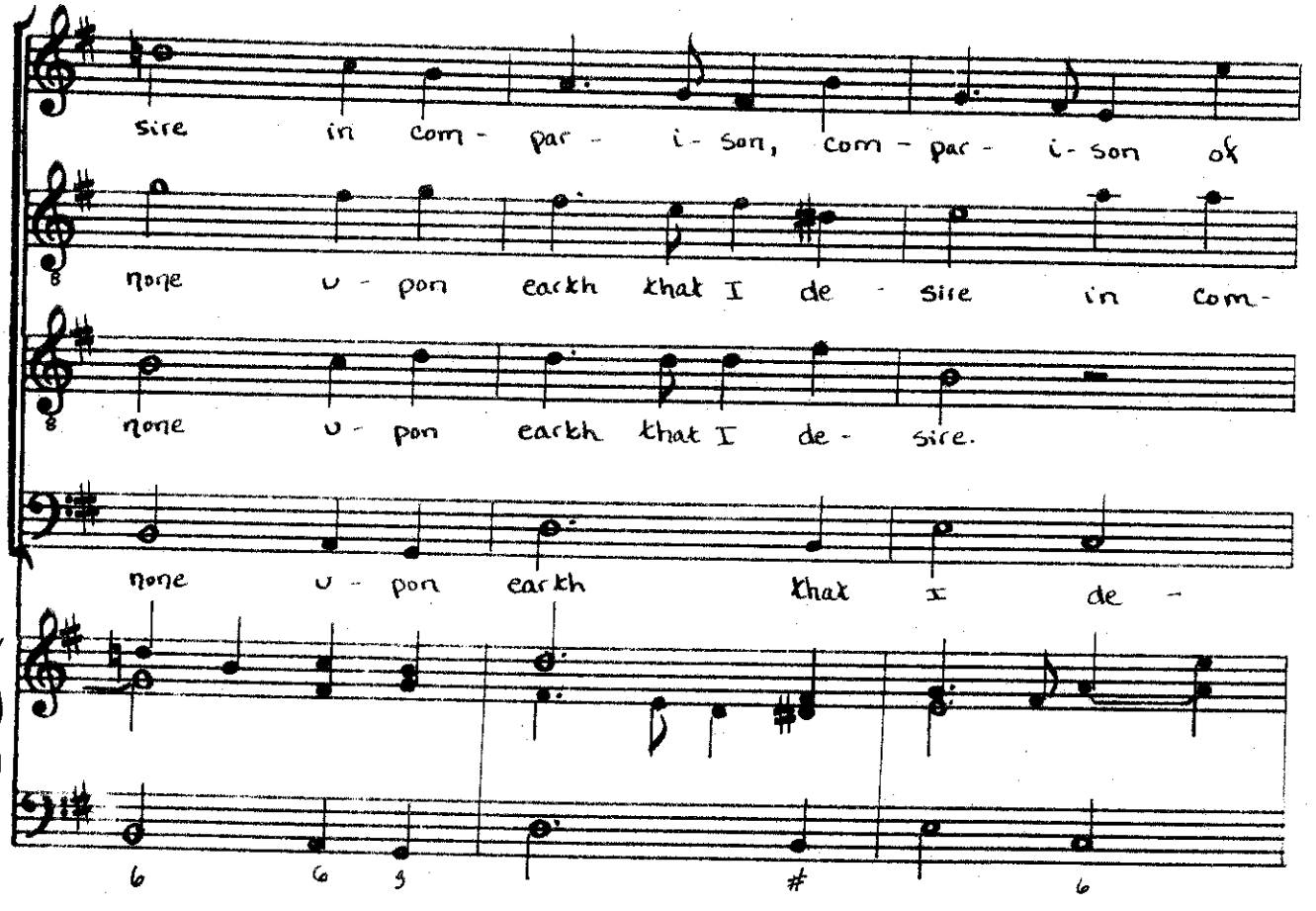

him. whom have I in Heaven
him. whom have I in Heaven
him. whom have I in Heaven
him. whom have I in Heaven
6


360
but the Lord? whom have I in
but the Lord whom have I in
but the Lord whom have I in
but the Lord whom have I in
7
6


Heaven but the Lord?
Heaven but the Lord? And there is
Heaven but the Lord?
Heaven but the Lord?


none u - pon earth that I de - sire in Com-
And there is
And there is none u - pon


And there is none u - pon earth that I de -
par - i - son of him. There's
none u - pon earth that I de - sire. There's
earth that I de - sire, I de - sire There's


sire in com - par - i - son, com - par - i - son of
none u - pon earth that I de - sire in com -
none u - pon earth that I de - sire.
none u - pon earth that I de -

him, com - par - i - son of him. There's

par - i - son of him. There's

in com - par - i - son of him. There's

sire in com - par - i - son of him. There's

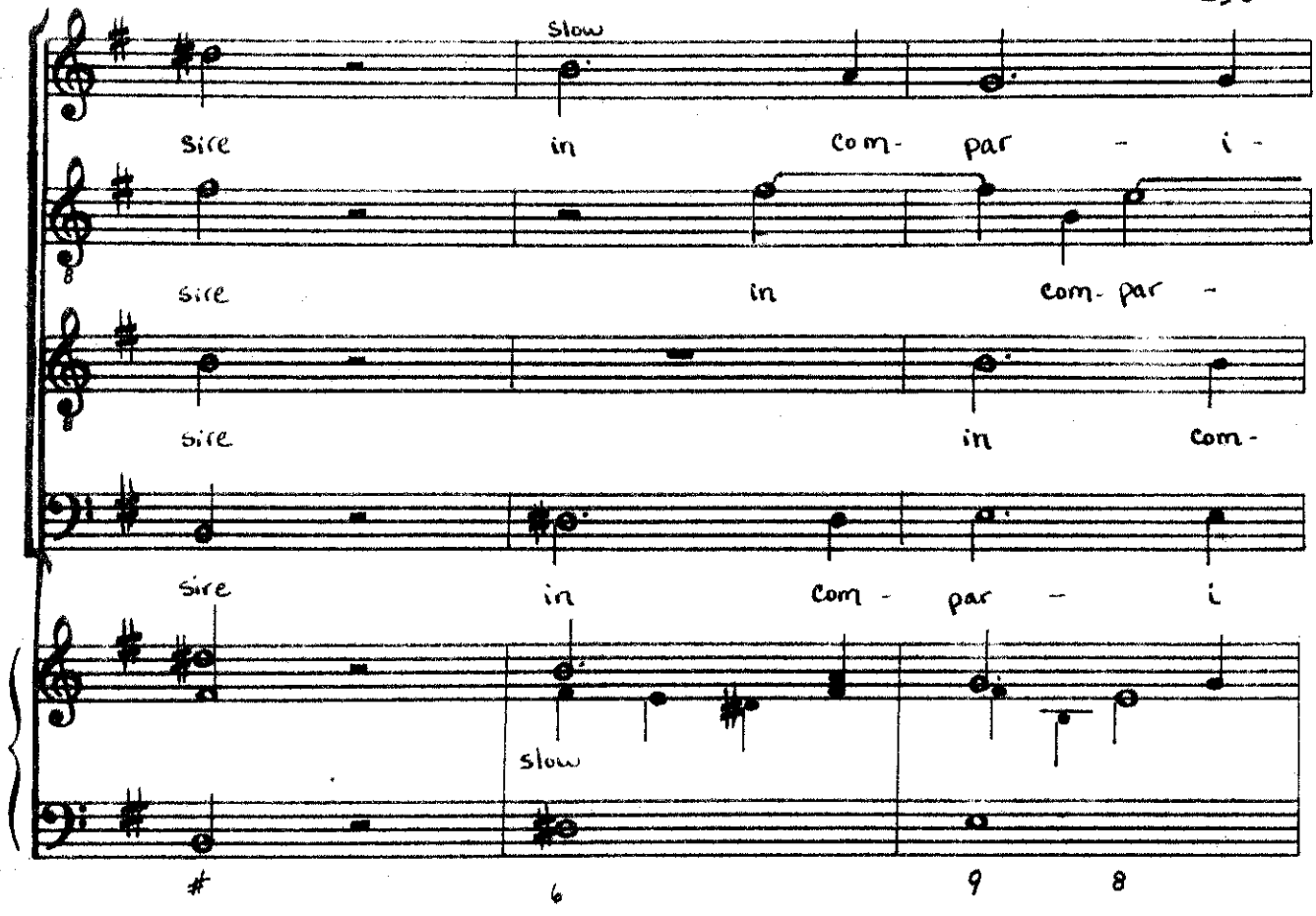
380

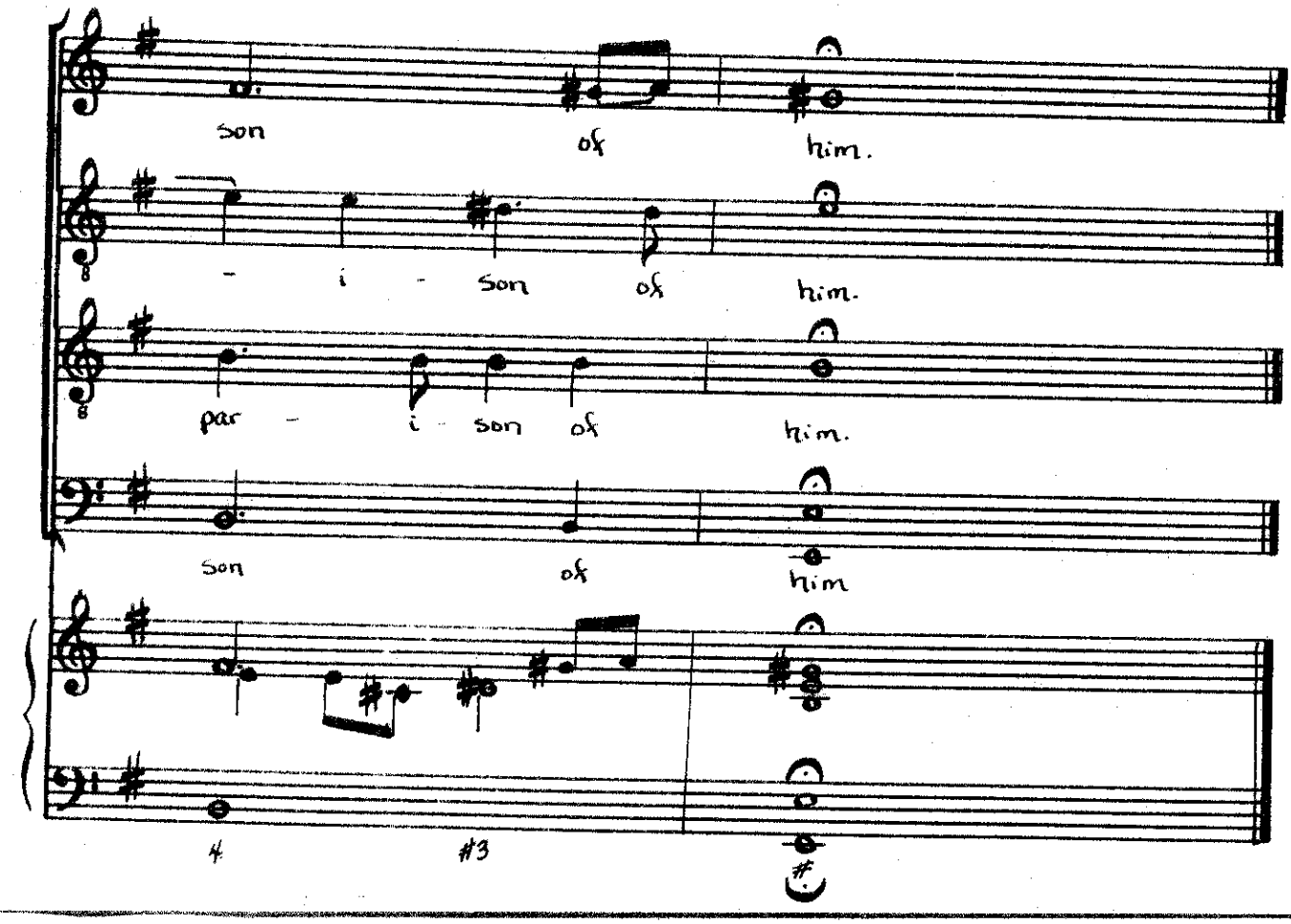
none u - pon earth that I de -

none u - pon earth that I de -

none u - pon earth that I de -

none u - pon earth that I de -


Slow
Sire in com- par - i -
Sire in com- par -
Sire in com-
Sire in com - par - i
Slow


son of him.
- i - son of him.
par - i - son of him.
Son of him
Son of him