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# The orchestral anthems of Maurice Greene: a selected edition

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GRADUATE SCHOOL OF ARTS AND SCIENCES

Dissertation

THE ORCHESTRAL ANTHEMS OF MAURICE GREENE  
A SELECTED EDITION

by

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# THE ORCHESTRAL ANTHEMS OF MAURICE GREENE

## A SELECTED EDITION

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### ABSTRACT

Maurice Greene (1696–1755) was the preeminent native British composer of his generation. He is the only person in history to have simultaneously held all of the most prestigious musical appointments in Britain, and in these roles he composed large-scale, multi-movement sacred anthems for choir, soloists, and orchestra. These were most regularly performed during services at the Chapel Royal and at the Sons of the Clergy Festival at St. Paul's Cathedral. Most of his works for this medium remain unpublished and unedited, and exist only in their original manuscript sources. This dissertation presents five of the most significant of these in a textually sound critical edition: *I will magnifie thee, O God, my King* (Greene's first orchestral anthem, 1719); *Blessed are all they that fear the Lord* (the anthem composed but not performed for the wedding of the Princess Royal in 1733); *O God, thou hast cast us out* (composed for the Fast Day on December 18, 1745 in response to the Jacobite Uprising); and two settings of *Te Deum* (composed in 1729 and 1750 respectively). Three of these works appear here in print for the first time. The edition includes a chronology of the composer's life, a discussion of performance

practice, and commentaries for each work, which provide contextual information on the occasion for which the work was composed, the compositional process, and the probable performing forces. Each work is accompanied by a Critical Commentary, which includes bibliographic information on the sources, the texts of the anthems and their sources, and an exhaustive critical apparatus, which lists variants, errors, and other information present in the sources but not included in the edited scores.

## PREFACE

At the peak of his career, Maurice Greene (1696–1755) simultaneously held all of the most significant British musical appointments: Organist at St. Paul’s Cathedral (from 1718); Organist and Composer of the Chapel Royal (from 1727); Professor of Music at Cambridge (from 1730); and Master of the King’s Musick (from 1735). Greene is the only person to have concurrently held all of the royal positions while also serving in one of the major London churches.<sup>1</sup> His prominence as the leading English composer and organist was confirmed by his contemporaries: in 1730 Viscount Percival, a fellow academician of Greene’s at the Academy of Ancient Musick, wrote of him as “the chief undoubtedly of our English composers now living.”<sup>2</sup> He was also the only native English musician of his generation to achieve an international reputation: he is the only Englishman listed in Johann Gottfried Walther’s *Musicalisches Lexikon* (1732) and in Johann Mattheson’s *Der Vollkommene Capellmeister* (1739), where he is listed among the best European organists of the day.<sup>3</sup> Despite his successes and eminence, there were a number of outside forces working against Greene in his career as a church musician: the general decline of the quality of sacred music in England during the first half of the eighteenth century; the near-complete lack of interest in music and religion on the part of the King, who

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<sup>1</sup> The musicians who held all but one of Greene’s positions (all were Organists and Composers to the Chapel Royal): John Blow (1649–1708, also organist at Westminster Abbey), William Croft (1678–1727, also organist at Westminster Abbey), Jeremiah Clarke (c. 1674–1707, also organist at St. Paul’s Cathedral), and William Boyce (1711–1779, also Master of the King’s Musick). The concentration of names from the late Stuart and Georgian periods, however, reveals more about the practice of pluralism among musicians of this time than about their professional ambitions and aspirations.

<sup>2</sup> John Percival, *Manuscripts of the Earl of Egmont: Diary of Viscount Percival, Afterwards First Earl of Egmont*, ed. R. A. Roberts, vol. 1, 1730–1733 (London: Historical Manuscripts Commission, 1920), 202.

<sup>3</sup> Johann Gottfried Walther, *Musicalisches Lexicon, oder Musicalische Bibliothec* (Leipzig: Wolfgang Deer, 1732); Johann Mattheson, *Der Vollkommene Capellmeister* (Hamburg: Christian Herold, 1739), 479.

would historically have been Greene's biggest supporter; and the overshadowing presence of George Frideric Handel (1685–1759), who dominated musical life in England during almost all of Greene's lifetime.

*Brief summary of Greene scholarship*

While it is possible that these realities may have limited Greene in the production of memorable musical compositions, it is certain that they are responsible for the scarcity of modern scholarship on his life and work. In addition, the Handel-biased late-eighteenth-century histories of Charles Burney and John Hawkins, while being an important source of biographical information, are skewed in the German master's favor and express a negative opinion on Greene.<sup>4</sup> Furthermore, if Burney and Hawkins judged Greene on his musical merit at all, and not just on what they knew about his relationship to Handel, they judged Greene on but a fraction of his output, the most impressive and large-scale of his works, frequently transmitted in only one or two copies in private collections at the time, likely remaining at least partially unknown to them. Henry Burnett puts most of the blame on Friedrich Chrysander, the nineteenth-century Handel scholar, saying that he “must be held most accountable for the suppression of fair judgment regarding Greene's artistic merit” because, where Greene is concerned, he did little more than promulgate Burney's and Hawkins's positions.<sup>5</sup>

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<sup>4</sup> Charles Burney, *A General History of Music, from the Earliest Ages to the Present*, 4 vols (London: 1776–1789); John Hawkins, *A General History of the Science and Practice of Music*, 5 vols (London: 1776).

<sup>5</sup> Henry Burnett, “The Sacred Music of Maurice Greene (1696–1755)” (PhD diss., City University of New York, 1978), 1:iv.

Though the transferal of Greene's remains to the crypt of St. Paul's Cathedral made news in 1888, little was written about him or his music before the mid-twentieth century.<sup>6</sup> A small number of articles on Greene, with Burney and Hawkins as the primary sources of information, were published in music periodicals in the decades flanking the turn of the twentieth century, as was a positive evaluation of Greene's work by J. A. Fuller-Maitland and a valuable account by Ernest Walker of Greene manuscript scores held by the Bodleian Library.<sup>7</sup> No in-depth serious scholarship on the man or the music was attempted until Ellsworth Janifer's PhD dissertation,<sup>8</sup> but as Burnett points out, it "contains so much unreliable information, both in the body of the text and in the catalogue of Greene's sacred music appended to it, as to render it totally unserviceable."<sup>9</sup> Janifer was concerned primarily with style and genre, and identified the form (i.e. full anthem, verse anthem, etc.) of each of Greene's sacred works. An MA thesis by John H. Moore written not long after Janifer's dissertation also focuses on the sacred works.<sup>10</sup> Like Janifer's work, it is somewhat limited in its usefulness; in H. Diack Johnstone's words: "both [Janifer and Moore] are heavily larded with all the traditional

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<sup>6</sup> "Occasional Notes," *Musical Times and Singing Class Circular* 29, no. 544 (1888): 342–345.

<sup>7</sup> "Maurice Greene," *Musical News* 9, no. 237 (1895): 215–216; F. G. E., "Dr. Maurice Greene (1696?–1755)," *The Musical Times and Singing Class Circular* 44, no. 720 (Feb. 1, 1903): 89–93; J. A. Fuller-Maitland, *The Age of Bach and Handel*, Oxford History of Music 4 (Oxford: Clarendon Press, 1902), 324; Ernest Walker, "The Bodleian Manuscripts of Maurice Greene," *The Musical Antiquary* 1 (April 1910): 149–159, 203–214.

<sup>8</sup> Ellsworth Janifer, "The English Church Music of Maurice Greene and his Contemporaries: A Study of Traditional and Contemporary Influences" (PhD diss., University of London, 1959).

<sup>9</sup> Burnett, "Sacred Music," 1:vi.

<sup>10</sup> John H. Moore, "The Church Music of Maurice Greene" (MA thesis, University of Nottingham, 1961).

errors and misconceptions which are common to every writer on Greene from Burney and Hawkins onwards.”<sup>11</sup>

Undoubtedly the biggest and most valuable contribution is the PhD dissertation by Johnstone himself, which forms the foundation of all subsequent Greene scholarship. Johnstone’s focus was on the details of Greene’s biography, beginning with his genealogy and progressing through his youth, early career, marriage and family, his relationship with Handel, his involvement in the secular musical life of London, his rise to eminence as an organist and sacred music composer, and his eventual decline and death. Of particular value is the descriptive catalogue of all of Greene’s compositions, both sacred and secular. This remains the only complete catalogue of Greene’s works (with the exception of Johnstone’s updated list of Greene’s works in his article in *Grove Music Online*).<sup>12</sup>

As the title of Henry Burnett’s dissertation suggests, his study was of the difficulties faced by Greene and his contemporaries during the first half of the eighteenth century. It is well known that the state of native English art music was in a steady state of decline after the death of Henry Purcell, and this, coupled with uninterested royal patrons and the giant presence of Handel, all contributed to an environment not supportive of or conducive to creativity in composition. Burnett also includes an invaluable thematic index of Greene’s sacred music.

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<sup>11</sup> H. Diack Johnstone, “The Life and Work of Maurice Greene (1696–1755)” (PhD diss., University of Oxford, 1967), 1:vii.

<sup>12</sup> Grove Music online, s.v. “Greene, Maurice,” by H. Diack Johnstone, last modified January 20, 2016, <https://doi-org.ezproxy.bu.edu/10.1093/gmo/9781561592630.article.11707>.



These dissertations were followed by a series of three DMA dissertation-editions of Greene's music: John Mochnick's 1978 transcription of *Rejoice in the Lord, O ye righteous*;<sup>13</sup> Kevin Hibbard's 1994 editions of *All Thy Works Praise Thee, O Lord* and *O God, Thou Hast Cast Us Out*;<sup>14</sup> and James Morrow's 1996 edition of the 1724 orchestrally accompanied *Te Deum*.<sup>15</sup> These dissertations are primarily analyses of the respective pieces as opposed to scholarly critical editions of them. Further, Morrow and Hibbard generally only present information as it was transmitted to them through the work of earlier scholars, and do little to engage critically with the material. Mochnick's work does not claim to be what it is not; it is presented as "A Transcription and Critical Analysis" of Greene's orchestral anthem *Rejoice in the Lord, O ye righteous* (though the title also presents Greene's birth year as 1695 instead of 1696).

The *Te Deum* setting in Morrow's edition survives in four sources: GB-Lbl Add. 17854 (unknown copyist, ff. 31–34 autograph); GB-Ob Mus. d. 50 (the same unknown copyist as the Lbl copy, ff. 31–34 by John Travers); US-AUS Finney 6 (believed to be autograph); and a manuscript Johnstone recorded as being in the possession of A. Rosenthal, Ltd. and probably in the hand of Travers.<sup>16</sup> Morrow based his edition solely on Finney 6, under the assumption that

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<sup>13</sup> John Verle Mochnick, "A Transcription and Critical Analysis of *Rejoice in the Lord, O Ye Righteous* by Maurice Greene (1695–1755)" (DMA diss., University of Cincinnati, 1978).

<sup>14</sup> Kevin Robert Hibbard, "Verse Anthems with Instruments by Maurice Greene: Two Critical Editions" (DMA diss., Arizona State University, 1994).

<sup>15</sup> James Monroe Morrow, Jr., "A Critical Edition of Maurice Greene's *Te Deum* in D (1724)" (DMA diss., University of Texas at Austin, 1996).

<sup>16</sup> Morrow, "Te Deum in D," 33. Morrow mistakenly places the first source at both the British Library and the British Museum ("Lbm. Add. 17854, British Library").

it holds the most authority as the only entirely autograph score—yet whether this is in fact the case is uncertain<sup>17</sup>—and refers to the Bodleian copy for instances of textual uncertainty.<sup>18</sup> Furthermore, much relevant information is missing, e.g., a record of the variants between the four sources; any information on the provenance of the copy text; the points at which the Bodleian score was used to determine a reading; a history of the conception of the piece, which would explain the curious similarities between the Bodleian copy and the one at the British Library; an evaluation of the sources to establish Finney 6 as the most authoritative; or a discussion of the dating of the piece, etc.<sup>19</sup>

Hibbard’s dissertation presents two orchestral anthems in print for the first time, and though he made use of all the sources available to him on microfilm, there are a shocking number of other issues. While some are small,<sup>20</sup> others limit the dissertation’s usefulness and reduce its benefit to future researchers. Though he admits that one of the pieces in his edition, *O God, thou hast cast us out*, exists in two versions, he fails to treat them as such, instead conflating the distinct versions (one with orchestral accompaniment and a shorter version with

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<sup>17</sup> The source’s entry on RISM dates the copy to 1740–1760 and lists it as a “possible autograph manuscript.” Due to restrictions during the COVID-19 pandemic, the author has been unable to view the source to confirm it is written in Greene’s hand.

<sup>18</sup> Morrow, “*Te Deum* in D,” 61. It is curious that Morrow makes use of the Bodleian copy for this instead of the British Library copy, which by his own logic has more authority given the presence of Greene’s own hand.

<sup>19</sup> Morrow cites Burnett for the date, who wrote that the piece was “probably composed . . . in 1724” (Burnett, “Sacred Music,” 1:155), and, while Johnstone first suggested that date, he also points to 1723 and 1726 as possibilities and suggests it may also have been performed in 1741 (Johnstone, “Life and Work,” 2:32).

<sup>20</sup> Among other things, Hibbard frequently repeats himself (even going so far as to repeat—virtually word-for-word—an entire paragraph in adjacent chapters), inconsistently uses quotations from source material, and simply uses words incorrectly (such as “principal” and “principle,” which he uses interchangeably).

figured bass accompaniment only) into a single score.<sup>21</sup> There is no explanation or conjecture as to why the piece exists in two versions, and few details about the piece's conception or its first performance. In fact, Johnstone's biography of Greene is more elaborative on this point. Furthermore, his list of variants, which he laid out in his fourth chapter, titled "Problems of Transcription," does not adequately express the differences between the two versions. His conflation of the two versions seems to achieve the opposite of his goal: "It is the intent of the author to provide modern, practical, critical editions which reflect the intentions of the composer."<sup>22</sup>

Given these shortcomings, it is difficult to consider Morrow's and Hibbard's transcriptions "critical editions," as their editors claim them to be. Indeed, critical editions of Greene's orchestral anthems—and almost the entirety of the rest of his output for that matter—are in short supply, in dissertation or otherwise. Those scholars whose PhD dissertations were focused on Greene have done the most to make his music available: H. Diack Johnstone's published editions include Greene's *Ode on St. Cecilia's Day*, the orchestral anthem *Hearken unto me, ye holy children*, the complete organ works, and the complete harpsichord works forthcoming in the *Musica Britannica* series; and Henry Burnett was responsible for the publication of *Let my complaint come before thee* and *I will magnify thee, O God, my King*.<sup>23</sup>

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<sup>21</sup> Hibbard, "Verse Anthems with Instruments," 70.

<sup>22</sup> Hibbard, "Verse Anthems with Instruments," 58.

<sup>23</sup> Maurice Greene, *Ode on St Cecilia's Day; Hearken unto me, ye holy children*, trans. and ed. H. Diack Johnstone, *Musica Britannica* 58 (London: Stainer and Bell, 1991); Maurice Greene, *Complete Organ Works*, ed. H. Diack Johnstone, (Oxford: Oxford University Press, 1997); Maurice Greene, *Let my complaint come before thee*, ed. Henry Burnett (New York: Walton Music, 1977); Maurice Greene, *I will magnify thee, O God, my King*, ed. Henry Burnett (New York: Walton Music, 1977).

Johnstone's dissertation began a career-long interest in Greene and his native contemporaries, and he is the only scholar to have continued publishing research on Greene throughout his career. As new materials were made available and discoveries made, Johnstone published articles that effectively filled out and updated his biography of the composer from his dissertation.<sup>24</sup>

Andrew John Goodwin's MA thesis is largely an analysis of Greene's *Forty Select Anthems* (the only anthems Greene published during his lifetime), though he does also include a chapter on the unpublished anthems.<sup>25</sup> Monte Edgel Atkinson's dissertation is an invaluable inventory on the instrumentally accompanied anthem in England during Greene's lifetime and extending to 1775.<sup>26</sup> Greene is naturally a focus as he and Handel themselves contributed around two-fifths of all such anthems composed during the eighteenth century. Atkinson traces the development of the unique form from the Restoration through to the late-Baroque compositions of William Boyce, focusing on genre, form, and style. The appendix includes a complete list of English Baroque orchestral anthems, their sources, and current editions.

The most recent dissertation (now book) to pick up the mantle of contributing to our knowledge of Greene is Matthew Gardner's *Handel and Maurice Greene's Circle at the Apollo*

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<sup>24</sup> Including, among others: H. Diack Johnstone, "Handel and his Bellows-Blower (Maurice Greene)," *Göttinger Händel-Beiträge* 7 (1998): 208–217; H. Diack Johnstone, "New Light on John Hoadly and His 'Poems Set to Music by Dr. Greene,'" *Studies in Bibliography* 56 (2003–2004): 281–293.

<sup>25</sup> Andrew John Goodwin, "The Anthems of Maurice Greene" (MA thesis, University of Wales, 1972).

<sup>26</sup> Monte Edgel Atkinson, "The Orchestral Anthem in England, 1700–1775" (DMA diss., University of Illinois at Urbana–Champaign, 1991).

*Academy*, which is a major contribution to the study of Greene's secular music.<sup>27</sup> Gardner's goal was to compare the political and religious content of oratorios, odes, and other dramatic secular works by Greene, William Boyce, Michael Christian Festing, and John Stanley with those of similar subjects by Handel.

#### *Aims and purposes of this dissertation*

Part of Greene's duties in his various posts involved providing new music for special occasions, for which he frequently composed large-scale works for voices and orchestra, both sacred—in the form of orchestral anthems for the Chapel Royal (most regularly for services celebrating the King's return from his annual trips to Hanover) and St. Paul's (mostly for the annual Sons of the Clergy Festival)—and secular—in the form of court odes for the King's birthday and New Year celebrations. These works are Greene's most substantial and significant pieces, and yet, with few exceptions, are among the many compositions by him that remain unavailable in any edited form. Of Greene's contribution of works in this medium, thirty-nine remain extant: twenty-one orchestral anthems, six canticles, eleven court odes, and Greene's doctoral exercise (a setting of Pope's "Ode for St. Cecilia's Day").<sup>28</sup> The scope of this

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<sup>27</sup> Matthew Gardner, *Handel and Maurice Greene's Circle at the Apollo Academy: The Music and Intellectual Contexts of Oratorios, Odes, and Masques*, Abhandlungen zur Musikgeschichte 15 (Göttingen: V & R Unipress, 2008).

<sup>28</sup> Both Johnstone's and Burnett's catalogues of Greene's works list seven orchestral canticles (which in the eighteenth century were thought of as anthems, and so, for the purposes of this dissertation, fall into the same category). The *Te Deum* and *Jubilate in A* (GB-Lbl Add. MS. 28969) is actually by John Travers, and a second composing score exists as GB-Cfm MU. MS. 731 (*olim* 53. D. 28) and is signed and dated by the composer. I am grateful to Harry Johnstone for this information.

dissertation limits its focus to the sacred works and presents editions of five of these twenty-seven pieces.

This study seeks to present a textually sound critical edition of a selection of Greene's most important works, provide thorough and comprehensive annotations to the works and descriptions of the sources, and trace their limited reception history. The pieces in this edition were chosen as being among Greene's most important works because they are the ones that figure most prominently in his biography. Two categories of works as they relate to his life are included: those that brought eminence to their composer and those that, for one reason or another, went unperformed. The first category includes:

- *I will magnifie thee, O God, my King*, Greene's first orchestral anthem, composed in 1719 for the Sons of the Clergy Festival at St. Paul's Cathedral
- *Te Deum*, one of eight extant settings by Greene of this text, composed in 1729 for the return of George II from his first trip to Hanover as king (a professional victory for Greene as Handel had normally composed music for those occasions under George I)

The second category includes:

- *Blessed are all they that fear the Lord*, composed in 1733 for the wedding of Anne, Princess Royal and Prince William of Orange as part of Greene's duties at the Chapel Royal, but which was never performed (the final commission was given instead to Handel)
- *Te Deum*, composed in 1750, but which also seems never to have been performed

The final piece, *O God, thou hast cast us out* (composed in 1745 for the Fast Day on December 18 in response to the ongoing Jacobite rebellion), fits partially into both categories as it exists in two versions: the continuo version, which was likely performed (possibly before the King) at the Chapel Royal, and an orchestral version, which seems never to have been performed.

Two of these five works have previously been edited. *O God, thou hast cast us out* was one of the subjects of Hibbard's 1994 dissertation-edition, but it does not meet contemporary standards of editorial practice. *I will magnify thee, O God, my King* was edited and published by Henry Burnett in 1977, but it does not include a critical apparatus with information on the sources or a list of variant readings. The three remaining pieces are presented here in print for the first time.

Unlike some of Greene's other works, the pieces in this medium were nearly always written for specific occasions or purposes. The secular court odes are unsurprisingly inherently political in nature—honoring the King and the Royal Family was their only real function—but a number of the sacred anthems were also written for similarly political reasons, most notably the anthem for the Fast Day in 1745. This dissertation seeks to explore the contexts in which the sacred pieces for voices and orchestra were conceived, created, and performed. Therefore, each of the five pieces is accompanied by an introduction, which details the historical context about the conception of each work, any performances it may have had, and what can be ascertained about its reception history.

Following the score for each piece is a Critical Commentary, which includes a list of any modern editions; the sources of the work; a description and evaluation of the sources; an

outline of the structure of the text; and the Critical Apparatus, which provides details as they appear in the sources but which differ from the printed edition, including the designation of voices; verbal directions; non-verbal signs; errors in pitch and rhythm; variants of pitch, rhythm, and instrumentation; accidentals; clefs; and text underlay.

The ultimate goal of any edition, regardless of the medium of the material, is to make important works available for study and enjoyment. With most of Greene's work available only in its original manuscript sources (or microfilms of them), it is my hope that this dissertation provides more readily accessible scores for scholars wishing to study Greene's music and eventually for performers wishing to bring it to modern audiences for the first time. It is my expectation that as long as these pieces remain unedited and unpublished, they will remain as unknown to twenty-first-century audiences, musicologists, and historians as they have been for nearly three centuries.



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## ABBREVIATIONS

a.	above
b.	below
can.	cancelled
des.	designation
eras.	erased
h <sup>2</sup>	in a second hand
in eras.	over an erasure
in marg.	in the margin
in pen.	in pencil
m./mm.	measure/measures
MS/MSS	manuscript/manuscripts
om.	omitted
t. s.	time signature

### *Instruments and Voices*

A.	Alto
B.	Bass
B.C.	Basso Continuo
Bn.	Bassoon
Cho.	Chorus/Choir
Fl.	Flute

Ob.	Oboe
Org.	Organ
S.	Soprano/Treble
T.	Tenor
Timp.	Timpani
Tpt.	Trumpet
Va.	Viola
Vc.	Violoncello
Vn.	Violin

### *Libraries and Archives*

RISM sigla are used to refer to libraries housing primary sources:

GB-Cfm	Great Britain, Cambridge, Fitzwilliam Museum
GB-Lbl	Great Britain, London, British Library
GB-Lg	Great Britain, London, Guildhall Library
GB-Llma	Great Britain, London, London Metropolitan Archives
GB-Lpro	Great Britain, London, Public Record Office (The National Archives)
GB-Ob	Great Britain, Oxford, Bodleian Library
US-AUS	United States of America, University of Texas at Austin, Harry Ransom Humanities Research Center
US-Wc	United States of America, Washington, DC, Library of Congress

## AUTHOR'S NOTE

### *Dates*

Any study of eighteenth-century Britain requires an understanding of the Old Style calendar, which was in use until September 1752. Though New Year's Day was celebrated at Court (and Greene's New Year's Odes were performed) on January 1 of each year, the legal year did not begin until March 25. An eighteenth-century practice of dual dating, listing dates between January 1 and March 24 with both years (i.e. February 13, 1729/30), has been used.

### *Currency*

British money used a system of pounds (£), shillings (s), and pence (d), indicated consecutively (i.e. £s.d., or £5.16.4). There were twelve pence in a shilling and twenty shillings in a pound.

### *Orthography*

Quotations from primary sources, including non-English titles, retain the original orthography (spelling, punctuation, abbreviations, etc.), though some of the typographical conventions have been updated (e.g. "D<sup>r</sup>. Green" is retained, while "Mufick" is partially modernized to "Musick").

### *Terminology*

In this dissertation, the phrase "Chapel Royal" refers to both the physical room or building that housed the daily private worship for the Royal Family (in Greene's day, usually the smaller of the two chapels at St. James's Palace), and the establishment of clergy and musicians who worked there. "Chapels Royal" has a broader meaning that includes various Protestant chapel

establishments at Court, the chapels in the monarch's palaces (e.g. St. George's Chapel in Windsor), as well as any church in which the monarch or Royal Family attended services.

### *Pitch Designations*

This dissertation makes use of the Helmholtz system of pitch notation: *c'* is middle C; *c* is tenor C, etc.

### *Using the Critical Apparatus*

Individual entries in the Critical Apparatus include locators (the movement title, the measure number, the number of the note or rest in the measure [in parentheses], and the part or other location on the page, the source [with a bold siglum]) followed by the entry itself. Each is given in the following format:

[“As for me”]                      337 (5–7)                      A                      **B**                      slur

which indicates in the movement “As for me,” there is a slur from the fifth note to the seventh note in m. 337 of the Alto part in source **B**.



## CHRONOLOGY

1696 Maurice Greene was born August 12, 1696, in London. He was the youngest of seven children of the Reverend Doctor Thomas Greene (1648–1720), minister of the united parishes of St. Olave Jewry and St. Martin Ironmonger Lane in the City of London, and of Mary Shelton.<sup>29</sup> The Greene family had been in possession of an estate in Essex—Bois Hall—since the sixteenth century, which naturally passed to Thomas’s eldest brother, John, on their father’s death in 1659. Thomas was John’s next of kin and likely expected the ancestral home to come into his family’s possession on his brother’s death; John, however, had had an illegitimate son whom he intended to make his heir. A feud ensued, and Thomas was disinherited entirely. The estate passed to the illegitimate son, another John, who died in 1752, leaving his cousin, Maurice, to inherit the estate. Around the time of Maurice’s birth, Rev. Dr. Greene became one of the forty-eight Chaplains in Ordinary to William III at the Chapel Royal. Maurice Greene was baptized eight days after his birth.<sup>30</sup>

John Greene to Thomas Greene (July 28, 1704): I doe declare to you yt I will give my estate reall & personall to my son (except some Legacys) & I doe further promise & declare yt untill you & your wife behave yourselves much more civilly to my son & heir than you have done, yt tho my son should happen to dye, I will never give one peny of my estate to you, your wife, or children.

1697 The old building of St. Paul’s Cathedral having been destroyed by the fire of 1666, Christopher Wren began working on a plan for a new cathedral, which would become Greene’s primary workplace, on the same site two years later. The first service in the new building, though it was still under construction, was held early in Greene’s lifetime, on December 2, 1697 in the quire. Construction continued for another fourteen years and was declared finished on Christmas Day, 1711.

1703 Greene was educated in the choir of St. Paul’s Cathedral, having almost certainly been admitted by the age of seven. He may have begun his time at the Cathedral under John Blow, who was Almoner and Master of the Choristers until 1703, but most of his formative years were under Jeremiah Clarke, Organist and Master of the

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<sup>29</sup> The two churches had been destroyed in the Great Fire of 1666. St. Olave was rebuilt in 1673, and the two were united in 1675. Greene was appointed three years later.

<sup>30</sup> Unless otherwise noted, all of Greene’s biographical details are from Johnstone, “Life and Work,” 2 vols.

Choristers (from January 11, 1703/04 until his suicide on December 1, 1707). Clarke's responsibilities were taken over by Charles King and Richard Brind, Master of the Choristers and Organist respectively.

- c. 1710      When Greene's voice broke, probably around the age of fourteen, he began his apprenticeship to Richard Brind at the organ of St. Paul's.
- 1713          On July 7, Handel's Utrecht Te Deum and Jubilate had its premiere at St. Paul's. It is possible that Greene was involved in the performance, and this may have served as his introduction to Handel (who at this time was not yet thirty). Handel had arrived in London for the first time near the end of 1710 and stayed until the beginning of summer 1711 when he returned to Hanover. He came back to London for good in late 1712. It is unknown when he first visited St. Paul's, but Burney transmits the well-known anecdote of the beginning of his friendship with Greene:

... on HANDEL's first arrival in England, from Green's great admiration of this master's manner of playing, he had sometimes literally condescended to become his *bellows-blower*, when he went to St. Paul's to play on that organ, for the exercise it afforded him, in the use of the pedals. HANDEL, after the three o'clock prayers, used frequently to get himself and young Green locked up in the church, together; and, in summer, often stript into his shirt, and played till eight or nine o'clock at night. ... [Greene was] bound apprentice to Brind, the organist of that cathedral, and was, at the time alluded to by HANDEL, either still an apprentice, or, at least, a very young man, and deputy to the organist, whom he afterwards succeeded.<sup>31</sup>

And Hawkins elaborates:

When Handel had no particular engagements, he frequently went in the afternoon to St. Paul's church, where Mr. Greene, though he was not then organist, was very assiduous in his civilities to him: by him he was introduced to, and made acquainted with the principal performers in the choir. The truth is, that Handel was very fond of St. Paul's organ, built by father Smith, and which was then almost a new instrument: Brind was then the organist, and no very celebrated performer: the tone of the instrument delighted Handel; and a little intreaty was at any time sufficient to prevail on him to touch it, but after he had ascended

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<sup>31</sup> Charles Burney, *An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel* (London, 1785), 33.

the organ-loft, it was with reluctance that he left it; and he has been known, after evening service, to play to an audience as great as ever filled the choir. After his performance was over it was his practice to adjourn with the principal persons of the choir to the Queen's Arms tavern in St. Paul's church-yard, where was a great room, with a harpsichord in it; and oftentimes an evening was there spent in music and musical conversation.<sup>32</sup>

The two had almost certainly had met by 1713, at the very latest at rehearsals for the premiere of the Utrecht Te Deum and Jubilate. It is unlikely that Handel's love of the organ at St. Paul's was due to its having pedals: the Father Smith organ in the cathedral, like all other organs in Britain at the time, had no pedals. A set of pedals was not added to the instrument until 1720, and even then were only pull-downs—a far cry from many of the instruments Handel knew in North Germany.<sup>33</sup>

1714 On March 19, 1713/14, Greene accepted his first professional post as organist of St. Dunstan's in the West, Fleet Street, and continued as Brind's assistant at St. Paul's.

1718 On February 19, 1717/18, Greene was appointed to a larger and more prestigious organist position at St. Andrew's, Holborn (though he stayed on at St. Dunstan's). Richard Brind suddenly died on March 14, and Greene was chosen to replace him as Organist at St. Paul's Cathedral, being sworn in six days later. Greene performed at his first Sons of the Clergy Festival as Organist on December 4.

Maurice Greene (December 5, 1717 in *The Post Boy*): Being a Candidate for the Organist's Place of S. Andrew's Holbourn I hope my advertising it may not be thought too singular; for were it in my Power, it wou'd be my Duty to ask every Inhibitant for the Favour of his Vote and Interest; but the Parish being so large, and the Time so short, I presume this Notice, join'd with a competent Skill, which, I hope, I am suppos'd to have in my Profession, may be sufficient to recommend their humble Servant, Maurice Greene.<sup>34</sup>

*The Weekly-Journal: or, Saturday's-Post* (12 April 1718): The Dean and Chapter of St. Paul's hath appointed Mr. Green to succeed Mr. Brind, deceased, Organist of the Cathedral, and Mr. Green keeps the place of Organist of St. Andrews Holborn till

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<sup>32</sup> John Hawkins, *A General History of the Science and Practice of Music*, exp. ed. (London: Novello, Ewer, 1875), 2:859.

<sup>33</sup> See Gardner, *Apollo Academy*, 7–13 for an in-depth and current discussion on the relationship between Greene and Handel.

<sup>34</sup> Michael Tilmouth, "Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)," *Royal Musical Association Research Chronicle* 1 (1961): 99.

Midsummer, when he is to be succeeded by Mr. Heysham, Organist of St. Anne's Church in Soho.

The summer of this year is likely when Greene married his wife, Mary Dillingham. Though no definitive evidence has been found of the date of the marriage, Johnstone proposes the summer of this year based on the fact that their first child was baptized in May of the following year.<sup>35</sup> It must have seemed to be an obvious match: Mary and her sister, Elizabeth, were cousins to Greene's old choirmaster, Jeremiah Clarke, and his sister, who was married to Charles King, the present Almoner and Master of the Choristers. Elizabeth was married to Rev. George Carleton, who became Sub-Dean of the Chapel Royal in 1732. The sisters worked as hat-makers and had a milliner's shop near St. Paul's in Paternoster Row.

Also around this time, along with John and Talbot Young, Greene initiated weekly meetings of the Castle Society or the Philharmonica Club at the Castle in Paternoster Row.

- 1719      On May 28, Greene's first child, John, was baptized. He received an education at Eton (1728–1735) and became a pensioner at St. John's College, Cambridge on August 26, 1736. He died sometime in the three years following.

On December 10, the first of Greene's orchestral anthems, *I will magnifie thee, O God, my King*, was performed at the Sons of the Clergy Festival alongside Purcell's setting of the Te Deum and Jubilate.

It was this year that John Travers became an apprentice to Greene, and thus an important copyist of his early works. Travers lived and worked with Greene until November 24, 1726, when he became the organist of St. Paul's, Covent Garden. He was later, alongside Greene, organist at the Chapel Royal.

- 1720      On February 25, 1719/20, Greene's father, the Rev. Thomas Greene, died and was buried in the vault of St. Olave Jewry. Greene inherited part of his father's estate, including South Sea and East India Bonds and his books and papers. Greene's mother received a farm her husband owned in Bradwell in Essex, and the associated rents. This was passed to Greene on his mother's death two years later.

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<sup>35</sup> Johnstone, "Life and Work," 1:70–71.

During this year—possibly at the suggestion of Handel, who would have been familiar with organ pedals from his years in Germany—the organ at St. Paul’s, which was built by Bernard Smith and installed before the completion of the cathedral, was enlarged by Christopher Shrider, who added pull-down pedals, a swell box, and a sixteen-foot trumpet tone. During the work, the cathedral was closed; the building was opened again for a dedicatory service on October 23. Greene’s anthem *My soul truly waiteth still upon God* was probably composed for this occasion.

*Mist’s Weekly Journal* (October 22, 1720): Next Sunday the Cathedral at St. Paul’s which has been shut some time, will be opened, when a new Anthem will be sung; there has been such Improvements made to the Organ, that it is now reckoned the best in Europe.

- 1721 By this year, William Croft, Composer and Organist to the Chapel Royal, had not produced any new music for the Chapel in about six years. Greene seems to have taken advantage of the situation, perhaps in the hope of earning a court position at the Chapel Royal, by somehow arranging to have one of his settings of the *Te Deum* (probably US-Wc ML96.G796 or else an unknown lost work) and an orchestral anthem performed in the presence of the King, then George I, at a service on July 9.<sup>36</sup> Greene received no payment for the work, nor did he earn a place in the Chapel until Croft’s death in 1727. If George II indeed specifically forbade Greene from composing music for his coronation that year, it seems that his decision was based on his opinion of Greene’s work from this performance, as this was the only opportunity the Prince had to hear Greene’s music before his ascent.

*The Post Man, and The Historical Account, &c.* (July 6–8, 1721): To Morrow there is to be an excellent new Anthem performed before his Majesty in the Royal Chappel at St. James’s by some of the best masters, with above 30 Instruments, and the Reverend Dr. John Hoadley, Brother to the Lord Bishop of Bangor, is to preach the Sermon.

*The Daily Post* (July 10, 1721): Yesterday his Majesty, accompany’d by their Royal Highnesses the Prince and Princess of Wales, went to the Royal Chapel at St. James’s, where *Te Deum* with a fine Concert of Instrumental Musick was perform’d, and a new

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<sup>36</sup> See Donald Burrows, *Handel and the English Chapel Royal* (Oxford: Oxford University Press, 2005), 605 for a complete transcription of six newspaper reports on this event.

Anthem composed by the ingenious Mr. Green, Organist at St. Paul's, was sung by some of the best Voices . . .

- 1722 In August or September, Greene, along with his wife and two children, moved into a house with her sister, Elizabeth, her husband, the Rev. George Carleton, and their children in Beaufort Buildings (No. 6), just off the Strand and not far from the Covent Garden theaters, where Greene was apparently a frequent attendee at the opera. In 1728, Carleton became Precentor at Westminster Abbey and he and his family left Beaufort Buildings. The Greene family remained there, along with Greene's various apprentices, until 1744, when they moved into No. 9, where they lived until Greene's death.

On December 22, Greene's mother was buried. Johnstone suspects this may have provided the impulse for one of Greene's most well-known anthems, *Lord, let me know mine end*.<sup>37</sup>

- 1723 On February 25, 1722/23 George I had Handel appointed as "Composer of Musick for His Majesty's Chappel Royal."<sup>38</sup> His was a unique position—not as one of the two Composers that were part of the Chapel Royal establishment—that enabled him to earn a higher salary, indeed more than the other two Composers combined! This was undoubtedly a disappointment for Greene, who seems to have desired a court position for a number of years by this time. The duties of this position seem to have been providing music for the occasional celebratory services commemorating the King's return to London after visits to Hanover.

On October 13, Greene opened a new organ at St. George's, Botolph Lane.

On December 12, Greene's orchestral anthem, *Open the gates of righteousness*, was performed at the Sons of the Clergy Festival.

*The Daily Post* (December 13, 1723): Yesterday (being the Day of their Annual Feast) the Sons of the Clergy met at the Cathedral Church of St. Pauls, where *Te Deum*, *Jubilate*, and Mr. Green's New Anthem was perform'd before them both Vocally and Instrumentally; and after a Sermon preach'd by the Reverend Doctor Delaune, President of

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<sup>37</sup> Johnstone, "Life and Work," 1:74–75.

<sup>38</sup> GB-Lpro, LC 3/63, 282; reproduced in Burrows, *Chapel Royal*, 176.

St. John's Colledge in Oxford, they proceeded in good Order to Dinner at Merchant Taylor's Hall.

The Musick composed for that Occasion by the said Mr. Green, Organist of St. Pauls, and which was rehearsed on the Tuesday before with great Applause, was so Curious, that it drew a vast Concourse of Gentry to hear the Performance.

1724 On February 11, 1723/24, Greene's daughter Ann was baptized. The date of her death is unknown.

In June of this year, Anastasia Robinson, the popular soprano who sang in the performance of Handel's ode for Queen Anne's birthday in 1713 and in a number of his operas over the following decade, performed on stage for the last time. Having secretly married Charles Mordaunt, third Earl of Peterborough and first Earl of Monmouth, she began hosting musical evenings at Peterborough House in Parson's Green. These evenings featured Giovanni Bononcini (the popular Italian composer who had arrived in London in 1720 to compose operas for the Royal Academy of Music, and who had just lost that appointment due to his association with a number of Jacobites and then accepted a position organizing private concerts for Henrietta Godolphin, Duchess of Marlborough) and his good friend Giuseppe Riva. Greene also performed there, and this may have been his introduction to Bononcini, who become a friend and colleague. This may be the context for which Greene's Italian cantatas were written and performed.<sup>39</sup>

Like Bononcini, Greene enjoyed the patronage of various wealthy nobility, including Margaret Cavendish Bentinck, Duchess of Portland. Greene must have been introduced by Anastasia Robinson, of whom the Duchess was a great devotee. Little is known of their relationship, but his several visits to her at Bulstrode Park in Buckinghamshire are documented, including one in 1737, of which the Duchess wrote to Anne Granville:

Doctor Greene was in a great fuss that I should write you word he fell asleep in the library, but I must say for his justification that he got up before two o'clock in the morning, and that he was a great many hours in the stage-coach; *he was highly entertain'd* all the time he stayed, for he was hardly a *moment* from *the harpsichord*!<sup>40</sup>

<sup>39</sup> Johnstone, "Life and Work," 1:112–113.

<sup>40</sup> The Duchess of Portland to Ann Granville, August 24, 1737, in *The Autobiography and Correspondence of Mary Granville, Mrs. Delany*, ed. Lady Llanover, vol. 1 (London: Richard Bentley, 1861), 617.

Greene was also well-acquainted with Harriet Pelham-Holles, Duchess of Newcastle, who happened to be the daughter of Bononcini's patroness and the niece of Greene's good friend Dr. Henry Godolphin, who was Dean of St. Paul's until 1726. Again, little is known of their relationship, but Hawkins records that she "had frequent musical parties at Newcastle-house, at which Greene used to assist . . ." <sup>41</sup> This connection was rewarding for Greene, for in 1727, the Duchess's husband, Thomas Pelham-Holles, Duke of Newcastle—one of the most influential politicians of the time—was instrumental in promoting Greene for his positions in the Chapel Royal. <sup>42</sup>

A rivalry had been building between Bononcini and Handel (no doubt due in part to the success of the former's operas at the Royal Academy) and reached its peak around this time, and certainly by 1725. <sup>43</sup> It is unknown exactly when and why Greene's friendship with Handel deteriorated, but Greene's close association with Bononcini seems to be the most likely reason, and the events in the late 1720s and early 1730s seem to have widened this split. Handel must still have been at least on speaking terms with Greene through the summer of this year, for he had access to the organ at St. Paul's on August 24 when he played there for Princess Anne and Princess Caroline. <sup>44</sup> But Hawkins makes it clear that once Handel had ended their connection, there was no hope of reconciliation:

He [Greene] courted the friendship of Mr. Handel with a degree of assiduity, that, to say the truth, bordered upon servility; and in his visits to him at Burlington-house, and at the duke of Chandos's, was rather more frequent than welcome. At length Mr. Handel discovering that he was paying the same court to his rival, Bononcini, as to himself, would

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<sup>41</sup> Hawkins, *History*, 884.

<sup>42</sup> Newcastle had once been Lord Chamberlain, was now the Secretary of State under Walpole (from 1724), and was later to become Prime Minister (1754–1756 and 1757–1762).

<sup>43</sup> In May of 1725, John Byrom published his well-known *Epigram on the Feuds between Handel and Bononcini*:

Some say, compar'd to Bononcini,  
That Mynheer Handel's but a Ninny;  
Others aver, that he to Handel  
Is scarcely fit to hold a Candle:  
Strange all this Difference should be  
"Twixt Tweedle-dum and Tweedle-dee!

<sup>44</sup> Gardner, *Apollo Academy*, 9–10.



have nothing more to say to him, and gave orders to be denied whenever Greene came to visit him.<sup>45</sup>

- 1725      On October 27, Greene's son Henry was baptized. He died within a year.
- 1726      On January 7, 1725/26, the Academy of Vocal Music—later the Academy of Ancient Music—was founded, with regular bi-weekly Friday meetings held in the Crown and Anchor Tavern in the Strand. Greene was a founding member and the Academy grew to be the most well-known and respected organization of its kind, uniquely focusing on music from before 1600, alongside music of its members. By this point, Greene and Bononcini had developed a close friendship at the Academy, and Hawkins reports that Greene and Handel's association had ended.<sup>46</sup>
- 1727      This was an extraordinarily eventful year in Greene's life, and indeed the life of Britain, for on June 11, the King, George I, died on a visit to Germany. Two months later, on August 14, William Croft, Organist and Composer of the Chapel Royal, also died. Greene was quickly chosen as Croft's successor. The duties of the Organists—during this period, there were always two musicians appointed as Organists and two as Composers, and it was common for a single person to be appointed to both positions simultaneously—seem fairly straightforward, each one playing the services during alternate months in waiting. It is worth noting, as Johnstone points out, that though the salaries of the two musicians who shared the same title were the same, "Croft's, in succession to Blow, was obviously regarded as the premier appointment, and so too was Greene's."<sup>47</sup> The duties of the Composers seem to have involved merely composing an anthem for the first Sunday of their individual months in waiting, which amounted to six anthems a year per composer, though this may not have always been strictly followed. The leading Composer of the two was also expected to compose anthems for various state occasions: weddings, funerals, coronations, etc. With the coronation of George II looming on the horizon, and Greene the newly appointed Composer for the Chapel, he must have expected to be commissioned to compose the music for the event, as indeed, Croft had done, for he had composed a coronation anthem in the two months between George I's death and his own. If, however, the following annotations—said

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<sup>45</sup> Hawkins, *History*, 879.

<sup>46</sup> Hawkins, *History*, 879, 884.

<sup>47</sup> Johnstone, "Life and Work," 1:132.

to be in the hand of George III—from a now-lost copy of Mainwaring's *Memoirs of the Life of Handel* are to be believed, the new King expressly prohibited Greene from composing the anthems:

... that wretched little crooked ill natured insignificant writer Player and musician the late D<sup>r</sup>. Green Organist and composer to King George II. who forbid his composing the Anthems at his Coronation Oct. 22<sup>d</sup> 1727. and ordered that G. F. Hendel should not only have that great honour but except the 1<sup>st</sup> choose his own words. He had but four Weeks for doing this wonderful work which seems scarcely credible as to the first it is perhaps the most perfect if possible of all His superb Compositions.<sup>48</sup>

In the end, Handel, having just been naturalized as a British citizen that February, composed his famous and popular coronation anthems and they were performed at the service on October 11. It is unknown in what capacity Greene participated in the service, or even if he did at all.

Around this time, William Boyce began his apprenticeship with Greene and continued to serve as a copyist for him for at least eleven years.

- 1728      On March 25, Greene's commission for the opening of the Gibbs Building at King's College in Cambridge, the orchestral anthem, *Hearken unto me, ye holy children*, was premiered in the Chapel as part of foundation anniversary celebrations.

As part of his new duties as Organist and Composer for the Chapel Royal, Greene and the rest of the Chapel accompanied the court when it was held outside of London. This year it was at both Hampton Court and Windsor. Subsequently, there were also trips to Windsor in 1730 and to Hampton Court in 1731, 1733, and 1737.

- 1729      This was the first year in his reign that George II visited Hanover. He arrived back at Kensington Palace in September, and only returned to St. James's Palace for his birthday at the end of October. Greene seems somehow to have established composing music for these events as his right, even though Handel had been

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<sup>48</sup> William C. Smith, "George III, Handel, and Mainwaring," *Musical Times* 65, (September 1924): 790. The copy that contained these annotations belonged to the British Museum, but was unfortunately destroyed in World War II. The quotation here is Smith's transcription from 1924.

providing orchestral anthems for special occasions under George I. After Greene and Handel's falling out, the latter's appointment to the Chapel Royal, and the new King's preference for him at the coronation and at the Chapel in general, this must have felt to Greene as a great victory over Handel. It is possible that Handel was infuriated at this, but Burrows points out that he may have preferred at this point to be working on his Italian operas anyway.<sup>49</sup> On November 2, a Te Deum and an anthem by Greene composed for the event were performed before the King at St. James's. It is interesting to note that Greene seems to have based the theme for the "Day by day" section of this Te Deum on the theme of the corresponding section in Handel's Utrecht Te Deum.<sup>50</sup> Handel's setting had not yet developed its enormous popularity, so it is likely that the similarities between the pieces went unnoticed. This certainly would not have been the case had Greene's piece been first performed even a few years later. Greene continued composing music for services celebrating the King's return for the rest of his life, except in 1743, when Handel's Dettingen Te Deum was performed.

On December 19, Greene's daughter Katharine was baptized. She was the only one of Greene's children to live to adulthood. On January 28, 1749/50, she married the son of Greene's close friend, the composer Michael Christian Festing.

1730 On February 13, 1729/30, a Te Deum of Greene's, likely the same one that was performed for the King's return in November of the previous year (and also performed for the Sons of the Clergy festival at St. Paul's just over a week earlier), was performed at a meeting of the Academy of Vocal Music. In the entry for Friday, February 13, Viscount Percival, a member of the Academy, wrote of the evening:

In the evening I went to our vocal club, where Mr. Green's "Te Deum" and other of his works were performed, and they show him to be a great composer, and to tread in the steps of the Italian masters.<sup>51</sup>

By July 3, Greene had arrived at the University of Cambridge to receive his doctorate degree. Three days later, his exercise, *Ode for St. Cecilia's Day*, with its specially altered text by Pope, was performed for the opening of the Senate House.

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<sup>49</sup> Burrows, *Chapel Royal*, 283.

<sup>50</sup> See p. 135 below.

<sup>51</sup> Viscount Percival, *Diary*, 1:46.

A second performance followed at the Commencement ceremony the next day, at which Greene was formally awarded his degree. Three days later, Greene received the honorary title of Professor of Music.

*Applebee's Original Weekly Journal* (June 27, 1730): We hear that at the Publick Commencement at Cambridge, among other Admissions to Academical Degrees, that famous University, out of a Regard which they always shew to superior Merit, have resolved to conferr the Degree of Doctor of Musick upon the truly ingenious Mr. Green, Organist and Composer to his Majesty's Royal Chappels, and to the Cathedral-Church of St. Paul's London: Whose most excellent Compositions have gain'd him the Esteem and Applause of all that are Judges and Admirers of this most delightful Science, and whose particular Exercise for this Degree will add much to the Solemnity of the Public Exercises, in their new-erected Theatre.

Conyers Middleton to the Earl of Oxford (July 12, 1730): The music likewise gave great satisfaction and was repeated on Tuesday in the close of all: and Dr. Green, in compliment to his performance, has since had the title of Professor Music conferred on him.<sup>52</sup>

- 1731 On January 14, 1730/31, a madrigal by Antonio Lotti and Handel's Utrecht Te Deum and Jubilate were performed at the Academy of Ancient Music, an event organized by Bernard Gates. The madrigal was recognized as one that had previously been presented as a work by fellow academician, Giovanni Bononcini. Bononcini accused Lotti of plagiarism.<sup>53</sup> The Academy wrote to Lotti, who claimed authorship. Lotti eventually sent a certified statement that the work was his, along with a statement by the author of the text of the madrigal. Disgraced, Bononcini left the Academy. By the end of May, Greene too had departed, along with the trebles from St. Paul's and a number of other musicians. Within a year, he and his friend Michael Christian Festing began a new academy as a rival institution, which met in the Apollo Room at the Devil Tavern (just inside Wren's Temple Bar gate at no. 2 Fleet Street), known as the Apollo Academy. Viscount Percival lamented this:

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<sup>52</sup> Conyers Middleton to the Earl of Oxford, July 12, 1730, in *Report on the Manuscripts of His Grace the Duke of Portland, K.G., preserved at Welbeck Abbey*, vol. 4 (London: Historical Manuscripts Commission, 1901), 31.

<sup>53</sup> Academy of Ancient Music, *Letters from the Academy of Ancient Musick at London, to Sig<sup>r</sup> Antonio Lotti of Venice: With His Answers and Testimonies* (London, 1732), 3.

For two or three years our concert proceeded with great union, till last year (1730) two accidents fell out that divided us; nevertheless we still hold on, though, like the fall of the angels in heaven, the best of our vocal performers went off with Mr. Green, the humpback, organist of St. Paul's and the King's Chapel, the chief undoubtedly of our English composers now living.<sup>54</sup>

Also at Gates's performance in January was Handel's Utrecht Te Deum and Jubilate, a theme from which Greene had used in his own Te Deum setting for the King's return to St. James's in 1729. Handel's work had not been performed in public since 1713. Gates's program resurrected the piece, and it became a staple at the Sons of the Clergy Festival starting the very next month. For the rest of Greene's tenure at St. Paul's, it was only occasionally exchanged, usually for another setting by Handel, and only once, in 1736, for one by Greene.<sup>55</sup>

It was around this time in Greene's career that he struck up a collaborative relationship with John Hoadly, the playwright. It is unclear how the two met, but it is possible that their fathers had been acquainted. By 1734, their first project, *Florimel, or Love's Revenge*, was finished (though it may have gone through earlier versions performed privately for Hoadly's family as early as 1731).

- 1732      On April 22, Greene played for the Stepney Feast, where an anthem of his was also sung. Greene appeared at the Feast again in 1733, 1735, and 1736 (and presumably in 1734). The Feast was a charity event not unlike the Sons of the Clergy Festival on a much smaller scale, held annually at St. Dunstan's, Stepney.
- 1733      In April, Greene and the men of the Chapel Royal gave a pair of charitable performances at the Banqueting House—turned—Chapel at Whitehall for the benefit of widows of the Gentlemen of the Chapel Royal. The second of these, on April 17, featured a Te Deum, an orchestral anthem (possibly the one performed on October 29 of the previous year for the King's return), and the oratorio *The Song of Deborah and Barak*, all by Greene.

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<sup>54</sup> Viscount Percival, *Diary*, 1:202. "... like the fall of the angels in heaven" is likely a reference to the fact that Greene had set up his new academy at the Devil Tavern. This fact gave rise to the joke among the remaining academicians that "Greene had gone to the Devil." See Hawkins, *History*, 862.

<sup>55</sup> For a list of Festival repertoire, see Donald Burrows, "Handel and the English Chapel Royal During the Reigns of Queen Anne and King George I" (PhD diss., Open University, 1981), app. 4.

1734 On March 14, 1733/34, the Princess Royal Anne, the eldest daughter of George II, was married to the Prince of Orange. As Composer of the Chapel Royal, Greene expected to have been made responsible for the music, and composed an orchestral anthem, *Blessed are all they that fear the Lord*, for the event. Details of the piece, including the text and the names of the soloists, had been published in the London newspapers the previous October. In a manner echoing what had happened leading up to the coronation seven years earlier, despite Greene's expectations and preparations, Handel was asked to compose the anthem for the ceremony instead. Handel composed *This is the day which the Lord hath made* (HWV 262), and it was performed privately for the Royal Family on November 5, 1733, before being included in the service the following March. Greene's piece was never performed, and its text, with imagery specific to the wedding of a princess, made it impossible for the piece to be used for a different event. Greene did make use of the music of at least one movement in another work—a Te Deum—but the piece as a whole remains to this day unperformed. Subsequently, Handel composed music for the wedding of the Prince of Wales in 1736, the funeral of Queen Caroline in 1737, and celebrations after the Battle of Dettingen in 1743, all of which were events that Greene, in his role as Composer to the Chapel Royal, traditionally would have expected to receive commissions.

1735 On January 13, 1734/35, John Eccles, Master of the King's Musick, died, and Greene was almost immediately given the post. As part of this new position, Greene composed and directed the twice-yearly court odes (whose texts were written by the Poet Laureate) in celebration of New Year's Day and the King's birthday, and were performed by the King's Band. His first court ode composed as part of his new responsibilities, *Monarch of musick, verse and day with harmony awake the morn*, was performed for the King's birthday in October. Greene now, aged thirty-eight, in addition to his position at St. Paul's, held all of the British royal musical appointments possible in the eighteenth century; he is the only person ever to earn this distinction.

On July 8, Greene incorporated his doctorate at Oxford. Johnstone believes this may have been in order to acquire the Oxford D.Mus. robes, and Greene unsurprisingly sat for a portrait in his new robes shortly thereafter (see figure 1).<sup>56</sup>

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<sup>56</sup> H. Diack Johnstone, "Handel at Oxford in 1733," *Early Music* 31, no. 2 (May 2003): 257.



Figure 1. Dr. Maurice Greene in his Oxford doctoral robes, c. 1735. Portrait by Joseph Highmore (1692–1780) (Private collection)

On November 11, a Te Deum and orchestral anthem, *Blessed is the man whose strength is in the Lord*, were performed for the King's return to St. James's.

On December 21, Greene opened a new organ at St. Antholin's, Budge Row.

*The London Daily Post, and General Advertiser* (December 22, 1735): Yesterday the new Organ in St. Antholin's Church in Budge Row, lately erected, was open'd by Dr. Green; on which Occasion there was a prodigious Concourse of People.

- 1736      Greene served as a Steward for the Sons of the Clergy Festival this year, which took place on the same day—February 19, 1735/36—as the premiere of Handel's *Alexander's Feast*. This year's festival is also unique during Greene's tenure in that one of Greene's Te Deum settings was paired with Handel's Utrecht Jubilate.
  
- 1737      In May, presumably on a visit to John Hoadly at Farnham Castle—the home of his father, Benjamin Hoadly, Bishop of Winchester—Greene began composing his Service in C.
  
- 1738      Publishing a selection of his works became a focus for Greene in his later years, beginning in March of 1738, which saw the issue of the first of Greene's published compositions, first *The Chaplet, being a Collection of Twelve English Songs* on March 13 and then *Spenser's Amoretti* on March 28, both by John Walsh. Dedicated to his patroness the Duchess of Newcastle, the *Amoretti* seem to have been popular, for Walsh was entertaining a second edition within two months.

On April 23 the first meeting of the Fund for the Support of Decayed Musicians and their Families (later the Royal Society of Musicians), of which Greene was a founding member, was held.

Even with setbacks like the Bononcini scandal and the wedding of Princess Royal Anne, the 1730s saw the completion of Greene's rise to eminence as England's foremost native composer of his time, initially with his doctorate and professorship at Cambridge, and then with his appointment as Master of the King's Musick. The extent of his fame is demonstrated by an opinion piece published in October of this year, which articulates a desire for an English national anthem, putting Greene to the task:



*Common Sense: or, The Englishman's Journal* (October 14, 1738): . . . The *Swiss*, who are not a People of the quickest Sensations, have at this Time a Tune, which, when play'd upon their Fifes, inspires them with such a Love of their Country, that they run Home as fast as they can; which Tune is therefore, under severe Penalties, forbid to be play'd when their Regiments are on Service, because they would instantly desert. Could such a Tune be composed here, it would then indeed be worth the Nations While to pay the Piper, and one could easily suggest the proper Places for the Performance of it: For Instance, it might be of great Use at the Opening of certain Assemblies, where Prayers have already proved ineffectual, and the Serjeant-at Arms, and the Gentleman-Usher of the Black-Rod, should be instructed to play it to Perfection.—The *Band of Court-Music* would of Course execute it incomparably, where it would doubtless have all the Effect *could be expected*: I would, therefore, most earnestly recommend it to the Learned Doctor *Green*, to turn his Thoughts that Way.—It is not from the least Distrust of Mr. Handel's Ability that I address myself preferably to Doctor *Green*: But Mr. *Handel* having the Advantage to be by Birth a *German*, might probably, even without intending it, mix some Modulations, in his Composition, which might give a *German* Tendency to the Mind, and therefore greatly lessen the National Benefit, I propose by it.

- 1740      On October 19, a Te Deum and the orchestral anthem, *I will give thanks unto thee, O Lord*, were performed at the Chapel Royal for the King's return.
  
- 1741      On October 25, a Te Deum and the early version of the orchestral anthem *Rejoice in the Lord, O ye righteous* were performed at the Chapel Royal for the King's return.
  
- 1742      On February 27, 1741/42, the collection for which Greene is chiefly remembered, *Forty Select Anthems In Score, Composed for 1, 2, 3, 4, 5, 6, 7, and 8 Voices* was issued. The first volumes were made available on January 15 of the following year. Frederick, the Prince of Wales, was included on the list of subscribers. A second edition appeared after 1747, and a third in 1753. Subsequent editions continued to be published after Greene's death and into the nineteenth century, only becoming generally unavailable in the early twentieth century.
  
- 1743      On November 27, for the first and only time in Greene's tenure as a Composer in the Chapel Royal, Handel was given preference for the music celebrating the King's return from Hanover. This had been a unique year in Hanover for George II, after all, for on June 27 he led an army of British, Hanoverian, and Hessian troops to victory against the French at the village of Dettingen as part of the War of the

Austrian Succession. In response, Handel composed the Dettingen Te Deum (HWV 283) and *The King shall Rejoice* (HWV 265) with the expectation of grand victory celebrations in London upon the King's return. Greene's music was the first the King heard on his return, however, at his birthday celebration, which had been delayed to November 22.<sup>57</sup>

- 1744 On October 20, an orchestral anthem of Greene's, which had been commissioned for an installation ceremony of the Order of the Bath, was performed at Westminster Abbey.

*The London Evening-Post* (October 20–23, 1744): A fine Anthem compos'd by Dr. Green, Master of his Majesty's Band of Musicians, was perform'd in Henry the Seventh's Chapel at the aforesaid Ceremony; the Vocal Parts by the Choirs of the King's Chapel, and of that Collegiate Church; and the Instrumental Parts by upwards of fifty Performers of the King's Band, and others.

- 1745 On January 7, 1744/45, *A Cantata and Four English Songs* was issued, again by Walsh, with the second part following in July of the following year. This was followed on April 22 by *Six Overtures In Seven Parts*. Greene's arrangements of these works—*Six Overtures for the Harpsicord or Spinnet . . . Being proper Pieces for the Improvement of the Hand*—were published later in the same year.

On August 29, Greene left London for Gloucester with a number of men from the choirs of the Chapel Royal, St. Paul's, and Westminster Abbey. There, they joined the choirs of the cathedrals of Gloucester, Worcester, and Hereford for that year's Three Choirs Festival the following week, which likely included at least one of Greene's orchestral anthems, and even possibly a setting of Te Deum at the Mattins services on September 4 and 5. The festivities also included musical evenings (Greene's dramatic pastoral *Florimel, or Love's Revenge* was performed the first night and Handel's *Acis and Galatea* the second).

*The Penny London Post, or, The Morning Advertiser* (September 9–11, 1745): They write from Gloucester, that they have had a great Resort of Gentry, at the meeting of the Choirs at Worcester, Hereford, and Gloucester, in that City: The Collection at the Church on Wednesday last amounted to 70 l. and it was expected that on Thursday it

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<sup>57</sup> Burrows, *Chapel Royal*, 388.

would be very large, the Musical Performances being the best ever known upon the like Occasion.

Prince Charles Edward Stuart had arrived in Scotland from France in July, and the Jacobites soon began their march on Edinburgh, which was taken in mid-September. On September 21, the Jacobite forces quickly defeated the British troops under Sir John Cope at the Battle of Prestonpans. George II had returned from Hanover at the end August, but at this time was still at Kensington.<sup>58</sup> He returned to St. James's in October, and Greene's newest Te Deum and an orchestral anthem were performed as usual. Weeks later, on November 7, the proclamations for a general fast six weeks later were approved. That week, the Jacobites began their invasion of England and proceeded south. By December 6, the Jacobites were retreating back to Scotland, but the Fast was nonetheless observed, and with great solemnity. Greene composed two versions of the anthem, *O God, thou hast cast us out*, one with orchestral accompaniment, and one for continuo only, for the day.

1746 On April 16, the Duke of Cumberland was victorious over the Jacobites at the Battle of Culloden Moor, ending the Jacobite rising of 1745.

On April 27, a specially composed anthem and Te Deum of Greene's were performed at St. James's before the King and the Royal Family in celebration of the Duke of Cumberland's victory at Culloden. This was the first and only time that Greene received a commission for an event in which the Royal Family had a vested interest—for all other such events, the music had been supplied by Handel. Later in the year, Greene's Birthday Ode and his collection of cantatas, *The Trophy*, specifically celebrated Cumberland's victory.

*The London Evening-Post* (April 26–29, 1746): Last Sunday his Majesty, the Prince and Princess of Wales, and the Princess Amelia, went to the Chapel Royal at St. James's, and heard Te Deum sung for our Successes over the Rebels; also a fine new Anthem compos'd on the same Occasion.

1747 On September 26, a selection of Greene's *Forty Select Anthems* were issued in a reprint under the title *Six Solo Anthems, perform'd before his Majesty at the Chapel Royal, for a Voice along, with a Thorough Bass for the Harpsichord or Organ*.

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<sup>58</sup> Burrows, *Chapel Royal*, 607.

Greene's *Catches and Canons for Three and Four Voices* were published in December.

1748 On November 27, a Te Deum and an anthem were performed for King's return from Hanover. This was the last such occasion for which Greene provided music. In fact, except for a thanksgiving service for the Peace of Aix-la-Chapelle on April 25, 1749, there was not another orchestrally accompanied service in the Chapel Royal for the remainder of George II's reign.<sup>59</sup>

1750 On January 28, 1749/50 Greene's only living child, Katharine, married his good friend's son, Michael Festing. In November, *A Collection of Lessons for the Harpsichord* was published by John Johnson.

On June 27, Greene was at Gibside, an estate near Newcastle upon Tyne, where he completed his last setting of the Te Deum.

1751 By this time, Greene seems to have retired from musical life. On March 20, 1750/51, Frederick, Prince of Wales, died, and neither Greene nor Handel composed an anthem for the funeral. That honor was given to William Boyce. Furthermore, Boyce directed the Sons of the Clergy Festival at St. Paul's and composed an anthem for the event and continued to do so for the rest of the decade. The Apollo Academy also stopped meeting around this time, presumably due to Greene's withdrawal. Johnstone suspects failing health was the culprit because of Greene's sending one of his students to collect his stipend from St. Paul's. Greene was hardly an invalid by this time, however, as evidenced by all of the travel he did in the final years of his life.

1752 On January 14, 1751/52, Greene's bastard cousin, John, died, leaving Greene to inherit his family's ancestral estate—Bois Hall—in Navestock, Essex. On January 23, Greene's first grandson, Maurice, was born. He died within eight months.

On July 20, Dr. Pepusch died, an event which was quickly followed on July 24 by the death of Greene's close friend, Michael Christian Festing. It is perhaps unsurprising then, that only two days later, on July 26 Greene, aged 55, composed

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<sup>59</sup> The next occasion to feature an orchestra was the King's funeral in 1760.

his will. He spent a portion of the latter part of the summer with his daughter's family at Droxford, and left in September.

- 1753 After Michael Festing died, Greene became the Chairman of the Governors of the Fund for the Support of Decayed Musicians and their Families.<sup>60</sup> The first concert under Greene's leadership, held on April 30, which had previously focused on Italian music and works by Handel, included two of his own pieces.

On May 10, Greene's son-in-law, Michael Festing, became the Rector of Wyke Regis in Dorset, and Greene was either present at the event or visited shortly after.

- 1755 Greene was unable to compose a Birthday Ode this year, likely due to failing health—William Boyce composed it instead. On November 26, Boyce wrote to the Lord of the Treasury, informing him of Greene's ill health and asking if he could succeed him as Master of the King's Musick.

On December 1, Greene died. He was buried in the minister's vault at St. Olave Jewry on December 10.

*Whitehall Evening-Post* (December 2–4, 1755): On Monday Night died at his House in Beaufort-Buildings, Maurice Greene, Esq; Doctor of Musick, of Bois-Hall in the County of Essex, where he had a considerable Estate, and where his Family had been seated two hundred Years; He being a younger Son of the Family, made Musick his Profession, and arriv'd at such an Eminence in it, that at his Death he was Master of his Majesty's Musick, had two Places in his Majesty's Chapel Royal, viz. Organist and Composer, and was Organist of the Cathedral Church of St. Paul. By his Death a large Fortune comes to Mrs. Festing, Wife of the Rev. Mr. Festing, his only Child.

*The London Evening-Post* (December 18–20, 1755): On Tuesday, Mr. John Randall, Organist of King's College Chapel and Pembroke Hall, Cambridge, was, in full Senate, admitted to the Degree of Doctor in Musick, and afterwards unanimously elected Professor of that Science, in the room of the late ingenious Dr. Green.

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<sup>60</sup> Johnstone, "Life and Work," 1:222.

1888 St. Olave Jewry was demolished and on May 18, Greene's body was moved to the crypt under St. Paul's—next to Boyce's—at the suggestion of Dr. W. H. Cummings, with the assistance of Sir John Stainer and William Alexander Barrett. According to a notice in *The Musical Times* the following month:

All the present holders of the offices and appointments which were held by Dr. Greene were assembled together—Dr. Martin, as Organist of St. Paul's; Mr. C. S. Jekyll, as Organist of the Chapel Royal; Mr. W. G. Cusins, as 'Master of the King's Band of Musick'; and Mr. W. H. Cummings, as representing the Royal Society of Musicians, of which Greene was a founder.

Many other leading musicians of the day were present, and the choir sang Greene's anthem *God is our hope and strength* at Evensong.<sup>61</sup>

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<sup>61</sup> "Occasional Notes," 342.

## PERFORMANCE PRACTICE

The introduction to each piece includes some relevant performance practice information about the specific context in which the piece was first performed (venue, number of performers, etc.), but this section serves as a general introduction to historically informed performance practice of English music in the first half of the eighteenth century.

### *Instruments and Pitch*

The typical orchestra at the Chapel Royal and at the Sons of the Clergy Festivals during Greene's career included strings (violins in two sections, violas, and cellos, which occasionally had an obbligato part, but usually played the bass part along with double basses), two hautboys, continuo (invariably the organ, joined by the low strings and two bassoons), and occasionally one or two transverse flutes ("German flutes"). Greene's orchestral anthems, especially the later ones, also make use of two trumpets and drums. Donald Burrows has offered convincing evidence that *ad libitum* timpani in orchestral works scored only with trumpets was not a standard practice at this time.<sup>62</sup>

The instruments in Greene's orchestra were substantially different than their modern descendants, though the strings are perhaps the ones that have changed the least. Eighteenth-century violins, violas, cellos, and basses used strings made of wound gut, which provided a warmer, richer sound than modern metal strings, and the outward-bending bows, coupled with

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<sup>62</sup> Burrows, *Chapel Royal*, 486–487.

minor differences in construction of the instrument, require a different playing technique and produce a different effect than today's instruments.

Eighteenth-century oboes, or "hoboys" or "hautboys," were made from a softer wood than today's oboes, giving them a gentler, more mellow sound. The other key difference is that most of the holes on the hautboy are covered directly with the fingers of the player, rather than by exclusive use of keys. Bassoons also had significantly fewer keys. The transverse flutes were made from wood and likewise were played largely without the use of keys. The trumpets had no valves and were limited to notes of the natural harmonic series.<sup>63</sup>

The organ at St. Paul's Cathedral during Greene's youth, built in the latter half of the 1690s, consisted of three manuals of varying compasses and no pedals. Its specification, according to the original contract between the builder, Bernard Smith, and the cathedral was:<sup>64</sup>

GREAT (CC, DD-c''')	CHAYRE (FF, GG, AA-c''')	ECHOES OR HALFE STOPS (c-c''')
Open Diapason [8']	Quinta Dena Diapason [8']	
Open Diapason [8']	Stop Diapason [8']	Diapason [8']
Stop Diapason [8']	Principall [4']	Principall [4']
Principall [4']	Hol fluet [4']	Nason [4']
Hol fluet [4']	Great Twelfth [2 2/3']	ffifteenth [2']
Great Twelfth [2 2/3']	ffifteenth [2']	Cornet
ffifteenth [2']	Cimball	Trumpet [8']
Small Twelfths [1 1/3']	Voice Humain [8']	
Cornet	Crum horne [8']	
Mixtures		
Sesquialtera		
Trumpet [8']		

<sup>63</sup> Robert Donington, *Baroque Music: Style and Performance* (New York: W. W. Norton, 1982), 170–171.

<sup>64</sup> W. H. Cummings, "Father Smith's Organ in St. Paul's Cathedral," *Musical Times and Singing Class Circular* 21, no. 445 (March 1880): 122. Also quoted in Maurice Greene, *Complete Organ Works*, ed. H. Diack Johnstone, (Oxford: Oxford University Press, 1997), vi. The manual compasses are from Donald Burrows, who also gives a Block Flute [2'] as a stop on the Great. Burrows, *Chapel Royal*, 520.



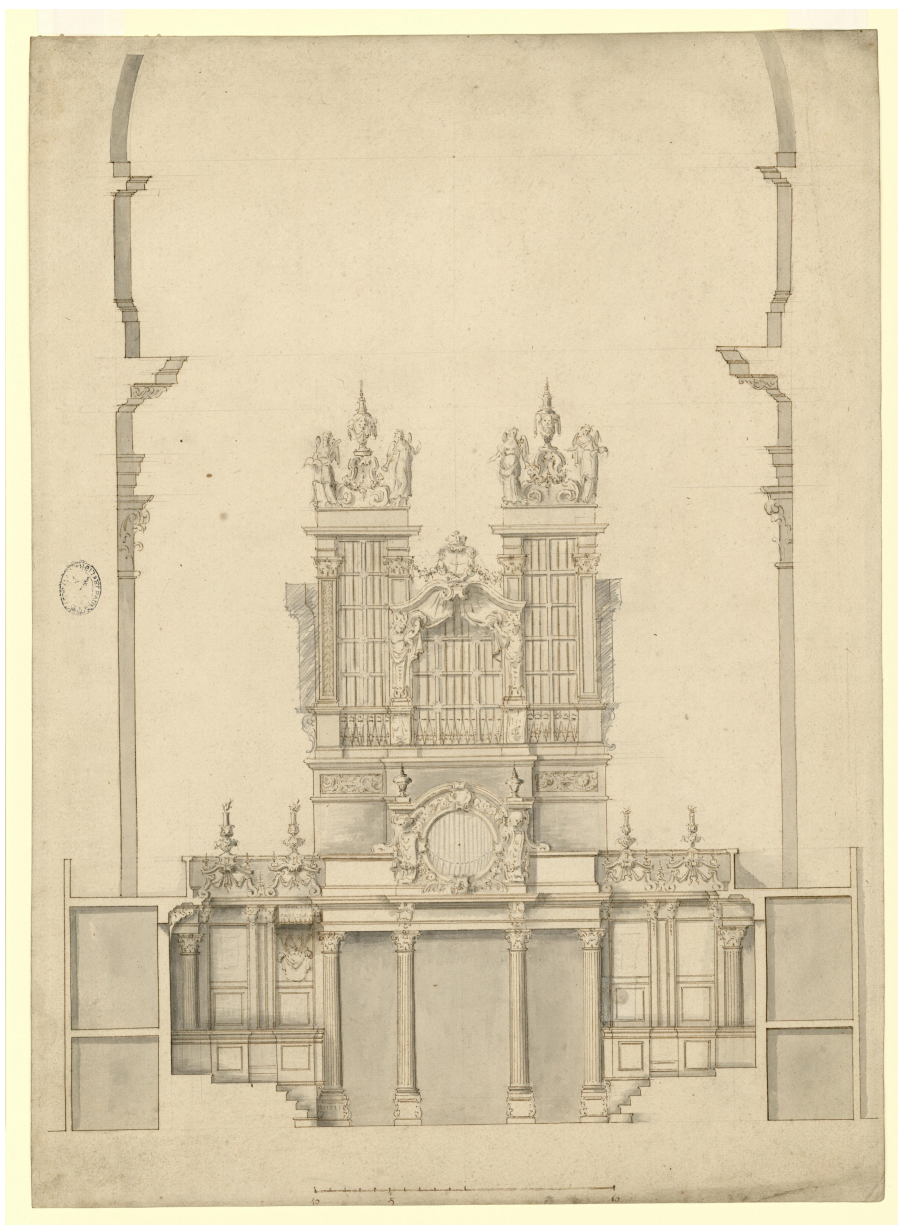


Figure 2. An elevation of the screen and organ at St. Paul's Cathedral looking west toward the dome from the quire. Drawing by Nicholas Hawksmoor (c.1693–1694). (GB-Llma WRE/4/2/6[D180])

The instrument had a high pitch, which likely meant that the organist was required to transpose down when performing orchestral works. Donald Burrows believes the pitch to have been higher than  $a'=440$ , but lower than  $a'=474$  (the pitch of the organ at the Chapel Royal).<sup>65</sup> The organ was fitted with two octaves of pull-down pedals in 1720, but it is not clear how Greene made use of them.

Space in the organ loft in the Chapel at St. James's Palace in the eighteenth century was extraordinarily limited, so the instrument was required to be similarly sized, and had only eleven stops (though it was probably sufficient for the modestly-sized room). The organ was also by Bernard Smith (1703–1707), and the stop list, as reconstructed by Burrows was:<sup>66</sup>

GREAT (C–c''')

Open Diapason [8']  
 Stopped Diapason [8']  
 Principal [4']  
 Twelfth [2 2/3']  
 Fifteenth [2']  
 Sesquialtera III  
 Trumpet (from c'?)

CHAIRE (C–c''')

Stopped Diapason [8']  
 Principal [4']  
 Flute [4']  
 Cremona [8']

The pitch of  $a'=474.1$  was recorded by Alexander Ellis in 1880 upon examining original pipes from the instrument at one of its subsequent installations.<sup>67</sup>

Like many things in the eighteenth century, pitch was anything but standardized, even within England, and seemed to shift upward throughout the course of Greene's lifetime. In the late seventeenth century, woodwind instruments were pitched quite low, following the French

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<sup>65</sup> Burrows, *Chapel Royal*, 521.

<sup>66</sup> Burrows, *Chapel Royal*, 513.

<sup>67</sup> Burrows, *Chapel Royal*, 514.



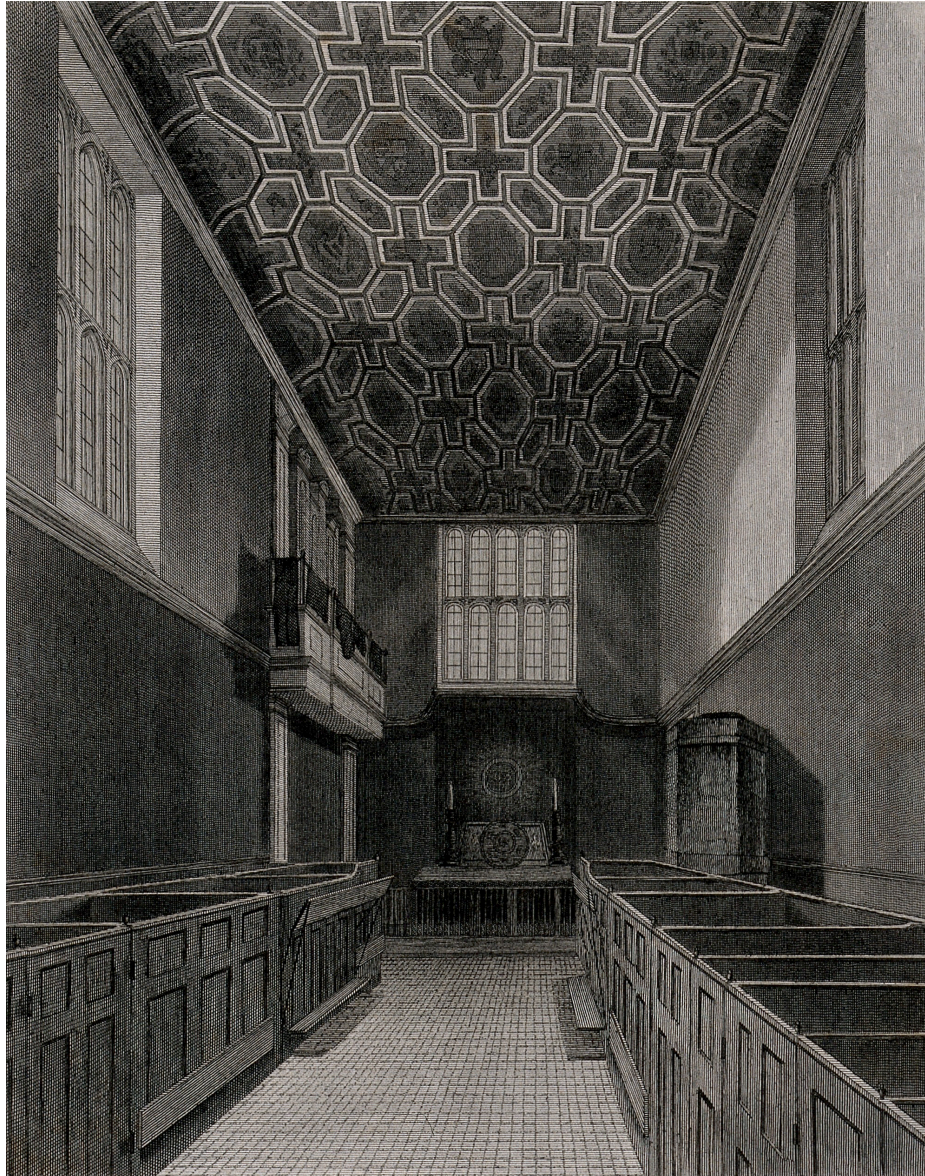


Figure 3. The only known depiction of the eighteenth-century organ in the Chapel at St. James's Palace, which also shows the arrangement of the pews, including the platforms and music desks for the choristers in the central aisle. Engraving by W. Wise after R. B. Schnebbelie, 1816. Published in *Londina Illustrata* by Robert Wilkinson in 1819.

fashion: the well-known “Gaplin” oboe was made in the last decades of the seventeenth century, and played at  $a'=392$ , and other instruments early in the next century sounded in a similar range or slightly lower.<sup>68</sup> Andrew Parrott cites an example of a French-born oboist living in England in 1712 recording that his instrument’s pitch (around  $a'=400-406$ ) was a quarter of a tone higher than those used for opera in Paris, which is confirmed by extant instruments by English oboe makers such as Thomas Stanesby (c. 1668–1734). By the 1740s, pitches may have risen and started to become standardized around  $a'=420-426$ .<sup>69</sup>

### *Tuning and Temperament*

While certainly not standard, and with largely vague and varying instructions for tuning a keyboard instrument, meantone temperament that made use of narrow fifths and sharp thirds appears to have been the most common method at the end of the seventeenth century in England and into the eighteenth.<sup>70</sup> Peter Williams has observed that the theory behind temperaments became a popular topic in the 1720s, and various writers and theoreticians during that decade were putting forth ideas for temperaments utilizing almost equal half-steps, and octaves divided into thirty-two or fifty-six pitches.<sup>71</sup> It appears that other instrumentalists and singers were also aware of the complexities of tuning, for Pier Francesco Tosi wrote in 1723

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<sup>68</sup> In 1749, Robert Smith recorded that the organ at Trinity College, Cambridge, which had been lowered from its original pitch, was near  $a'=393$ . Andrew Parrott, *Composers' Intentions? Lost Traditions of Musical Performance* (Woodbridge, UK: Boydell Press, 2015), 269.

<sup>69</sup> Parrott, *Composers' Intentions*, 270.

<sup>70</sup> See, for example: William Holder, *A Treatise of the Natural Grounds, and Principles of Harmony* (London, 1694); Godfrey Keller, *A compleat Method for Attaining to play a Thorough Bass* (London, 1707); Parrott, *Composers' Intentions*, 245; and Peter Williams, “Equal Temperament and the English Organ, 1675–1825,” *Acta Musicologica* 40 no. 1 (1968): 56–57.

<sup>71</sup> Williams, “Equal Temperament,” 56.

that, unless a keyboard has split keys (i.e. different keys for D-sharp and E-flat, etc.), a singer must listen for the difference between such notes from bowed string instruments capable of producing them.<sup>72</sup> Likewise, fingering charts for woodwind instruments in contemporary treatises differentiated between notes that would require split keys on a keyboard, which serves as further evidence for the widespread use of meantone temperament into the eighteenth century.<sup>73</sup>

### *Voices*

The entire sacred music culture of Britain well into the twentieth century was built on the men-and-boys-style choral ensemble. Institutions with choirs were complete with schools to train the boy choristers, who sang the treble part (today also sung by sopranos). The lower three parts were sung by men. Of these, the alto, or countertenor, part is of special interest to modern performers. At the height of Purcell's career, the technique of the countertenor was in transition. Previously, a countertenor was simply a high tenor, who could sing the part immediately below the trebles in full voice. Falsettists were rare.<sup>74</sup> By the time Greene was composing for the Chapel Royal, falsettists were the norm and the previous style of a full-voiced high tenor was largely abandoned.<sup>75</sup>

Greene inherited a musical style that upheld solo singing alongside choral singing, which had given rise to the popular form of the verse anthem, a work for a single or multiple

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<sup>72</sup> Parrott, *Composers' Intentions*, 246.

<sup>73</sup> Parrott, *Composers' Intentions*, 246.

<sup>74</sup> Parrott, *Composers' Intentions*, 273.

<sup>75</sup> Parrott, *Composers' Intentions*, 277.

soloists singing in alternation with the full choir.<sup>76</sup> Though the soloists in Greene's day were well-known as exceptional singers and were occasionally mentioned in newspaper announcements about upcoming anthems or services, they were primarily choral singers working in the various choral establishments of the day. As such, they sang with the choir during the choral sections of verse anthems in addition to their solo sections or movements.

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<sup>76</sup> Grove Music online, s.v. "Anthem," by John Harper, et. al., last modified January 20, 2001, <https://doi-org.ezproxy.bu.edu/10.1093/gmo/9781561592630.article.00998>.

## EDITORIAL METHOD

### *Establishing the Text*

Every source for each piece is described and evaluated in the Critical Commentary. The conclusion of each of these evaluations is the establishment of the most authoritative source as a copy text. When a reading from a subsidiary source was preferred to the copy text (this happening only when the source corrects an obvious error in the copy text), the reading from the latter is reproduced in the Critical Commentary. In instances where a secondary source transmits a different reading than the copy text source, whether an error or an intended correction by the copyist, and the reading from the copy text was preferred, the variant is recorded in the Critical Commentary. Many of the autograph sources are composing scores and contain corrections in the form of crossings out, scratchings out, or wipings. *Ante correcturam* variants have not been recorded.

All items printed in small type, everything within square brackets, and all dotted slurs and ties are editorial. Round brackets are used to indicate information that is not present in the sources, but is implied by them. All movement titles are editorial.

A number of notational conventions have been tacitly modernized: the regularization of stem direction, the addition of system breaks and braces, the standardization of beams throughout the score (see below for the beaming of the vocal parts), the extension of a slur ending on a tied note to the last note in the tie, and the removal of over-the-barline dots in favor of notes tied over barlines. The names of individual parts have been modernized (i.e. oboe for hautboy, soprano for treble, etc., but see above, p. 24), though transcriptions of these from

the sources are given in the Critical Commentary. Standard modern clefs have been used for the edition, though the original clefs, where they differ from the modern ones, have been noted in the Critical Commentary.

The layout of each of the scores—that is, (from the bottom up) basso continuo, choir, upper strings, winds (the standard ordering for Baroque orchestral anthems)—has been retained. In Greene’s later works with timpani, this staff is either immediately below the trumpets, or added on a hand-drawn staff at the bottom of the page. When an obbligato violoncello part is included besides the basso continuo part, it is often between the basso continuo and the bass staff, but in the one instance of such a part in the five works included here, the obbligato part appears between the viola and the choir staves.

### *Accidentals*

Redundant accidentals have been silently omitted. Implied accidentals—those that are not present in the source or corrected in a subsequent source, but may be present in another part, or are otherwise implicit—are printed in reduced type. Cautionary accidentals not present in the sources are printed in parentheses. All other editorial accidentals are given square brackets.

### *Dynamics*

In the sources, “Forte” and “Piano” are used almost exclusively. These are occasionally appended to the tempo indication at the beginning of a section. In these instances, the tempo indication has been retained as it is in the copy-text and the dynamic marking regularized and applied to all appropriate parts. In the MSS, dynamics are either written out, as above, or abbreviated as “For:” and “Pia:”. These have been replaced with the modern ***f*** and ***p***.



### *Articulation*

Greene's staccato markings, rendered in modern scores (and in this edition) as a wedge, are naturally drawn in the MSS as a short vertical stroke. These have been retained in all instances where they are clearly an indication of an altered articulation. I have found a number of examples in which short vertical lines, indistinguishable from the staccato wedges were clearly meant to indicate the precise note on which another indication, whether a change in dynamic, orchestration, etc., is to occur. These markings were used in the placement of such indications and omitted in the edition. In his edition of Greene's *Ode on St. Cecilia's Day* and *Hearken unto me, ye holy children*, Johnstone reminds us that "in performance, the possibility that theses [staccato wedges] signify a detached tenuto rather than a sharp staccato should always be borne in mind."<sup>77</sup>

### *Ornamentation*

All trills and appoggiaturas are present in the MSS, except those in square brackets, which were added in instances where a corresponding part with the same musical material has an ornamentation. All other ornamentation at appropriate moments, such as at cadences, is left to the discretion of the performers.

### *Basso Continuo*

If the individual instruments meant to play the bass are indicated in the copy text, they appear in the score. Specific instruments indicated in other sources are recorded in the Critical

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<sup>77</sup> Maurice Greene, *Ode on St Cecilia's Day; Hearken unto me, ye holy children*, trans. and ed. H. Diack Johnstone, *Musica Britannica* 58 (London: Stainer and Bell, 1991), xxix.

Commentary. Where no indications exist, it may be assumed the part was performed by the cellos, double basses, bassoons, and organ. Sections meant only for the cellos (and perhaps also the bassoons) are written in tenor clef and usually have an indication of the orchestration. This usually occurs when the basso continuo is doubling the tenors (or altos in the case of *I will magnifie thee, O God, my King*) in the chorus and the basses are not singing. Similar spots that have no such indications have been marked as being for cello only in square brackets (with bassoon implied). It is recommended that the organist play most of the bass line, but the double bass players only play in those sections marked tutti.

Greene was inconsistent in his use of bass figures in every way: generally in that entire movements are without figures while others are full of them, and specifically in the arrangement of the numbers and accidentals in the figures themselves (with some ordered with the larger numbers above the smaller and others vice versa, and with accidentals appearing both before and after numbers), and their location either above or below the staff. These have been standardized, with larger numbers above the smaller ones, and with accidentals to the left of the numbers they alter, all printed below the staff.

### *Abbreviations*

It was Greene's standard practice to fill his MSS with abbreviations, writing out a single part in full and indicating that any doubling parts should play the same. Greene most frequently wrote out the violin parts and wrote some variation of "w<sup>th</sup> the violins" in the oboe or flute staves.

These instances have not been recorded. Where a part is not playing, but its staff remains on the page, Green rarely indicated rests in that part, leaving the staff blank until that part's next

entrance. Rests have been added without comment. On occasions where a triplet appears in duple time, Greene may or may not have included a 3 to indicate the rhythm, but there is never any doubt that a triplet is intended, so 3s have been added without comment. A similar technique of abbreviation for the text of the vocal parts was used when the underlay would be easily discernable (usually in repetitions of text or homophony; see below). Because the underlay is not always clear in such places, these abbreviations have been expanded and marked with angle brackets.

### *Solos*

There are many instances in Greene's orchestral anthems where a passage is meant for a single instrumentalist or vocalist, and he used a variety of notations to indicate this (e.g. "vers," "4 voc.," etc. for a solo vocalist or group of solo vocalists; and "solo," "solo violoncello," etc. for a solo instrumentalist). After a solo, when the rest of the section is to begin again, the usual indication is "tutti" or occasionally "Cho:" in the vocal parts. All of these have been regularized to "solo" and "tutti" in the edition. Where a passage is implied to be performed by a soloist or tutti, but is not marked as such, the indication is given in round brackets. Where the implication is less obvious, or where stylistically appropriate, but still not indicated, square brackets are used. Thus, passages marked [solo] may optionally be performed tutti.

### *Vocal Parts*

There are differing opinions on beaming in vocal music. The modern convention is to beam according to the meter, while the pre-twentieth-century practice was generally to beam according to the syllabification of the text. Apart from the convention, the underlay of the text

in eighteenth-century MSS is almost always only indicated and made clear by syllabic beaming. Thus, syllabic beaming has not only been retained, but also regularized, and obvious beaming errors in the MSS have been emended without comment. In situations where an error was made in the underlay or it is otherwise unclear, a diplomatic transcription is supplied in the Critical Commentary. Greene occasionally clarified underlay with slurs, and these have been retained.

All editorial text is presented in square brackets. Abbreviations for repetitions of texts are presented in angle brackets, as are instances of homophonic choral writing where the text does not appear for every part.

The spelling, capitalization, and punctuation in the MSS are irregular. As the *Book of Common Prayer* provides the source for the texts of most of Greene's anthems, the rendering of the spelling, capitalization, and punctuation follows the orthography of representative contemporary editions of that publication, and have not been modernized (e.g. "magnifie"). Exceptions to this rule include: the half-verse of a psalm text where the colon has been omitted or changed to a comma; repetitions of a word or phrase where a comma has been added; possessive nouns, which in eighteenth-century editions of the *Book of Common Prayer* were presented without apostrophes (e.g. "the Kings daughter," "the Virgins womb"), to which apostrophes have been added; when Greene changed a word or phrase; and in instances where Greene used an apostrophe to indicate two syllables to be sung on one note, or where such apostrophes are implied (e.g. "heav'ns," "pow'rs," "redeem'd").

# I will magnifie thee, O God, my King

Trumpet 1, 2

Oboe 1, 2

Violin I, II

Viola

Soprano verse

Alto verse

Bass verse

Chorus

Bassi (Violoncello, Contrabass, Bassoon, Organ)

# I WILL MAGNIFIE THEE, O GOD, MY KING

## Introduction

Maurice Greene seems to have begun his career as a composer with great zeal. He began his apprenticeship with Richard Brind, Organist at St. Paul's Cathedral, around 1710 at age fourteen, and within another fourteen years (by 1724) no fewer than fourteen of his anthems were in the repertoire of the Chapel Royal.<sup>78</sup> His earliest dated anthem, *O sing unto the Lord a new song*, completed on November 2, 1719, precedes the first performance of *I will magnifie thee, O God, my King* by just over a month. *I will magnifie thee, O God, my King* is significant in Greene's biography as his first venture into the genre of the orchestral anthem, a genre that would allow him over the course of his entire career to demonstrate his ability as a composer. He had taken over as the organist of the Cathedral in March of the previous year, after the death of Brind, and though it was not required of him, it was this position that gave Greene the unique opportunity to present newly composed orchestral anthems to the London public during the Sons of the Clergy Festival, an annual charitable festival held at St. Paul's.

The Festival had been a long-held tradition that Greene would have participated in as a boy in the St. Paul's choir. The first Festival was held toward the end of the Interregnum period, on November 8, 1655, at Old St. Paul's, in an effort by loyalists to raise funds for

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<sup>78</sup> These include: *O sing unto the Lord a new song*; *God is our hope and strength*; *I will give thanks unto thee, O Lord*; *I will seek unto God, and commit my cause unto him*; *Let God arise, and let his enemies be scatter'd*; *O God, thou art my God*; *O Lord, give ear unto my prayer*; *Acquaint thyself with God*; *Have mercy upon me, O God*; *Lord, how are they increased that trouble me*; *My soul truly waiteth still upon God*; *Bow down thine ear, O Lord*; *Hear my prayer, O Lord*; and *I will alway give thanks unto the Lord*.

Anglican members of the clergy who had lost their livelihoods. The Festival was later established as an annual event in 1674, and with very few exceptions, has been held every year since then.<sup>79</sup> The Festival grew out of a seventeenth-century convention of an annual service committed to raising funds for one charitable purpose or another, often for widows and orphans of clergy. The musical element of the Festival has its roots in the celebratory services that developed in the second half of the seventeenth century: the St. Cecilia's Day services held on November 22, which were designed to exalt the role of sacred music in religious life; and the royal Thanksgiving services, which had been attended at St. Paul's Cathedral by Queen Anne since 1702 (previously, and after 1708, monarchs attended services on days of Thanksgiving privately at the Chapel Royal).<sup>80</sup> A side effect of these public royal Thanksgiving services was that the choir of Chapel Royal now had somewhat regular exposure to a public audience.

These events invariably featured a Morning Prayer or Mattins service, which required a Te Deum canticle, and the festive nature of the celebrations meant that the canticle eventually came to be accompanied orchestrally. This was a revolutionary development; though "symphony anthems" had been performed at the Chapel Royal for Charles II's court, they were never heard in public due to the "long-standing religious suspicion" that instrumentally

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<sup>79</sup> I am indebted to Nick Gazard, the current Festival Coordinator for the Clergy Support Trust, for information on this matter. There was no Festival in 1727, when the usual date was changed from December to February. From then on, though the associated dinner was cancelled for a number of years during WWI and WWII, the Festival continued annually until 2020, when it was cancelled for the first time due to the coronavirus pandemic. Nick Gazard, email message to author, November 4, 2020. For more information, see Nicholas Cox, *Bridging the Gap* (Oxford: Becket Publications, 1978).

<sup>80</sup> William Webber, *The Rise of Musical Classics in Eighteenth-Century England* (Oxford: Clarendon Press, 1992), 104.

accompanied music was too secular for use in liturgical contexts.<sup>81</sup> By the end of the century, William III had forbidden orchestras even in the Chapel Royal. This was the case in 1694, when Purcell's unprecedentedly grand orchestral *Te Deum* and *Jubilate* was performed in November at St. Bride's Church for the St. Cecilia's Society. The public had never heard anything like it and it quickly became immensely popular. It became the standard to which all contributions to the genre were held, from Croft's orchestral anthems, to Handel's *Te Deum* settings (beginning with the Utrecht setting in 1713), and Greene's works for the Sons of the Clergy.

In October of 1708, the Queen's consort, Prince George of Denmark, died. After this, Queen Anne ceased to attend the public Thanksgiving services and so the musicians, understandably not wishing to lose either the focus of public interest in their work or the remuneration that came with it, shifted their priority to the charity festival instead. An orchestra was used at the Mattins service at the Sons of the Clergy Festival for the first time in 1709.

The Sons of the Clergy Festivals were now certainly extraordinary affairs; nowhere else in England at this time could one see or hear massed musicians performing on such a scale. The audience was similarly sized: by 1715, St. Paul's was charging admission to the rehearsal, which drew a crowd as large as the actual service. According to the *Universal Journal* of December 11,

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<sup>81</sup> Webber, *Classics*, 111.



1724, the rehearsal that year “occasioned such a Concourse of Nobility and Gentry, that the Church Yard could not contain all the Coaches.”<sup>82</sup>

The Sons of the Clergy Festival was organized by a committee of twelve Stewards, newly designated each year, whose primary task seems to have been selling tickets to the event. The Stewards were typically chosen from respectable families of clergy who “were well-established but not overly affluent professionals or businessmen.”<sup>83</sup> Greene himself served as a Steward in 1736. Records of John Alderson, who served as a Steward in 1745, describe the duties of the Stewards, which included attending four planning meetings, selling ten high-priced tickets and 124 less expensive tickets, and organizing apprenticeships for four orphans of clergymen.<sup>84</sup>

The Festivals were ceremoniously launched by the Lord Mayor of London, the city aldermen, and the Stewards for the year, who paraded in the appropriate regalia from outside one of the city’s taverns to the Cathedral for Mattins,<sup>85</sup> afterwards gathering at the Merchant Taylors’ Hall for a banquet, where Greene again arranged the music.<sup>86</sup>

Greene’s first Festival as Organist, in 1718, featured an anthem by Purcell and canticles by William Croft. The musicians rehearsed the music on the Tuesday preceding the Festival as usual, and such an audience gathered to merit mentioning in the papers:

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<sup>82</sup> *Universal Journal*, December 11, 1724. The music for this year’s Festival included a new anthem and Te Deum setting by Greene (the Te Deum possibly the one found in GB-Lbl Add. MS. 17854).

<sup>83</sup> Webber, *Classics*, 109.

<sup>84</sup> Papers of John Alderson, Cambridge University Library. Add. MS 2615, fols. 10, 78. See also Webber, *Classics*, 109–110.

<sup>85</sup> Webber, *Classics*, 110.

<sup>86</sup> E. H. Pearce, *The Sons of the Clergy, 1655–1904*, 2nd ed. (London: John Murray, 1928), 218.

On Monday last the *Te Deum*, called Dr. Croft's *Te Deum*, which was appointed to be sung at the annual Feast of the Sons of the Clergy was rehearsed in the Choir of St. Paul's, and the Performance was applauded by Mr. Rivington, and the best Judgments that were present, as extraordinary; also the late Mr. Purcel's Anthem was sung by the best Voices: On Thursday the whole was performed again at the Publick Audience, as above, where there was a prodigious Appearance, besides the Crowd of Spectators.<sup>87</sup>

It is unknown how the texts for new anthems composed for the Sons of the Clergy Festival were chosen. It is equally possible that the text was chosen by a member of the clergy at St. Paul's, that Greene was permitted to choose the text himself, or that Greene worked with the clergy to make the selection. *I will magnifie thee, O God, my King* is a setting of the first ten verses of Psalm 145 over the course of nine movements.

The only autograph score that survives (GB-Ob MS. Mus. d. 44) was Greene's composing score and also seems to have been used as a conducting score (the names of the soloists are written in an unidentified hand at the top of each movement; the indications of the soloists are outlined in Table 1). A second source in an unknown hand (GB-Ob. Mus. MS. d. 46) was copied directly from the autograph as evidenced by markings made in the autograph correlating to the start of new pages in the copy. The copyist simply marked his spot in the autograph at the end of a copying session so he knew where to begin again at the next. There seems to have been a third score and a set of "9 Parts" that have been lost.<sup>88</sup> One can only speculate what the nine parts could have been. The evidence of composition in the autograph is clearly apparent: there are erasures throughout the piece, though not as many as in some of

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<sup>87</sup> *The Weekly-Journal, or Saturday's-Post*, December 6, 1718.

<sup>88</sup> Robert J. Bruce and H. Diack Johnstone, "A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary," *Royal Musical Association Research Chronicle* 43 (2010): 148.

Greene's later autograph scores. Perhaps Greene in his youth developed his ideas into a more established form before putting pen to paper. Some of the erasures are accidental (e.g., writing a note on the wrong line and wiping it away, or writing a quarter note and expanding the notehead into a half note), but some reveal more substantial changes (e.g., the third and fourth measure of the viola part in the final movement was originally two measures of eighth notes, but Greene changed his mind and every second note and the connecting beam have been scratched away; he was certain by the fifth measure, which was only ever quarter notes). The most substantial change was the addition of an orchestral introduction to the beginning of the anthem, which had originally started at m. 10, as evidenced by the heading of "Psalm y<sup>c</sup> 145" at the top of the page and the instrument names next to the staves. To this, Greene appended the nine-measure introduction for strings as a preceding page, which was written with a different pen from the rest of the work, as were the downbeats of the string parts at m. 10, the whole rests having been changed to half rests. The presence of a second pen serves as additional evidence of the introduction being a later addition. Presumably, the nine measures were added in order to temper what otherwise would have been an abrupt beginning.

It is impossible to tell from the sources if the names given for the soloists were from the work's performance at the Sons of the Clergy Festival in 1719 or from another subsequent performance. Neither Cheslum nor Gates held positions in St. Paul's choir in 1719, but were likely performing in their capacity as Gentlemen of the Chapel Royal, so their names are not necessarily evidence of a later Chapel Royal performance. Greene apparently thought of the Festival as an opportunity to feature new anthems, and only rarely performed an anthem that

Table 1. Soloists for *I will magnifie thee, O God, my King* indicated in GB-Ob MS. Mus. d. 44

Movement	Title	Voice(s)	Soloist(s)
I	"I will magnifie thee"	Chorus	–
II	"Every day will I give thanks"	S, A	A Boy, James Chelsum <sup>89</sup>
III	"Great is the Lord"	B	Bernard Gates <sup>90</sup>
IV	"One generation shall praise thy works"	A recit	Francis Hughes <sup>91</sup>
V	"As for me, I will be talking of thy worship"	A	Francis Hughes
VI	"The memorial of thing abundant goodness"	A recit	Francis Hughes
VII	"And men shall sing of thy righteousness"	Chorus	–
VIII	"The Lord is gracious and merciful"	B	Samuel Weely <sup>92</sup>
IX	"All thy works praise thee, O Lord"	Chorus	–

had been heard at a previous Festival (i.e. 1720 and 1722). Assuming Greene's autograph score was used for the 1719 performance and that it would have had its own set of parts, that the lost score also had a set of parts would indicate at least one subsequent performance. But given the evidence of composition in the surviving autograph, it seems likely that it was the earliest source of the work and most likely to have been used for its premiere, and thus the names of the soloists can be taken to have been for that performance.

<sup>89</sup> James Chelsum (?–1743) held a position in the Chapel Royal choir from 1718. Later in his career, he also took a place as Lay Vicar at Westminster Abbey (in December 1736) and at St. Paul's Cathedral (in March 1736/37). He performed as a soloist in Handel's wedding anthem for Princess Anne in 1734 alongside Francis Hughes and John Abbot. See Burrows, *Chapel Royal*, 358, 389, 566.

<sup>90</sup> Bernard Gates (1686–1773) sang as a boy at the Chapel Royal and returned to the Chapel as a bass a few years after his voice broke. In January 1710/11, he took a position as Lay Vicar at Westminster Abbey (and later became Master of the Choristers there in 1740). In addition to singing briefly in the chapel at Windsor, he eventually became Tuner of the Regals and Organs at the Chapel Royal in 1727, and shortly thereafter, the Master of the Children. See Burrows, *Chapel Royal*, 585–586.

<sup>91</sup> Francis Hughes (c. 1666 or c. 1680–1743/44) made his early career in the theater, but began singing in the Chapel Royal in July 1708, at St. Paul's Cathedral about three months later, and at Westminster Abbey in January of 1714/15, serving as the city's lead alto soloist thereafter, performing at concerts, state Thanksgiving services, Sons of the Clergy Festivals, the 1727 coronation, and for court odes. See Burrows, *Chapel Royal*, 588–589.

<sup>92</sup> Samuel Weely (?–1743) sang as a treble in the Chapel Royal until February 1701/02, returning as a bass in January 1708/09, and singing in the St. Paul's choir starting in 1710. His obituary also suggests he sang at Westminster Abbey. See Burrows, *Chapel Royal*, 592–594.

The singers for the Festival, as mentioned above, were members from the choirs of St. Paul's, Westminster, and the Chapel Royal who came together for this annual event. The Chapel Royal was the only one of these that had regular performances of orchestrally accompanied church music, and those instrumentalists were naturally supplied from the King's Band of the Musicians. For the Festival, it must have been Greene's responsibility to assemble an orchestra, which was paid for by the Sons of the Clergy Corporation, at least initially. In 1733, for example, the orchestra consisted of members of "most of the Musical Societies in Town" who had "generously agreed to join their Assistance with the Gentlemen of the Chapel Royal, the Choirs of St. Paul's and Westminster, in the Performance of Mr. Handel's Great Te Deum, Jubilate, and Anthems, at St. Paul's, both on the Rehearsal and Feast of the Corporation of the Sons of the Clergy, in order to promote so great a Charity."<sup>93</sup> In 1739, an arrangement between the Sons of the Clergy Corporation and the Fund for the Support of Decayed Musicians and their Families was begun, in which the Fund supplied musicians for the rehearsal and performance of the Festival in exchange for a £50 per annum charitable donation to the Fund.<sup>94</sup>

The nineteenth century saw a number of changes to the interior of the Cathedral, making the setting for Greene's Sons of the Clergy Festival anthems unreconstructable. In 1860, the traditional rood screen that had originally separated the West end of the quire from the dome was removed and the organ that had been on top of it moved to the center of the

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<sup>93</sup> *The Daily Journal*, January 19, 1733.

<sup>94</sup> Johnstone, "Life and Work," 1:58.

quire on the North side. This was an inadequate placement for the organ to speak into the body of the building, and a solution (albeit a temporary one) was found with the installation of a large instrument in the South transept. This organ was removed in 1873 after the original organ case, still in the North side of the quire, was split and installed in its current position on the North and South sides of the quire near to where the old organ screen (part of which still survives in the South transept) had once been, and the choir stalls shifted toward the dome to meet it. Thus the St. Paul's quire in which Greene worked was much more like those in other ecclesiastical institutions in which Greene is known to have performed (e.g. King's College Chapel in Cambridge and Gloucester Cathedral) in its layout: a quire divided from the nave by a screen, which was topped with an organ that spoke directly into the quire below.<sup>95</sup> This created an almost enclosed space for the choir and a much more manageable acoustic than the building now has. Another curious feature of the time is that the organ case had sashed glass windows, similar to the other windows in the building, in order to keep dust and debris out of the organ pipes (presumably a holdover from when services began to be held in the quire while the rest of the building was still under construction—see figure 4 below).

It is difficult to ascertain the number of musicians who participated in the Sons of the Clergy Festivals. An engraving by Robert Trevitt of the December 1706 Thanksgiving Service shows the South side of the quire and the organ screen at St. Paul's (figure 4). Though it is specific to state services at the beginning of the century, it may nonetheless provide some clues as to the performing forces for the Festivals in the following years. Donald Burrows analyzed

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<sup>95</sup> A contemporary description of the building can be found in *Gentleman's Magazine*, March 1749, 104.

the engraving as it relates to the performance of Handel's Utrecht canticles in his book on Handel's Chapel Royal works.<sup>96</sup> Burrows identified about sixteen singers, two oboists, four violinists, a cellist, and two lutenists (one playing a large lute or theorbo). There were likely additional musicians on the North side of the quire and hidden behind the organ case, and so Burrows estimated a total of about thirty-five to forty.<sup>97</sup> All of the musicians were relegated to the organ screen and the highest gallery because the Queen, the Houses of Parliament, and other dignitaries were seated in the choir stalls. This would not have been the case at the Sons of the Clergy Festivals, where before 1735, the choir would have occupied the choir stalls, and the orchestra accompanied from the screen. The Festival in 1735 was the first in which the orchestra gathered at the East end on the floor, the same level as the singers. The move seems to have been due to an increasing number of musicians participating, which in that year included "about 140 Instruments, and 40 Voices."<sup>98</sup> This event was also reported in the *London Evening-Post*:

On Tuesday at the Rehearsal of the Anthem, &c. at St. Paul's Cathedral, which was sung before the Sons of the Clergy, 298 l. 10 s. was collected at the Church Doors, being the Ladies Contribution, towards putting Clergymen's Children Apprentice, which is about 50 l. more than last Year's; which is attributed to matting the Choir, (to prevent the Ladies catching Cold) and to the Building several Rows of Seats, one above another, which accommodated the Ladies much better, and held many more than last Year; *Dr.* Green play'd on the Organ, Mr. Powel of Oxford sung, Mr. Carbonelli was first Fiddle, and above 130 Instruments more, besides above 40 Voices. Seats were built up at the Altar, for the Musick [i.e., the musicians] to face the Audience, which was never done before.<sup>99</sup>

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<sup>96</sup> Burrows, *Chapel Royal*, 99–101.

<sup>97</sup> Burrows, *Chapel Royal*, 99–100.

<sup>98</sup> *The Country Journal: or, The Craftsman*, February 15, 1735.

<sup>99</sup> *The London Evening-Post*, February 11–February 13, 1735.

In order to keep such a vast number of musicians together in such a resonant space, Greene apparently stood among the musicians and beat time with a rolled sheet of paper.<sup>100</sup> With such numbers of musicians, the Festival was certainly the largest musical event of the year in London in the eighteenth century.

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<sup>100</sup> Johnstone, "Life and Work," 1:59.



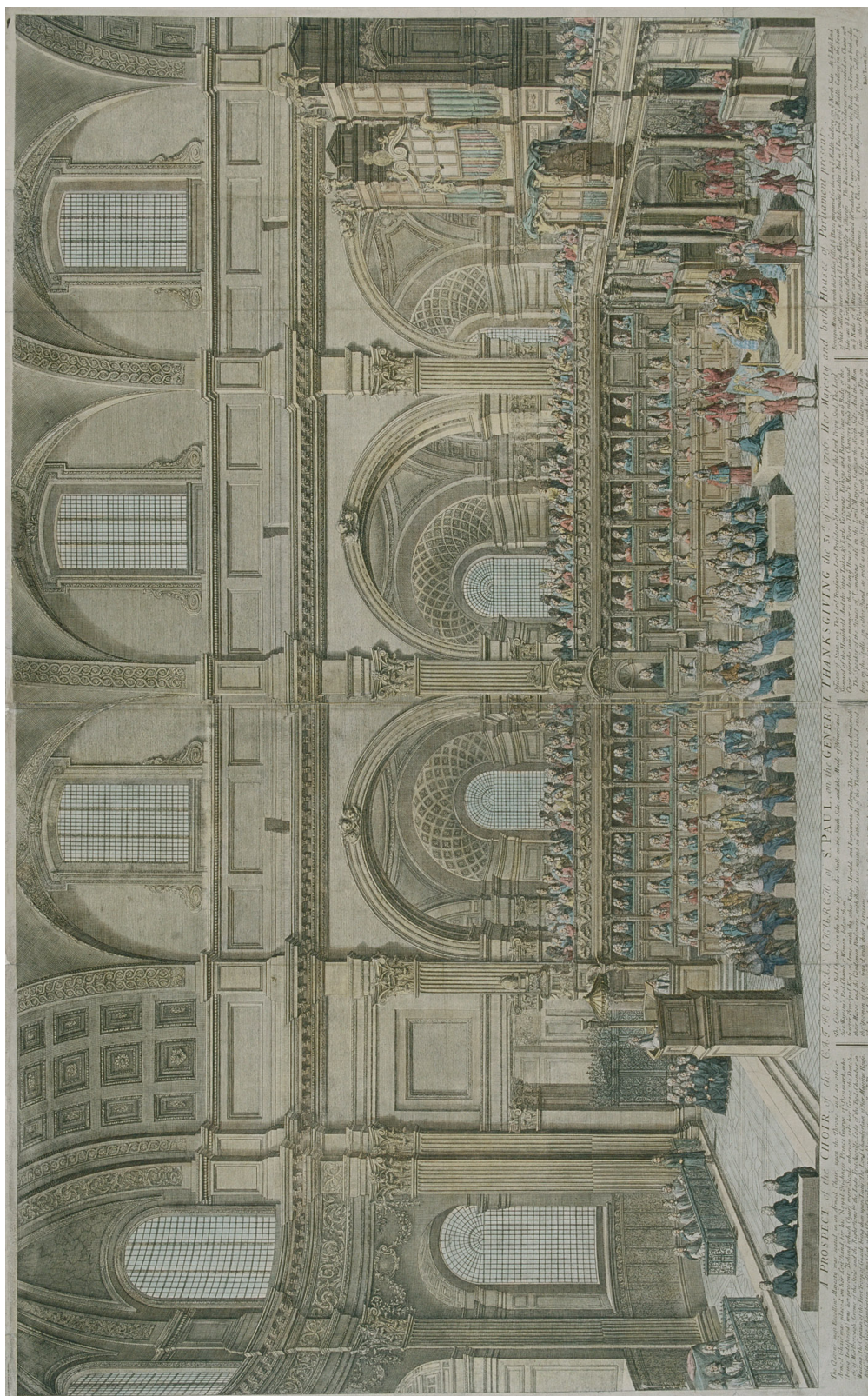


Figure 4. The first service in St. Paul's—the Thanksgiving Service of December 31, 1706—engraving by Robert Trevitt, showing the quire, the organ and screen in their original position, and musicians in the gallery near the organ (GB-Lg 68694)

# I will magnifie thee, O God, my King

Chorus:

Maurice Greene

“I will magnifie thee, O God, my King”

Trumpet 1

Trumpet 2

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

*f* *p*

*f* *p*

*f* *p*

*f* *p*

5

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

*f* *p* *f* *p* *f* *p*

[*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

[*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

[*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

[*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

10

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

and I will praise thy Name for ev -

and I will praise \_\_\_\_\_ thy Name for

and I will praise thy Name for

I will mag-ni-fie thee, O God, my King, O God, my King, and I will praise thy Name for

10

16

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

er and ev - er, I will mag - ni - fie thee, O God, my King, O God, my King, and I will praise \_\_\_\_\_

ev - er and ev - er, and I will praise thy

8  
ev - er and ev - er, and I will

ev - er and ev - er, and I will

16

16

22

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

thy Name for ev - er and ev - er,

Name for ev - er, for ev - er and ev - er, I will mag - ni - fie thee, O God, my King, O

praise thy Name for ev - er and ev - er,

praise thy Name for ev - er and ev - er,

22



27

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

and I will praise thy name for ev - er and ev - er,

God, my King, and I will praise thy Name for ev - er and ev - er,

and I will praise \_\_\_\_\_ thy Name for ev - er and ev - er,

I will mag - ni - fie

[Vc.]

[tutti]

32

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

I will mag-ni - fie

and I will praise thy Name for

I will mag-ni - fie thee, O God, my King, O

thee, O God, my King, O God, my King, I will mag - ni - fie



37

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

thee, and praise \_\_\_\_\_ thy Name, and I will praise \_\_\_\_\_ thy Name for ev-er and ev -

A

ev - er and ev - er, and I will praise \_\_\_\_\_ thy Name, will praise thy Name for ev - er and ev -

T

8

God, my King, and I will praise thy Name,

B

thee, and I will praise \_\_\_\_\_ thy Name for ev - er,

Bassi

37 [Vc.]

42

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S  
er, and I will praise thy

A  
er, I will mag - ni - fie

T  
8 and I will praise thy Name for ev -

B  
I will mag - ni - fie thee, O God, my King, and I will praise thy

42 [tutti]  
Bassi

46

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

Name for ev - er and ev - er, I will mag - ni - fie

A

thee, O God, my King, O God, my King, I will mag - ni - fie

T

er, for ev - er and ev - er, I will mag - ni -

B

Name for ev - er and ev - er, I will mag - ni - fie

46

Bassi

52

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

thee, O — God, my King, O — God, my King,

A

thee, O — God, O God, my King,

T

8

hie thee, O God, O God, my King, O God, my King,

B

thee, O God, my King, O God, my King,

52

Bassi

58

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

and I will praise thy Name for ev - er, I will

and I will praise thy name for ev - er and ev - er, and I will praise

and I will praise thy Name for ev - er and ev - er, and I will praise thy Name for

and I will praise thy Name for

[Vc.] [tutti]

63

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

mag-ni - fie thee, O \_\_\_\_\_ God, O \_\_\_\_\_ God, my King,

A

\_\_\_\_\_ thy Name for ev - er, for ev - er and \_\_\_\_\_ ev - er, and I will

T

8

ev - er, will praise thy Name for ev - er and ev - er, and I will

B

ev - er, will praise \_\_\_\_\_ thy Name for ev - er,

63

[Vc.]

Bassi

69

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

I will mag-ni-fie thee, O God, my King, O God, my King, O God my

praise thy Name for ev - er, I will mag-ni-fie thee, O King, O God, my King, O

praise thy Name for ev - er, I will mag-ni-fie thee, O God, my

I will mag-ni-fie thee, O God, my King,

[tutti]

[Vc.]

75

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

King, and I will praise thy Name for ev - er and ev - er, for ev - er and ev - er, for

A

God, and I will praise \_\_\_\_\_ thy Name for ev - er and ev - er, for ev - er, er,

T

8 King, and I will praise thy Name for ev - er and ev - er, for ev - er and ev - er,

B

I will praise thy Name for ev - er and ev - er, for ev - er and ev - er,

[tutti]

Bassi

75



81

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

ev - er, for ev - er and ev - er, for ev - er and

for ev - er and ev - er, for ev - er and ev - er, for ev - er and

for ev - er and ev - er, for ev - er and ev - er, for ev - er and

for ev - er and ev - er, for ev - er, for ev - er, for ev - er and

81

87

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

ev - er, for ev - er and ev - er, for ev - er and ev -

A

ev - er, for ev - er and ev - er, for ev - er and ev -

T

8 ev - er, for ev - er, for ev - er and ev - er,

B

ev - er, for ev - er and ev - er, for ev - er, for ev -

Bassi

87

92

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

er, and ev - er, for ev - er and ev - er.

A

er, and ev - er, for ev - er and ev - er.

T

8 and \_\_\_\_\_ ev - er, and ev - er.

B

- er and ev - er, and ev - er.

92

Bassi

Duet:  
 “Every day will I give thanks unto thee”

97

Oboe 1

Oboe 2

Soprano

Alto

Bassi

104

Ob. 1

Ob. 2

S

A

Bassi

111

Ob. 1

Ob. 2

S

A

Bassi

7 7

Ev-'ry day will I give thanks un - to

Ev-'ry day will I give thanks un - to thee, will I give thanks un - to

118

Ob. 1

Ob. 2

S

thee, will I give thanks, ev-'ry day will I give thanks

A

thee, ev-'ry day will I give thanks

Bassi

125

Ob. 1

Ob. 2

S

un - to thee,

A

un - to thee, and praise thy Name for

Bassi

132

Ob. 1

Ob. 2

S

ev - er and ev - er, for ev - er and ev -

A

ev - er and ev - er, for ev - er and ev -

Bassi

7 #6

Ob. 1 <sup>139</sup>

Ob. 2

S <sup>139</sup>  
and praise thy Name for ev - er and ev - er, for ev - er and ev -

A  
er,

Bassi <sup>139</sup>  
7 4 #6 7 #6

Ob. 1 <sup>146</sup>

Ob. 2

S <sup>146</sup>  
er, for ev - er

A  
for ev - er

Bassi <sup>146</sup>

Ob. 1 <sup>153</sup>

Ob. 2

S <sup>153</sup>  
and ev - er, will praise

A  
and ev - er, will praise

Bassi <sup>153</sup>

Ob. 1

Ob. 2

S

A

Bassi

160

thy Name for ev - er, and praise

thy Name for ev - er, and praise

Ob. 1

Ob. 2

S

A

Bassi

167

thy Name for ev - er and ev - er.

thy Name for ev - er and ev - er.

Ob. 1

Ob. 2

S

A

Bassi

174

Solo:  
“Great is the Lord”

Violin I

Violin II

Viola

Bass

Bassi

181

188

*p* *f* *p* *f*

[*p*] [*f*] [*p*] [*f*]

[*p*] [*f*] [*p*] [*f*]



196

Vln. I

Vln. II

Vla.

B

Bassi

204

Vln. I

Vln. II

Vla.

B

Bassi

Great is the Lord, \_\_\_\_\_ great is the Lord and mar - vel - lous,

211

Vln. I

Vln. II

Vla.

B

wor - thy to be prais - ed,

Bassi

218

Vln. I

Vln. II

Vla.

B

great is the Lord, \_\_\_\_\_ great is the Lord and mar - vel - lous,

Bassi

225

Vln. I

Vln. II

Vla.

B

wor - thy to be prais - ed, great is the Lord, great is the Lord and

225

Bassi

Detailed description: This system of musical notation covers measures 225 through 231. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Bass (B), and Basses (Bassi). The key signature is D major, indicated by two sharps (F# and C#). The lyrics are written below the Bass staff: 'wor - thy to be prais - ed, great is the Lord, great is the Lord and'. The music includes various note values, rests, and phrasing slurs.

232

Vln. I

Vln. II

Vla.

B

mar - vel-lous, wor - thy to be prais - ed,

232

Bassi

Detailed description: This system of musical notation covers measures 232 through 238. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Bass (B), and Basses (Bassi). The key signature is D major, indicated by two sharps (F# and C#). The lyrics are written below the Bass staff: 'mar - vel-lous, wor - thy to be prais - ed,'. The music includes various note values, rests, and phrasing slurs.

239

Vln. I

Vln. II

Vla.

B

239

Bassi

there is no end of his great - ness,

246

Vln. I

Vln. II

Vla.

B

246

Bassi

there is no end of his great - ness, of his great - - - - - ness,

253

Vln. I

Vln. II

Vla.

B

great is the Lord, great is the Lord and mar - vel-lous, wor - thy to be prais -

Bassi

253

261

Vln. I

Vln. II

Vla.

B

ed, wor - thy to be prais - ed,

Bassi

261

269

Vln. I

Vln. II

Vla.

B

great is the Lord and mar - vel-lous, wor - thy to be prais -

Bassi

277

Vln. I

Vln. II

Vla.

B

- ed, there is no end, there is no end of his great

Bassi

285

Vln. I

Vln. II

Vla.

B

ness, there is no end, there is no end of his great

Bassi

285

293

Vln. I

Vln. II

Vla.

B

ness.

Bassi

293

Accompanied Recitative:  
“One generation shall praise thy works”

Violin I

Violin II

Viola

Alto

Bassi

301

One gen - er - a - tion shall praise thy works un - to an - oth - er, and de - clare thy pow'r, and de - clare thy pow'r,

Vln. I

Vln. II

Vla.

A

Bassi

307

one gen - er - a - tion shall praise thy works un - to an - oth - er, and de - clare, de - clare thy pow'r, de - clare thy pow - er.



Solo:  
 “As for me, I will be talking of thy worship”

313

Trumpet I

Violin I

Violin II

Alto

Bassi

318

Tpt. I

Vln. I

Vln. II

A

Bassi

The notation of the rhythm in this movement is, perhaps intentionally or stylistically, ambiguous. In the MSS, a majority of the sixteenth notes are undotted, but the presence of dotted rhythms in the opening section indicates, particularly for similar recurring thematic material later in the piece, that all sixteenth note rhythms throughout this movement may appropriately be performed dotted. This is exemplified on this page by the headless notes above the staves. It is also possible that the dotted rhythms were added for a subsequent performance and that this movement had only straight rhythms at the piece's premiere.

322

Tpt. I

Vln. I

Vln. II

A

Bassi

As for me, I will be talk-ing of thy wor-ship, thy glo-ry, thy praise and won-drous works,

327

Tpt. I

Vln. I

Vln. II

A

Bassi

as for me, I will be talk-ing of thy wor-ship, thy glo-

332

Tpt. I

Vln. I

Vln. II

A

Bassi

ry, thy praise, thy praise and won-drous works, thy praise and won-drous

solo

336

Tpt. I

Vln. I *tutti*

Vln. II

A

works, thy praise and won - drous works;

Bassi

340

Tpt. I

Vln. I

Vln. II

A

Bassi

344

Tpt. I

Vln. I *[solo]*

Vln. II

A

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

Bassi

348

Tpt. I

Vln. I

Vln. II

A

Bassi

[p]

[tutti]

acts, of thy mar-vel-lous acts, and I will al-so tell of thy great-ness, of thy

353

Tpt. I

Vln. I

Vln. II

A

Bassi

[p]

great-ness, of thy great-ness, of thy great-ness, and I will al-so tell of thy

358

Tpt. I

Vln. I

Vln. II

A

Bassi

[p]

great-ness,

362

Tpt. I

Vln. I

Vln. II

A

of thy great

Bassi

[p]

366

Tpt. I

Vln. I

Vln. II

A

ness, of thy great ness.

Bassi

[f] [p] [f]

371

Tpt. I

Vln. I

Vln. II

A

Bassi

Accompanied Recitative:  
 “The memorial of thine abundant goodness shall be shew’d”

**Adagio**

375

Oboe I

Violin I

Violin II

Viola

Alto

Bassi

375

380

Ob. I

Vln. I

Vln. II

Vla.

A

Bassi

380

staccato

(staccato)

(staccato)

staccato

The me - mo - ri - al of thine a - bun - dant good - ness shall be shew'd,

the me - mo - ri - al of thine a - bun - dant good - ness, shall be shew'd, shall be shew'd,

Chorus:  
 “And men shall sing of thy righteousness”

385

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

and men shall sing of thy right - eous - ness,

and men shall sing of thy right - eous - ness, shall sing

and men shall sing, shall sing

and men shall sing of thy right - eous - ness,

[Vc.]

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

392

shall sing of thy right - eous - ness, shall sing \_\_\_\_\_ of thy \_\_\_\_\_

\_\_\_\_\_ of thy right - eous - ness, of thy right - eous - ness, shall \_\_\_\_\_ sing \_\_\_\_\_ of thy \_\_\_\_\_

8 \_\_\_\_\_ of thy right - eous - ness, of thy right - eous - ness,

shall \_\_\_\_\_ sing \_\_\_\_\_ of thy \_\_\_\_\_ right - eous - ness,

392 [tutti] [Vc.]



399

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

— right - eous - ness, and men \_\_\_\_\_ shall sing, shall sing, \_\_\_\_\_

A

right - eous - ness, \_\_\_\_\_ shall sing \_\_\_\_\_ of

T

8 shall sing, \_\_\_\_\_ shall \_\_\_\_\_ sing, \_\_\_\_\_ shall \_\_\_\_\_ sing \_\_\_\_\_ of thy

B

\_\_\_\_\_ and men shall sing, shall sing, shall

399 [tutti]

Bassi

406

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

406

Bassi

and men shall sing, and men shall sing of thy

thy right - eous - ness, and men shall sing, shall sing of thy

right - eous - ness, shall sing of thy right - eous - ness,

— sing, and men shall sing, shall sing, shall sing, shall

413

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

right - eous - ness, and men shall sing \_\_\_\_\_ of thy right - eous - ness.

A

right - eous - ness, and men shall sing of \_\_\_ thy \_\_\_ right - eous - ness.

T

8 and men shall sing, \_\_\_\_\_ shall sing of thy right - eous - ness.

B

— sing \_\_\_\_\_ of \_\_\_ thy \_\_\_ right - eous - ness, shall sing of thy right - eous - ness.

413

Bassi

Solo:  
 “The Lord is gracious and merciful”

420

Oboe I

Violin I

Violin II

Viola

Bass

Bassi

425

Ob. I

Vln. I

Vln. II

Vla.

B

Bassi

The Lord is gra-cious and mer-ci-ful, the Lord is gra-cious and

430

Ob. I

Vln. I

Vln. II

Vla.

B

mer - ci - ful, long - suff - 'ring, long - suff - 'ring, and of great \_\_\_\_\_ good - ness, long - suff - 'ring, and of great \_\_\_\_\_

Bassi

435

Ob. I

Vln. I

Vln. II

Vla.

B

\_\_\_\_\_ good - ness, and of great good - ness.

Bassi

Ob. I <sup>440</sup>

Vln. I <sup>440</sup>

Vln. II

Vla.

B <sup>440</sup>

Bassi <sup>440</sup>

The Lord is lov - ing, the Lord is lov -

Ob. I <sup>444</sup>

Vln. I <sup>444</sup>

Vln. II

Vla.

B <sup>444</sup>

Bassi <sup>444</sup>

- ing un - to ev - 'ry man, and his mer - cy is o - ver all his works, o - ver all, all, is o - ver all his

449

Ob. I

Vln. I

Vln. II

Vla.

B

works, the Lord is lov - ing, lov - ing un - to ev - 'ry

Bassi

6 #6

454

Ob. I

Vln. I

Vln. II

Vla.

B

man, and his mer - cy is o - ver all, is o - ver all his works,

Bassi

454

459

Ob. I

Vln. I

Vln. II

Vla.

B

and his mer-cy, and his mer-cy, his mer - cy is o-ver all his works, is o-ver all

Bassi

464

Ob. I

Vln. I

Vln. II

Vla.

B

his works, all, all, all, is o-ver

Bassi



469

Ob. I

Vln. I

Vln. II

Vla.

B

Bassi

all his works.

Detailed description: This block contains the musical notation for measures 469 through 472. The Oboe I part has a single note in measure 469 followed by rests. Violin I and Violin II have active melodic lines. The Viola part has a rhythmic accompaniment. The Bass part has a single note in measure 469 followed by rests, with the lyrics 'all his works.' written below. The Basses part has a continuous melodic line.

473

Ob. I

Vln. I

Vln. II

Vla.

B

Bassi

Detailed description: This block contains the musical notation for measures 473 through 476. The Oboe I part has rests. Violin I and Violin II have active melodic lines. The Viola part has a rhythmic accompaniment. The Bass part has rests. The Basses part has a continuous melodic line.

[illegible]

485

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

all thy works praise thee, O Lord, all thy works praise

all thy works praise thee, O Lord, all thy works praise

all thy works praise thee, O Lord, all thy works praise

all thy works praise thee, O Lord, all thy works praise

492

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

thee, O Lord, praise thee, O Lord, all thy works praise thee, O Lord,

A

thee, O Lord, praise thee, O Lord, all thy works praise thee, O Lord, all thy works praise thee, O Lord,

T

thee, O Lord, praise thee, O Lord, all thy works praise thee, O Lord,

B

thee, O Lord, praise thee, O Lord, all thy works praise thee, O Lord,

492

[Vc.] [tutti]

Bassi

## Faster

500

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

and thy saints give thanks \_\_\_\_\_ un - to thee, give thanks \_\_\_\_\_ un - to thee, and thy

and thy saints give \_\_\_\_\_ thanks \_\_\_\_\_ un - to thee, give thanks un - to thee,

and thy saints give \_

and thy saints give

[Vc.]

[tutti]

506

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

saints give thanks \_\_\_\_\_ un - to thee, thy saints give \_\_\_\_\_ thanks \_\_\_\_\_ un - to thee, and thy

A

and thy saints give thanks \_\_\_\_\_ un - to thee,

T

8

\_\_\_\_\_ thanks \_\_\_\_\_ un - to thee, and thy saints give

B

thanks \_\_\_\_\_ un - to thee, thy saints give thanks, give thanks un - to \_\_\_\_\_ thee, and thy saints give

Bassi

506

512

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

512

[Vc.]

[tutti]

[Vc.]

saints give thanks \_\_\_\_\_ un - to thee, all thy works praise thee, O Lord, and thy saints give

all thy works praise thee, O Lord, and thy saints give

8 thanks \_\_\_\_\_ un - to \_\_\_\_\_ thee, all thy works praise thee, O Lord,

\_\_\_\_\_ thanks \_\_\_\_\_ un - to thee, all thy works praise thee, O Lord,

\_\_\_\_\_ [Vc.] [tutti] [Vc.]

518

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

thanks \_\_\_ un - to thee, all thy works praise thee, O Lord,

A

\_\_\_ thanks un - to thee, all thy works praise thee, O Lord,

T

8 and thy saints give \_\_\_\_\_ thanks un-to thee, all thy works praise thee, O Lord,

B

and thy saints give thanks \_\_\_ un - to thee, all thy works praise thee, O Lord,

518 [tutti]

Bassi



524

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

and thy saints give \_\_\_\_\_ thanks un - to thee, and thy saints give

and thy saints give thanks to thee, and thy saints give thanks \_\_\_\_\_ give thanks \_\_\_\_

and thy saints give thanks to thee, and thy saints give thanks un - to thee, thy saints give

and thy saints give thanks \_\_\_\_\_ un - to thee,

[Vc.]

530

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

thanks\_\_\_\_\_ to thee, give thanks to thee, thy saints give thanks\_\_\_\_\_ un - to thee, and thy

A

un - to thee, thy saints give thanks,\_\_\_\_\_ thy saints give thanks to thee, and thy saints give

T

8

thanks to thee, thy saints give thanks to thee, and thy saints give thankun-to thee,

B

and thy saints give\_\_\_\_\_ thanks\_\_\_\_\_ un - to thee,

Bassi

530

[tutti]

[Vc.]

536

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

saints give thanks \_\_\_\_\_ un-to thee, thy saints give thanks to thee, all thy works praise thee, O Lord,

A

thanks \_\_\_\_\_ un-to thee, thy saints give thanks [un-to thee,] all thy works praise thee, O Lord,

T

8

and thy saints give thanks \_\_\_\_\_ un-to thee, thy works praise thee, O Lord,

B

all thy works praise thee, O Lord,

Bassi

536

[tutti]

542

Tpt. 1 *p* *f*

Tpt. 2 [*p*] *f*

Ob. 1

Ob. 2

Vln. I *p* *f*

Vln. II [*p*] *f*

Vla. [*p*] *f*

S 542  
all thy works praise thee, O Lord, all thy works praise

A  
all thy works praise thee, O Lord, all thy works praise

T 8  
all thy works praise thee, O Lord, all thy works praise

B  
all thy works praise thee, O Lord, all thy works praise

Bassi 542

549

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S  
thee, O Lord, and thy saints give thanks un - to thee, to thee, O Lord.

A  
thee, O Lord, and thy saints give thanks un - to thee, to thee, O Lord.

T  
8  
thee, O Lord, and thy saints give thanks un - to thee, to thee, O Lord.

B  
thee, O Lord, and thy saints give thanks un - to thee, to thee, O Lord.

549

Bassi

## CRITICAL COMMENTARY

### *Modern Editions*

Henry Burnett, ed.

Maurice Greene, *I will magnify thee, O God, my King*, (New York: Walton Music, 1977)

### *Sources*

- |          |                             |   |
|----------|-----------------------------|---|
| <b>A</b> | <b>GB-Ob MS. Mus. d. 44</b> | Oxford, Bodleian Library, MS. Mus. d. 44 (previously Summary catalogue 16748)<br>fols. 2v–44r<br>Autograph, c. 1719         |
| <b>B</b> | <b>GB-Ob MS. Mus. d. 46</b> | Oxford, Bodleian Library, MS. Mus. d. 46 (previously Summary catalogue 16750)<br>fols. 22r–42r<br>Unknown copyist, pre-1730 |

### *Description of the Sources*

- A** Physical description: 45 folios. 244 x 197 mm. An inscription written on paper pasted to the cover gives the title as: “Anthem / I will magnify Thee / with Instruments / D<sup>r</sup>. Greene”  
Another paper on the cover indicates the volume as Lot 162 in the Boyce auction, where it was recorded as having been “perform’d before the Sons of the Clergy, at St. Paul’s, Dec. 10<sup>th</sup>, 1719” (see below). Half-leather bound with Nonpareil marbled paper.

Provenance: In Boyce’s possession at the time of his death. Purchased by Philip Hayes in 1779 at the sale of Boyce’s library (Lot 162, bought for £1.3.0) and was at some point transferred to Reverend Osborne Wight’s ownership, who left it, with the rest of his collection, to the Bodleian Library in 1801. Johnstone and Bruce note that Wight also owned a second copy of the score (with “9 Parts”), which is listed in the catalogue of his collection, along with what is now Ob MS. Mus. d. 46 (**B**).<sup>101</sup>

Marginalia:

["I will magnifie thee"]	top marg.	Psalm y <sup>c</sup> 145 [Greene’s hand]
["Every day will I give thanks"]	top marg.	M <sup>r</sup> Chelsum & a Boy [h <sup>2</sup> ]

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<sup>101</sup> Bruce and Johnstone, “Catalogue,” 148.

["Great is the Lord"]	a. Vn I	vers solo M <sup>r</sup> Gates [h <sup>2</sup> ]
["One generation shall praise"]	a. Vn I	Solo M <sup>r</sup> Hughs [h <sup>2</sup> ]
["As for me, I will be talking"]	a. Vn I	M <sup>r</sup> Hughs [h <sup>2</sup> ]
["The memorial"]	top marg.	M <sup>r</sup> Hughs [h <sup>2</sup> ]
["And men shall sing"]	top marg.	Chorus [h <sup>2</sup> ]
["The Lord is gracious and merciful"]	top marg.	vers solo M <sup>r</sup> Weely [h <sup>2</sup> ]
["All thy works praise thee, O Lord"]	top marg.	Last Chorus [h <sup>2</sup> ]

Contents: One orchestral anthem by Greene: *I will magnifie thee, O God, my King* (autograph, c. 1719, fols. 2v–44r).

Bibliography: Walker, Ernest. "The Bodleian Manuscripts of Maurice Greene." *The Musical Antiquary* 1 (April 1910): 207–208.

Johnstone, H. Diack. "The Life and Work of Maurice Greene (1696–1755)." Vol. 2, *A descriptive Catalogue of the Works of Maurice Greene*. PhD diss., University of Oxford, 1967, 26.

Burnett, Henry. "The Sacred Music of Maurice Greene (1696–1755)." Vol. 2, "Thematic Index of the Sacred Music of Maurice Greene." PhD diss., The City University of New York, 1978, 149–150.

Bruce, Robert J. and H. Diack Johnstone. "A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary." *Royal Musical Association Research Chronicle* 43 (2010): 148, 151.

**B** Physical description: 103 folios. 238 x 298 mm. Index added in pencil on front paste-down; titles in the same hand in pencil added on fols. 2r and 22r. Half-leather bound with Turkish spot marbled paper.

Provenance: In the collection of the Reverend Osborne Wight at the end of the eighteenth century, who bequeathed it along with scores of other Greene orchestral anthems and court odes to the Bodleian Library in 1801 (previously Summary Catalogue 16750). It is unclear to the author how Wight came by this particular score, but a number of items in his collection, like **A**, had previously been owned by Philip Hayes. Wight's father, the Reverend Moses Wight, who had served at the Chapel Royal and as a Minor Canon at St. Paul's Cathedral, was apparently acquainted with Boyce and presided over his funeral in 1779.

Contents: Four orchestral anthems, one verse anthem, and one solo anthem by Greene: *Blessed are all they* (autograph, 1733, fols. 2r–21v), *I will magnifie thee, O God, my king* (unknown hand, pre-1730, fols. 22r–42r), *My song shall be alway* (John Travers, fols. 47r–71v), *Turn thy*

*face* (solo anthem, unknown hand, fols. 73r–78r), *O God of my righteousness* (verse anthem from *Forty Select Anthems*, Philip Hayes, fols. 79r–81v [incomplete]), *O Lord who shall dwell in thy tabernacle* (set of parts, unknown hand, fols. 82v–102v). Fols. 42v–46v are empty ruled pages. Fol. 72 contains a contrapuntal sketch in an unknown hand.

Bibliography: Walker, Ernest. “The Bodleian Manuscripts of Maurice Greene.” *The Musical Antiquary* 1 (April 1910): 208–209.

Johnstone, H. Diack. “The Life and Work of Maurice Greene (1696–1755).” Vol. 2, *A descriptive Catalogue of the Works of Maurice Greene*. PhD diss., University of Oxford, 1967, 25.

Burnett, Henry. “The Sacred Music of Maurice Greene (1696–1755).” Vol. 2, “Thematic Index of the Sacred Music of Maurice Greene.” PhD diss., The City University of New York, 1978, 149–150.

Bruce, Robert J. and H. Diack Johnstone. “A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary.” *Royal Musical Association Research Chronicle* 43 (2010): 145, 151.

### *Evaluation of the Sources*

Occasionally present in the top and bottom margins of **A** are plus signs or crosses (+), which Walker believed to be some sort of criticism: “. . . there is a prominent penciled cross opposite the end of [m. 61]. Did Greene himself, or someone else, perhaps think the harmonic progression somewhat harsh?”<sup>102</sup> Similar signs, apparently unnoticed by Walker, at mm. 44–45 in the top margin and m. 529 in the bottom margin suggest this is not the case. The fact that these marks were not written in pencil, but rather a slightly finer pen than the one used elsewhere in the MS, is also noteworthy, for these three marks were certainly made by the copyist of **B**, which was also written with a finer pen, in the course of making his copy. The location of each cross in **A** corresponds to the beginning of a new page in **B**, and so it is likely that these marks were used by Greene’s copyist, not as a criticism of his harmony, but as a notation to help him keep his place between copying sessions. Therefore, it is clear that **B** was copied from **A**. The copyist of **B** seems to have had a profound dislike of slurs, for dozens of them were not copied over from **A**.

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<sup>102</sup> Walker, “Bodleian Manuscripts,” 207.



*Structure and Text*

[Chorus: “I will magnifie thee, O God, my King”]

*Cho* I will magnifie thee, O God, my King, (Psalm 145:1)  
and I will praise thy Name for ever and ever.

[Duet: “Every day will I give thanks unto thee”]

*S, A* Every day will I give thanks unto thee, and praise thy Name for ever and ever. (Psalm 145:2)

[Solo: “Great is the Lord”]

*B* Great is the Lord and marvelous, worthy to be praised, (Psalm 145:3)  
there is no end of his greatness.

[Accompanied recitative: “One generation shall praise thy works”]

*A* One generation shall praise thy works unto another, and declare thy power. (Psalm 145:4)

[Solo: “As for me, I will be talking of thy worship”]

*A* As for me, I will be talking of thy worship, thy glory, (Psalm 145:5–6)  
thy praise and wondrous works;  
So that men shall speak of the might of thy marvelous acts,  
and I will also tell of thy greatness.

[Accompanied recitative: “The memorial of thine abundant goodness shall be shewed”]

*A* The memorial of thine abundant goodness shall be shewed, (Psalm 145:7a)

[Chorus: “And men shall sing of thy righteousness”]

*Cho* and men shall sing of thy righteousness. (Psalm 145: 7b)

[Solo: “The Lord is gracious and merciful”]

*B* The Lord is gracious and merciful, long-suffering, and of great goodness. (Psalm 145:8–9)  
The Lord is loving unto every man and his mercy is over all his works.

[Chorus: “All thy works praise thee, O Lord”]

*Cho* All thy works praise thee, O Lord, (Psalm 145:10)  
and thy saints give thanks unto thee.

## CRITICAL APPARATUS

*Designation of Voices*

[“I will magnifie thee”]	Tpt 1, 2	<b>A</b>	<i>Trum<sup>1</sup>, Trum<sup>2d</sup></i>
	Tpt 1, 2	<b>B</b>	<i>Tromba 1<sup>mo</sup>, Tromba 2<sup>do</sup></i>
	Ob 1, 2	<b>A</b>	<i>Hau<sup>1</sup>, Hau: 2<sup>d</sup></i>
	Ob 1, 2	<b>B</b>	<i>Hautboy 1<sup>mo</sup>, Hautboy 2<sup>do</sup></i>
	Vn I, II	<b>A</b>	<i>Vio: 1, Vio 2<sup>d</sup></i>
	Vn I, II	<b>B</b>	<i>Violino 1<sup>mo</sup>, Violino 2<sup>do</sup></i>
	Va	<b>A, B</b>	<i>Tenor</i>
	S, A, T, B, BC	<b>A</b>	no des.
	S, A, T, B	<b>B</b>	<i>Canto, Alto, Tenor, Basso</i>
	BC	<b>B</b>	<i>Organo</i>
[“Every day will I give thanks”]	Ob 1, 2	<b>A</b>	<i>Hau<sup>1</sup>, Hau: 2</i>
	Ob 1, 2	<b>B</b>	<i>Oboe 1<sup>mo</sup>, Oboe 2<sup>do</sup></i>
	S, A, BC	<b>A, B</b>	no des.
[“Great is the Lord”]	all	<b>A, B</b>	no des.
[“One generation shall praise”]	all	<b>A</b>	no des.
	Vn I, II, Va, BC	<b>B</b>	no des.
	A	<b>B</b>	<i>Alto Solo</i>
[“As for me, I will be talking”]	Tpt	<b>A</b>	<i>Tromba:</i>
	Tpt	<b>B</b>	<i>Tromba</i>
	Vn I, II	<b>A</b>	<i>Vio: 1, Vio: 2<sup>d</sup>:</i>
	Vn I, II	<b>B</b>	<i>Violino 1<sup>mo</sup>, Violino 2<sup>do</sup></i>
	A, BC	<b>A</b>	no des.
	A	<b>B</b>	<i>Alto</i>
	BC	<b>B</b>	<i>Bassi</i>
	Ob	<b>A</b>	<i>Hau:</i>
[“The memorial”]	Ob	<b>B</b>	<i>Hautboi</i>
	Vn I, II	<b>A</b>	<i>Vio:<sup>st</sup>, Vio: 2<sup>d</sup>:</i>
	Vn I, II	<b>B</b>	<i>Viol: 1, Viol: 2</i>
	Va, A, BC	<b>A</b>	no des.
	Va	<b>B</b>	<i>Viola</i>
	A	<b>B</b>	<i>Alto Solo</i>
	BC	<b>B</b>	<i>Bassi</i>
	Ob 1, 2	<b>A</b>	<i>Hau: 1, Hau 2<sup>d</sup></i>
[“And men shall sing”]	Ob 1, 2	<b>B</b>	<i>Oboe 1<sup>mo</sup>, Oboe 2<sup>do</sup></i>
	Vn I, II	<b>A</b>	<i>Vio 1, Vio 2<sup>d</sup></i>
	Vn I, II	<b>B</b>	<i>Viol: 1<sup>mo</sup>, Viol: 2<sup>do</sup></i>
	Va, S, A, T, B, BC	<b>A</b>	no des.
	Va	<b>B</b>	<i>Viola</i>

		S, A, T, B	<b>B</b>	<i>Canta, Alto, Tenor, Basso</i>
		BC	<b>B</b>	<i>Organo</i>
[“The Lord is gracious and merciful”]		Ob	<b>A</b>	<i>Hau 1:</i>
		Ob	<b>B</b>	<i>Oboe</i>
		Vn I, II	<b>A</b>	<i>Vio:<sup>st</sup>, Vio:2<sup>d</sup>:</i>
		Vn I, II	<b>B</b>	<i>V:i, V:2</i>
		Va	<b>A</b>	<i>Tenor</i>
		Va	<b>B</b>	<i>Viola</i>
		B, BC	<b>A</b>	no des.
		B	<b>B</b>	<i>Baso Solo</i>
		BC	<b>B</b>	<i>Organo</i>
		all	<b>A</b>	no des.
[ “All thy works praise thee, O Lord”]		Tpt 1, 2	<b>B</b>	<i>Tromba 1<sup>mo</sup>, Tromba 2<sup>do</sup></i>
		Ob 1, 2	<b>B</b>	<i>Oboe i, Oboe 2</i>
		Vn I, II	<b>B</b>	<i>Viol: i, 2</i>
		Va	<b>B</b>	<i>Viola</i>
		S, A, T, B	<b>B</b>	<i>Canto, Alto, Tenor, Basso</i>
		BC	<b>B</b>	<i>Organo</i>

### *Verbal Directions*

[“Every day”]	97	top marg.	<b>A</b>	<i>vers 2 voc:</i>
	97	top marg.	<b>B</b>	<i>vers a 2 voce</i>
[“Great is the Lord”]	181	top marg.	<b>B</b>	<i>Vers solo</i>
[ “One generation”]	301	a. Vn I	<b>A</b>	<i>Reci:</i>
	301	in marg.	<b>B</b>	<i>Rec<sup>o</sup>:</i>
[“As for me”]	346 (3)	Vn I	<b>A, B</b>	no solo. The only other time in this section that Vn I accompanies the voice without Vn II playing simultaneously (mm. 335–336) the line is marked for a solo violin. This parallel suggests similar treatment, as does the eighth rest in m. 348 in <b>A</b> written over the first note, indicating the <i>tutti</i> Vn I section should rest on that note and come in on the second.
[“The memorial”]	375	bottom marg.	<b>B</b>	<i>adagio e staccato</i>
[“And men shall sing”]	419	in marg.	<b>B</b>	<i>Seg[ue]</i>
[“The Lord is gracious”]	477	in marg.	<b>B</b>	<i>Segue</i>

*Non-Verbal Signs*

[“I will magnifie thee”] 1 (1) 1–9	Vn I	<b>A</b>	no <i>f</i>
	Vn I	<b>A</b>	Greene was very precise about the placement of dynamics in this opening section; as in many of Greene’s other autograph scores, he used a vertical line—which would normally be considered an articulation marking—to indicate where a dynamic is to take effect (though only on the <i>p</i> markings, the <i>f</i> markings being spaced such that they are clear). There is a pattern to the seemingly random placement: <i>p</i> markings are always on a sixteenth note; <i>f</i> markings always on an eighth note. The placement of the dynamics in <b>B</b> is inconsistent with <b>A</b> . Greene wrote dynamics only over the Vn I stave; there are duplicate markings in lower staves in another hand that have not been recorded here.
4 (10)	Vn I	<b>B</b>	<i>p</i> a. beat 4
6 (4)	Vn I	<b>B</b>	<i>p</i> a. beat 2
6 (10)	Vn I	<b>B</b>	no <i>f</i>
7 (7)	Vn I	<b>B</b>	<i>p</i> a. beat 3
8 (7)	Vn I	<b>B</b>	<i>f</i> a. beat 3
9 (7)	Vn I	<b>B</b>	<i>p</i> a. beat 3
10 (1)	B	<b>A</b>	t. s. cut time
14 (4–5)	Ob 2	<b>A</b>	slur eras.
14 (5)	Ob 2	<b>A</b>	tie to next m.
15 (4–5)	Vn I, T	<b>B</b>	slur om.
19 (4)	Ob 2	<b>B</b>	tie om.
35 (5–7)	A	<b>B</b>	slur om.
35 (2–5)	B	<b>B</b>	slurs om.
37 (3–6)	S	<b>B</b>	slur
43 (2–3)	B	<b>B</b>	slur om.
44 (3–7)	T	<b>A</b>	slur
46 (3–5)	T	<b>B</b>	slur om.
52 (2–3)	S	<b>B</b>	slur om.

	53 (1–2)	A	<b>B</b>	slur
	53 (3)	S	<b>B</b>	tie mistaken for slur between notes 2 and 3
	59 (1–4)	T	<b>B</b>	slur om.
	59 (8)	Va	<b>B</b>	tie om.
	65 (2–3)	T	<b>B</b>	slur om.
	74 (3–6)	T	<b>B</b>	slurs om.
	86 (3–4)	A	<b>B</b>	slur om.
	94 (4–5)	S	<b>B</b>	slur
[“Every day”]	113 (1–4)	A	<b>B</b>	slurs om.
	117 (3–4)	A	<b>B</b>	slur om.
	126 (3–4)	S, A	<b>A</b>	slurs (see <i>Text and Underlay below</i> )
	130 (2–6)	A	<b>B</b>	slur om.
	134 (1–6)	A	<b>B</b>	slurs om.
	144 (1–6)	S	<b>B</b>	slurs om.
	160 (3–4)	S	<b>B</b>	slur om.
	171 (3–4)	S	<b>B</b>	slur om.
[“Great is the Lord”]	189–192	Vn I	<b>B</b>	dynamics om.
[“As for me”]	337 (5–7)	A	<b>B</b>	slur
	338 (1–2)	A	<b>B</b>	slur om.
[“The memorial”]	377 (5–6)	A	<b>B</b>	slur om.
	381 (7–8)	A	<b>B</b>	slur om.
	383 (1–2)	A	<b>B</b>	slur om.
	383 (5)	Ob 1	<b>B</b>	trill om.
	384 (1–2)	Vn II	<b>B</b>	slur om.
	384	Vn II, Va	<b>B</b>	fermata a. rest on beat 3
[“And men shall sing”]	386 (2–5)	B	<b>B</b>	slurs om.
	388 (2–3)	S	<b>B</b>	slur om.
	389 (2–5)	A	<b>B</b>	slurs om.
	391 (2–3)	A	<b>B</b>	slur om.
	394 (2–5)	B	<b>B</b>	slurs om.
	395 (2–4)	S	<b>B</b>	slur
	398 (2–5)	A	<b>B</b>	slurs om.
	401 (1–2)	T	<b>B</b>	slur om.
	402 (2–5)	T	<b>B</b>	slur om.
	406 (2–4)	B	<b>B</b>	slur
	408 (2–4)	B	<b>B</b>	slur om.
	412 (2–3)	A	<b>B</b>	slur om.
	414 (2–5)	B	<b>B</b>	slurs om.
	417 (2–5)	A	<b>B</b>	slurs om.
	436 (6)	Vn II	<b>B</b>	tie to next m. <b>A</b> has the same tie, but can.
	437 (4–5)	B	<b>B</b>	slur om.

	452 (9–11)	B	<b>B</b>	slur om.
	461 (1–2)	B	<b>B</b>	slur om.
[“All thy works”]	488 (2–3)	S	<b>B</b>	slur om.
	499	Tpt 1, 2, Ob 1, 2, Vn I, II, Va	<b>A</b>	beat 2 fermata om.
	499	S, A, T, B, BC	<b>B</b>	beat 2 fermata om. Greene only wrote fermatas on the cho. and BC parts. Interestingly, the copyist of <b>B</b> emended the instrumental parts by adding the fermatas Greene omitted, but failed to record the fermatas Greene included on the cho. and BC parts.
	500 (3–4)	A	<b>B</b>	slur om.
	502 (2–3)	A	<b>B</b>	slur om.
	503 (1–2)	A	<b>B</b>	slur om.
	503 (4–5)	S	<b>B</b>	slur om.
	506 (4)	S	<b>B</b>	slur
	507 (2–3)	T	<b>B</b>	slur om.
	508 (3–4)	S	<b>B</b>	slur om.
	511 (3–4)	B	<b>B</b>	slur om.
	511 (4)	BC	<b>B</b>	tie om.
	512 (4)–513 (1)	S	<b>B</b>	slur om.
	513 (2–3)	S, T, B	<b>B</b>	slurs om.
	528 (1–2)	T	<b>B</b>	slur om.
	532 (3–4)	A, T, B	<b>B</b>	slurs om.
	532 (6)	B	<b>B</b>	tie om.
	533 (2–5)	T	<b>B</b>	slurs om.
	534 (2–3)	B	<b>B</b>	slur om.
	536 (2–3)	S	<b>B</b>	slur om.
	538 (1–2)	S	<b>B</b>	slur om.
	542 (1)	BC	<b>A</b>	no tie
	542 (3)	Tpt 1	<b>B</b>	<i>p</i> om.

*Errors in Pitch and Rhythm*

[“I will magnifie thee”]	15 (3)	T	<b>B</b>	<i>b</i>
	23 (5)	A	<b>B</b>	<i>a'</i>
	30 (2)	Vn II	<b>B</b>	<i>d''</i>
	37 (3)	B	<b>B</b>	<i>d</i>
	48 (1)	Va	<b>B</b>	<i>d'</i>
	48 (4)	Vn I	<b>B</b>	<i>c#''</i>
	58 (3–5)	BC	<b>A</b>	notes om.

	61 (2)	Vn I	<b>A</b>	extra quarter rest between <i>a''</i> and eighth rest
[“Every day”]	115 (1)	BC	<b>A</b>	<i>e</i> and <i>g#</i>
	141 (1)	Ob 2	<b>B</b>	<i>c#''</i>
	145–146	S	<b>A</b>	ties om. Emended in <b>B</b> .
[“Great is the Lord”]	194 (1)	BC	<b>B</b>	<i>g#</i>
	218 (1)	Va	<b>A, B</b>	note om.
	252 (2)	Va	<b>B</b>	<i>d#'</i>
	275 (1)	Vn II	<b>B</b>	<i>a'</i>
	326 (8)	Vn II	<b>B</b>	<i>g</i>
[“As for me”]	352 (4)	Vn II	<b>B</b>	<i>b'</i>
	372 (12–13)	Vn I	<b>A</b>	dotted eighth note, eighth note
	382 (3)	Vn I	<b>B</b>	<i>b'</i>
[“And men shall sing”]	391 (2)	Vn I	<b>A</b>	tie om.
	402 (3)	BC	<b>A</b>	<i>a</i>
	405 (2)	A	<b>B</b>	<i>f'</i>
	406 (2)	Vn I	<b>A</b>	tie om.
	411 (2)	Vn I	<b>A</b>	tie om.
[“The Lord is gracious”]	422 (5)	Vn I	<b>B</b>	<i>d''</i>
	430 (1)	Va	<b>B</b>	<i>e'</i>
	440 (9–10)	Vn I	<b>A</b>	dotted eighth note, eighth note
	441 (5)	Vn II	<b>A</b>	eighth note, followed by can.
				eighth rest. This seems to be an error, and <b>B</b> transcribes the eighth note and rest.
	448 (7)	BC	<b>A, B</b>	This <i>AA</i> , as unplayable on a Baroque cello as it is on a modern one, could possibly have been played on an instrument with a lower string, such as a French-style seven-stringed bass viol. <sup>103</sup> The French-style bass viols do seem to have been available in England at the time, but were likely not used in large orchestral works. This note certainly would have been playable on the organ at St. Paul’s—even with its high pitch and probable need for transposition downward—which

<sup>103</sup> Burrows doubts that both viols and cellos were used together in performances of Handel’s church music, but notes that they are indicated to be played together in some of his earlier Italian music. Burrows, *Chapel Royal*, 475.

				had a manual compass extending down to <i>CC</i> . Greene's options for performance certainly outnumber most modern possibilities, and a performance on anything but such specialized historical instruments would require the pitch to be transposed up one—or two—octaves.
	462 (4)	Vn I	<b>B</b>	tie om.
	463 (8)	B	<b>B</b>	tie om.
[“All thy works”]	479 (1–2)	Ob 2	<b>B</b>	dotted quarter note, eighth note
	508 (1)	T	<b>B</b>	<i>b</i>
	509 (4)	Tpt 2	<b>B</b>	<i>d''</i>
	514 (3)	Va	<b>B</b>	<i>f#'</i>
	520 (3)	T	<b>A, B</b>	half note
	525 (1–2)	T	<b>B</b>	both written as <i>e'</i>
	525 (3–4)	Tpt 1	<b>B</b>	<i>f#''</i> , <i>g''</i>
	529 (3)	Ob 2	<b>B</b>	<i>c#''</i>
	530 (4)	Ob 1	<b>B</b>	<i>d''</i>
	532	Ob 1	<b>B</b>	beat 2 is written as two quarter notes: <i>d''</i> and <i>e''</i>
	538 (4–5)	Vn I	<b>B</b>	The second half of beat 2 is written as a quarter note: <i>f#''</i>

*Variants of Pitch, Rhythm, and Instrumentation*

[“I will magnifie thee”]	15 (1)	T	<b>B</b>	<i>e'</i>
	16 (2–3)	Va	<b>B</b>	dotted eighth, sixteenth
	59 (5)	Vn I	<b>B</b>	quarter note, <i>d''</i> om.
	63 (2)	Va	<b>B</b>	<i>d''</i> half note instead of two quarter notes
	69 (1)	BC	<b>B</b>	<i>d'</i> and following quarter rest om.
	69 (2)	BC	<b>A</b>	quarter rest om.
	75 (3)	BC	<b>B</b>	<i>a</i> om.
	85 (5)	Vn I	<b>B</b>	quarter note, <i>b'</i> om.
	94 (4)	Vn II	<b>B</b>	quarter note, second <i>d''</i> om.
	98 (3)	BC	<b>B</b>	<i>a</i>
[“Every day”]	111 (1)	Ob 1, 2	<b>B</b>	dotted half note
	116 (1)	A	<b>B</b>	dotted half note
	119	Ob 1, 2	<b>A</b>	Greene indicates “2 <sup>d</sup> [mostly illegible, but clearly intended to be “hautbois” or some variation]”



			a. the top line and “1 <sup>st</sup> Ha.” a. the second, but there is no further indication for the lines to switch back. In m. 127, the opening melodic material is reprised, with the Ob 1 material again on the top line, so I take this as the point at which to return. Thus, in the edition, the Ob 1 part for mm. 119–126 is notated in <b>A</b> on the second line, b. the Ob 2 part. From m. 127, the edition matches the layout in the MS. <b>B</b> reflects the layout—the switched lines—of <b>A</b> , but gives no indication as to which part plays which line, implying that Ob 2 play the part Greene indicated as Ob 1 and vice versa.	
	132 (1)	A	<b>B</b>	appoggiatura and slur om.
	132 (4–6)	Ob 1	<b>B</b>	<i>g<sup>#</sup>”, f<sup>#</sup>”, e</i>
	133 (1)	A	<b>A, B</b>	appoggiatura and slur om.
	142 (1)	S	<b>B</b>	appoggiatura and slur om.
	142 (1)	S	<b>B</b>	appoggiatura and slur om.
	143 (2)	Ob1	<b>B</b>	tie om.
	163 (1)	A	<b>A</b>	note—and tie from previous m.—om.
	172 (1)	S, A	<b>B</b>	dotted half note
[“Great is the Lord”]	213 (3)	Va	<b>B</b>	tie om.
	218 (2)	Vn I	<b>B</b>	tie om.
	219 (1)	BC	<b>A</b>	tie om.
	229 (1)	BC	<b>A</b>	tie om.
	240 (4)	Vn I	<b>B</b>	tie om.
	279 (1)	Vn I	<b>A</b>	It appears, both here and in an identical spot in m. 287, that Greene initially wrote the <i>g<sup>#</sup>”</i> and tied it to notes on both sides, returning afterwards to fill in the chord with the <i>e<sup>#</sup>”</i> . It is not implied that the <i>e<sup>#</sup>”</i> should supersede the <i>g<sup>#</sup>”</i> , rather that they two should be played together. Neither is it implied as





Greene indicates for the parts to switch back to their usual staves after the first beat of m. 441.

440 (9–10)	Vn I	<b>B</b>	eighth note, eighth note ( <b>A</b> : dotted eighth note, eighth note)
447 (2)	Ob 1	<b>A</b>	tie om.
449 (5)	Vn I	<b>B</b>	Written in <b>A</b> as two eighth notes tied together; <b>B</b> omits the tie.
467 (3–4)	B, BC	<b>B</b>	Beats 3 and 4 are switch from the reading in <b>A</b> , resulting in quarter notes on beats 1 and 3.

[“All thy works”] 511

Vn I

**B**



513 (4)

BC

**B**

*a* as two quarter notes instead of a half note

530 (6)

S

**A**

Both an *e'* and an *e''* are written. On the same beat in the viola part, the same issue: *a* and *a'*, but the lower note has clearly been wiped away. **B** transmits *e'*.

532 (2)

Va

**A**

Again, both *a* and *a'* are written, but unlike the two cases in m. 530, these notes share a perfectly vertical stem. With a close look at Greene's handwriting, it is just possible to speculate, based on how the stem connects with the lower notehead, that the upper notehead was written first, but the composer changed his mind before drawing that note's stem, and drew the lower pitch as usual. **B** transmits *a*.

### *Accidentals*

[“I will magnifie thee”] 4 (7)

BC

**B**





no ♯

	7 (7)	Vn I	<b>B</b>	no ♯
	33 (2)	Vn II	<b>B</b>	no ♯
	62 (2)	T	<b>B</b>	no ♯
[“Great is the Lord”]	193 (1)	BC	<b>B</b>	no ♯
	195 (4)	Vn I	<b>B</b>	no ♯
	213 (1)	Vn II	<b>B</b>	no ♯
	289 (2)	Vn I	<b>B</b>	no ♯
[“As for me”]	337 (5)	A	<b>B</b>	no ♯
	343 (5)	Vn II	<b>B</b>	no ♯
[“The memorial”]	383 (2)	Vn II	<b>B</b>	no ♯
[“The Lord is gracious”]				
	427 (7)	BC	<b>B</b>	no
	433 (2)	BC	<b>B</b>	no ♯
	434 (6)	BC	<b>B</b>	no ♯
	440 (4)	Vn I	<b>B</b>	no ♯
	456 (4)	BC	<b>B</b>	no ♯
[“All thy works”]	512 (4)	Vn II	<b>A</b>	no ♯
	513 (2)	T	<b>A</b>	no ♯
	527 (1)	BC	<b>A</b>	no ♯
	529 (2)	A	<b>B</b>	no ♯
	536 (4)	Va, BC	<b>A</b>	no ♯

### *Text and Underlay*

In the edition angle brackets indicating an abbreviation or other ditto markings reflect the readings found in **A**. Such abbreviations in **B** are included with all other omissions in the list below.

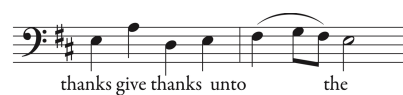
[“I will magnifie thee”]	39 (2–4)	T	<b>B</b>	“thy” indicated with slur
	51	A	<b>B</b>	“I will magnifie” om.
	51–52	B	<b>B</b>	“will magnifie thee, O God, my” om.
	54–55	S	<b>A</b>	“God, my King” om.
[“Every day”]	126 (3–4)	S, A	<b>A</b>	The first two notes in this measure were first written with individual flags, which would indicate that the first syllable of “unto” would fall on the second note of the measure, and the second syllable on the third note, which is slurred to the fourth note. The flags on the first notes were scratched out and a beam

				added to connect them into one syllable—the last two notes on “thanks”—yielding the printed underlay, even though the slurs were left. <b>B</b> corrects this, omitting the slurs.
	139 (3)	S	<b>B</b>	“and” om.
[“Great is the Lord”]	230–231	B	<b>B</b>	“great is the Lord” om.
	246–248	B	<b>B</b>	“there is no end of his greatness” om.
	255–256	B	<b>B</b>	“great is the Lord” om.
	311–312	A	<b>B</b>	 clare thy Pow'r and de clare thy pow'r,
[“The memorial”]	380–381	A	<b>B</b>	“memorial of thine abundant” om.
[“And men shall sing”]	391–392	A	<b>B</b>	 ness, and shall sing of
	400 (1)	B	<b>B</b>	“sing” om.
[“The Lord is gracious”]				
	448	B	<b>B</b>	 all ov-er all his
	460	B	<b>B</b>	“and his mercy” om.
[“All thy works”]	478	A, T, B	<b>B</b>	<p>In almost every case in this final movement when the choral parts have homophonic rhythms, the copyist wrote the text under only the S stave, and sometimes not even then in cases of repeated text. Such text omissions have been recorded here for this movement only if they occur in contrapuntal passages.</p>
	506	T	<b>B</b>	 and thy saints give = thanks

507 (3–4)	S	<b>A</b>	slur, implying and underlay of “un-to” under notes 2 and 3, and a melisma into note 4. <b>B</b> omits the slur. Emended to match T.
509 (2)	S	<b>B</b>	“thanks” begins on note 2

509–510

B

**B**

518

S

**A**

first syllable of “unto” om.

520

T

**B**

520

B

**A**

first syllable of “unto” om.

526–527

S

**A**

The underlay for “thanks” in m. 526 is not clear. Greene frequently makes use of a three- or four-note motive on the word “thanks” in this movement, which usually begins on the second quarter note in a measure and then rises by step for each successive quarter note. Without the presence of that motive here, it seems more likely that the underlay in this measure should echo that of m. 509. The “unto-to” in 526–527 is a correction, which the slurs help to clarify. “thanks” begins on note 1.

533

B

**B**

539

T

**B**

### *Clefs*

["I will magnifie thee"] 10	A	<b>A, B</b>	C <sup>3</sup>
10	T	<b>A, B</b>	C <sup>4</sup>

	40 (1)–41 (3)	BC	<b>A, B</b>	C <sup>3</sup>
	58 (2)	T	<b>A</b>	C <sup>3</sup>
	59 (1)	T	<b>A</b>	C <sup>4</sup>
	59 (1)–61 (1)	BC	<b>A, B</b>	C <sup>4</sup>
	59 (4)–61 (1)	Va	<b>A</b>	C <sup>4</sup>
	71 (2)–72 (5)	BC	<b>A, B</b>	C <sup>3</sup>
[“Every day”]	97	A	<b>A, B</b>	C <sup>3</sup>
[“One generation”]	301	A	<b>A, B</b>	C <sup>3</sup>
[“As for me”]	313	A	<b>A, B</b>	C <sup>3</sup>
[“The memorial”]	375	A	<b>A, B</b>	C <sup>3</sup>
[“And men shall sing”]	385	A	<b>A, B</b>	C <sup>3</sup>
	385	T	<b>A, B</b>	C <sup>4</sup>
	388 (1)–392 (2)	BC	<b>A</b>	C <sup>3</sup>
	388 (1)–392 (2)	BC	<b>B</b>	C <sup>4</sup> though the pitches were copied in C <sup>3</sup>
	390 (1)–394 (3)	T	<b>A</b>	C <sup>3</sup> ; <b>B</b> remains C <sup>4</sup> . Greene switches back to C <sup>4</sup> at m. 395; the copyist of <b>B</b> misses this, and so copies mm. 395–396 a third too high.
	396 (2)–402 (5)	BC	<b>A</b>	C <sup>3</sup>
	396 (2)–402 (5)	BC	<b>B</b>	C <sup>4</sup> though the pitches were copied in C <sup>3</sup>
[“All thy works”]	478	A	<b>A, B</b>	C <sup>3</sup>
	478	T	<b>A, B</b>	C <sup>4</sup>
	496 (1)–497 (2)	BC	<b>A, B</b>	C <sup>3</sup>
	500 (1)–504 (3)	BC	<b>A, B</b>	C <sup>3</sup>
	514 (2–3)	BC	<b>A, B</b>	C <sup>3</sup>
	517 (1)–518 (2)	BC	<b>A, B</b>	C <sup>3</sup>
	536 (5)–539 (3)	BC	<b>A, B</b>	C <sup>3</sup>

### *Figured Bass*

[“Every day”]	140 (1–2)	BC	<b>B</b>	figures om.
	144 (2–3)	BC	<b>B</b>	figures om.

## Te Deum (1729)

Trumpet 1, 2

Flute 1, 2

Oboe 1, 2

Violin I, II

Viola

Soprano verse 1, 2

Alto verse

Tenor verse

Bass verse

Chorus

Bassi (Violoncello, Contrabass, Bassoon, Organ)



## TE DEUM (1729)

### Introduction

Greene's 1729 setting of Te Deum was composed to celebrate the return of George II from a trip to Hanover. This was a major step for Greene, not only in his career, but as an artist, and a full appreciation of the piece's importance requires an overview of Greene's relationship with Handel. This aspect of the two composers' lives has been well documented, and need only be summarized here. It is probable that the two met while Greene was an apprentice to Richard Brind at St. Paul's, and Greene may have taken part in the first performance of Handel's Utrecht Canticles in 1713. Burney tells us that while Greene was still a young man he would pump the bellows of the St. Paul's organ while Handel played well into the night after Evensong.<sup>104</sup> The two had a falling out (Hawkins gives the date as 1726), likely due to Handel's rivalry with the Italian composer Giovanni Bononcini, who remained friendly with Greene.<sup>105</sup> Handel and Greene remained colleagues, and it is unclear if they ever butted heads with each other, but it does seem likely, given the events of the late 1720s and early 1730s, which includes the first performance of this Te Deum.

When the future Queen Anne's only son died in 1700, the question of who would succeed Anne threatened to undo what the Glorious Revolution of 1688 had done, namely given England Protestant monarchs. The Act of Settlement of 1701 forbade non-Protestants from inheriting the crown and established a new line of succession, declaring Sophia of

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<sup>104</sup> Burney, *Commemoration*, 33.

<sup>105</sup> Hawkins, *History*, 879, 884.

Hanover (a granddaughter of James I) heir. Sophia's husband, Ernest Augustus, the Elector of Hanover, had died in 1698, passing that title to their eldest son, Georg Ludwig. Sophia died in 1714, only two months before Queen Anne did, and thus the Elector of Hanover also inherited the British throne, becoming George I. On the first Sunday after his arrival in London, the new King went to the Chapel Royal, where music by Handel was performed.<sup>106</sup> A month later, when the Princess of Wales arrived in London with her two eldest daughters, she joined the Prince of Wales and the King at the Chapel Royal, where again Handel provided the music.<sup>107</sup>

As the Elector of Hanover, George I, and after him, his son George II, made somewhat regular trips there, frequently being absent from London for up to six months at a time. Celebratory services were held in the Chapel Royal usually on the first Sunday after the King's return from such a trip, and featured instrumentally accompanied music. The first such return celebration was held in January 1716/7, but no records survive to indicate what music, if any, was performed.<sup>108</sup> The occasion of the next return, in November 1719, seems to have warranted more of a show owing to the separate courts that the King and the Prince of Wales had set up at the time, but with Handel being abroad, William Croft, Composer to the Chapel Royal, provided the music.<sup>109</sup> This was the case again in 1720, and though the King did not go to Hanover in 1721, an anthem and Te Deum setting by Handel's young friend Maurice Greene

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<sup>106</sup> Burrows, *Chapel Royal*, 115–116.

<sup>107</sup> Burrows, *Chapel Royal*, 116–117.

<sup>108</sup> Burrows, *Chapel Royal*, 172.

<sup>109</sup> The position was created for John Blow in 1699; a second position was created in 1707, which was held jointly by Jeremiah Clarke and William Croft. Clarke died in December of 1707 and Blow followed within a year. John Weldon was appointed to fill the second place in 1709.

was performed before the King at the Chapel Royal, though he did not yet have a royal position.<sup>110</sup> It seems likely that the next occasion, in October 1722, despite no newspaper records to indicate such, featured Handel's music once again, and a few months later, in February 1722/23, Handel was given an appointment as "Composer of Musick for His Majesty's Chappel Royal" by George I.<sup>111</sup> The Chapel had two positions for composers and in 1723 these were filled by William Croft and John Weldon. Since Handel was not a British citizen at the time, he could not have held one of these positions even if one were open, and so George I saw it fit to give Handel a unique post (along with a stipend totaling more than the other two composers' combined). In this position, Handel composed an orchestral anthem for the occasion of the return of the King the following January. Further, Donald Burrows has identified six orchestral anthems by Handel written or revised for the Chapel Royal during the years 1720–1727.<sup>112</sup>

This pattern of preference of Handel over the other appointed Composers of the Chapel Royal must have seemed firmly established by 1727, when in the early hours of June 11, George I died on a visit to Osnabrück. His son was proclaimed King three days later. Just two months later, on August 14, William Croft also died, leaving open the Chapel Royal positions of Organist, Composer, and Master of the Children. As Organist of St. Paul's, responsible for the music at the Sons of the Clergy Festival, Greene must have seemed an obvious candidate,

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<sup>110</sup> Burrows, *Chapel Royal*, 173–175.

<sup>111</sup> GB-Lpro, LC 3/63, 282. Reproduced in Burrows, *Chapel Royal*, 176.

<sup>112</sup> *I will magnify thee* (HWV 250b), *As pants the hart* (HWV 251c), *Let God arise* (HWV 256b), *A Major Te Deum* (HWV 282), *Caroline Te Deum* (HWV 280), and *As pants the hart* (HWV 251d). See Burrows, *Chapel Royal*, 182–183.

and with support from the Duke of Newcastle (then Secretary of State), was made Organist and Composer of the Chapel Royal on September 4, and Bernard Gates—a friend of Handel’s—was chosen to succeed Croft in his other position as Master of the Children.

In his new position, Greene could have expected to be the composer to provide music for state occasions such as Royal Family weddings and funerals, and must have presumed to be given the honor of composing the music for the upcoming coronation as Croft seems to have (Croft had completed an anthem—his last—*Give the King thy judgements*, in preparation for the coronation). Unfortunately for Greene, the new King, George II, seems to have specifically requested Handel: an annotation in a copy of John Mainwaring’s biography of Handel once owned by George III tells of “. . . that wretched little crooked ill natured insignificant writer Player and musician the late D<sup>r</sup> Green Organist and Composer to King George II. who forbade his composing the Anthems at his Coronation Oct. 22<sup>d</sup> [*sic*] 1727. and ordered that G. F. Hendel should . . . have that great honour”.<sup>113</sup> Gardner believes that since Greene was likely not George II’s first choice for the Chapel Royal positions, and was probably chosen without his knowledge, the King’s “desire that Handel should write the coronation music may have been caused because he would have rather offered the post of organist and composer to Handel.”<sup>114</sup> This may have been the case since Handel had been providing music for the Chapel Royal for much of the 1720s, and had composed music for the Royal Family almost as long as he had lived in Britain, but as Burrows points out, this was probably not what Handel had in mind.<sup>115</sup> After

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<sup>113</sup> Smith, “George III, Handel, and Mainwaring,” 790.

<sup>114</sup> Gardner, *Apollo Academy*, 12.

<sup>115</sup> Burrows, *Chapel Royal*, 175–176.

all, this arrangement would have meant significantly more work for him as an organist in the Chapel for not much more pay (Handel's stipend had been raised from £200 to £400 when he was given his unique position at the Chapel in 1723, yet the Organist position paid only £73 per annum).<sup>116</sup>

Certainly by this point, Greene and Handel's amicable friendship had disintegrated. It is unknown what Handel's expectations were for his future involvement in the Chapel Royal, which under the previous monarch had been largely providing music for his celebratory returns from Hanover, but it is reasonable to assume Handel expected to receive similar commissions when the new King returned from trips to the Electorate. George II's first trip to Hanover was in 1729. He arrived in England in September, traveling initially to Kensington Palace where he stayed until October 29, when the court finally returned to St. James's. According to the tradition that had been established during the previous reign, a celebratory service with orchestrally accompanied choral music was held in the Chapel Royal on the first Sunday after the King's return (November 2). This time, though, it was not Handel who composed the music, but Greene, who continued to compose music for such occasions for the remainder of his career (with the single exception of 1743, when Handel's music celebrating the victory of the Battle of Dettingen was performed instead). This may or may not have been irksome to Handel; Burrows points out that by the end of 1729, Handel had turned his attention to the London opera, and was probably busy composing *Lotario* by the time the King returned to St.

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<sup>116</sup> Burrows, *Chapel Royal*, 175–176.

James's.<sup>117</sup> Regardless of Handel's opinions on the matter, it does seem likely to have been a boon for Greene. It is reasonable to surmise the *Te Deum* performed for the King's return was the same setting that was paired with Purcell's *Jubilate* and a new anthem by Greene for the 1730 Sons of the Clergy Festival on February 5, 1729/30, and repeated at the Academy of Vocal Music (soon to be Academy of Ancient Music) on February 13. Greene may have felt a sense of victory and perhaps vengeance over Handel with this piece, and so chose to have the work performed every chance that he could; if it was the same setting performed at the Sons of the Clergy and the Academy that had been performed for the King's return, there could hardly have been another performance opportunity for an orchestral *Te Deum* in London until the next Festival or trip to Hanover.

Greene's work performed on November 2, 1729, alongside a newly composed unidentified anthem, was a *Te Deum*, most likely the one transmitted in GB-Ob MS. Mus. d. 41. Of Greene's surviving *Te Deum* settings, it seems most likely to have been composed in 1729, and a surviving performance part in the Nanki Music Library in Tokyo bears the date of 1729.<sup>118</sup> Though it was the first of Greene's *Te Deum* settings to be performed at the Chapel Royal in his new position as Composer, it was not his first *Te Deum*, for settings by Greene had been performed at the Sons of the Clergy in 1721, 1723, 1724, and possibly 1726 by this point.

The only surviving source is a copy by an unknown copyist, which seems to have been produced shortly after, and presumably copied from, Greene's initial autograph score of 1729.

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<sup>117</sup> Burrows, *Chapel Royal*, 283.

<sup>118</sup> Donald Burrows, email message to author, September 11, 2020.

The source also contains additions in Greene's hand: various written indications and the trumpet parts. Greene's hand in the trumpet parts suggests that an initial version of the piece (the lost autograph) did not originally include trumpets in the orchestration. Further evidence can be found in the payment records for the November 2 performance, which includes funds for oboists and bassoonists, but no trumpeters. It is therefore likely that the work was first conceived and performed without trumpets and that they were added for the much larger subsequent Sons of the Clergy performance the following year. The surviving source then may have been used as a conducting score for that performance and the one Academy of Vocal Music. Without the autograph, little further can be said for certain about Greene's creative process for this work.

What can be said for certain is that Greene, like others, took direct inspiration for his setting from Purcell's classic setting of *Te Deum* of 1694. The popularity of Purcell's canticles cannot be overemphasized, and every composer of orchestral *Te Deum* settings in their wake must have viewed them as a prototype. This results in any number of similarities between various settings, both by the same composer and by different composers. Indeed, all of Greene's surviving *Te Deum* settings share some qualities with one another, with Purcell's setting, and with settings by other composers of the time. In the 1729 setting Greene seems to have paid attention not only to Purcell, but also to his rival at the time of composition: Handel. Table 2 shows the scoring of each verse of the text in Greene's 1729 setting, Purcell's 1694 setting, and Handel's Utrecht setting of 1713. With few exceptions, Greene followed either Purcell's scoring or Handel's for each phrase. Further evidence of Greene being influenced by Handel's

Table 2. Scoring for each verse Greene's 1729 Te Deum, Purcell's Te Deum, and Handel's Utrecht Te Deum

Phrase	Greene 1729	Purcell	Utrecht
We praise thee, O God, we acknowledge thee to be the Lord.	Chorus (repeated)	AAB verse	Chorus
All the earth doth worship thee, the Father everlasting.	SATB verse (repeated)	"	"
To thee all angels cry aloud, the heavens and all the powers therein.	Chorus	Chorus	Chorus
To thee Cherubin and Seraphin continually do cry,	ATB verse	AAB verse	AA verse, TB chorus
Holy, Holy, Holy Lord, God of Sabaoth.	SS verse	SS verse	SS verse
Heaven and earth are full of the Majesty of thy glory.	Chorus	Chorus, SS verse	Chorus
The glorious company of the Apostles praise thee.	Chorus	ATB verse, Chorus	Chorus
The goodly fellowship of the Prophets praise thee.	A verse	A verse	T verse
The noble army of Martyrs praise thee.	"	T verse	B verse
The holy Church throughout all the world doth acknowledge thee,	"	B verse	SS verse
The Father of an infinite Majesty;	Chorus	Chorus	Chorus
Thine honourable, true, and only Son;	Chorus	AA verse	Chorus
Also the holy Ghost, the comforter.	Chorus	SS verse	"
Thou art the King of glory, O Christ. Thou art the everlasting Son of the Father.	"	AA verse	"
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.	Chorus	Chorus	Chorus
When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.	AB verse	AB verse	A verse
thou didst open the kingdom of heaven to all believers.	"	"	SATB verse
Thou sittest at the right hand of God, in the glory of the Father.	"	"	Chorus
We believe that thou shalt come to be our Judge.	Chorus	SS verse	Chorus
We therefore pray thee,	B verse	ATB verse	AB verse
help thy servants, whom thou hast redeemed with thy precious blood,	SATB	"	SATB verse
Make them to be numbered with thy Saints in glory everlasting.	Chorus, B verse	"	Chorus
O Lord, save thy people and bless thine heritage.	SS verse	SS verse	AT verse
Govern them and lift them up for ever.	Chorus	AAB verse	Chorus
Day by day we magnify thee and we worship thy Name, ever world without end.	SATB verse	"	SATB verse
Vouchsafe, O Lord, to keep us this day without sin.	Chorus	Chorus	Chorus
O Lord, have mercy upon us.	A verse	A verse	AA verse
O Lord, let thy mercy lighten upon us as our trust is in thee,	"	"	SSTB verse
O Lord, in thee have I trusted: let me never be confounded.	"	"	Chorus, SSB verse
	Chorus	Chorus	Chorus



work comes in the “Day by day” section of the piece, which features melodic material that is virtually the same as Handel’s setting of the same text in the Utrecht (see figure 5). There is, of course, an inherent rhythm in the text (“Day by day we magnify thee”), and Greene repeated the same rhythm in the same section of another Te Deum in 1745, but the similarities beyond the rhythm are unmistakable.

Just under a year after Greene’s performance of the 1729 Te Deum at the Academy of Vocal Music, Bernard Gates, Master of the Children at the Chapel Royal and a friend of Handel, organized a performance at the Academy that included Handel’s Utrecht Te Deum and Jubilate (the first public performance of the piece since the event for which it was composed in 1713) and a five-part madrigal, *In una siepe ombrosa*, by the Italian composer Antonio Lotti. This performance either began or fueled an ongoing controversy involving Greene and Giovanni Bononcini. The madrigal had been recognized as one that Greene had presented three or four years earlier as being by Bononcini. Bononcini maintained the work was his, that he had composed it some thirty years prior to its performance, and accused Lotti of plagiarism. Controversy ensued. Hawkins thoroughly records the event:

About the beginning of the year 1731, one of the members had received from Venice a book intitled ‘Duetti, Terzetti and Madrigali, Consecrati alla Sacra Cesarea Real Maestà di Gioseppe I. Imperatore: Da Antonio Lotti Veneto, Organista della Ducale di San Marco, Venezia, 1705;’ and, having looked it over, he appointed the eighteenth madrigal in the book, beginning ‘In una siepe ombrosa,’ to be sung in the course of the next evening’s performance, which was done accordingly: this madrigal had about four years before, by Dr. Greene, been produced in manuscript as a composition of Signor Giovanni Bononcini, who was then in England, and one of their members; and he, hearing that it was now performed as the work of another author,

Figure 5: Handel's Utrecht Te Deum, "Day by day" (c.f. p. 185 below)

The musical score for Handel's Utrecht Te Deum, "Day by day" section, is presented in D major and 4/4 time. The score includes staves for various instruments and voices, with lyrics provided for the vocal parts.

**Instrumental Parts:**

- Tpt. 1:** Melodic line with eighth and sixteenth notes.
- Tpt. 2:** Melodic line with eighth and sixteenth notes.
- BC (Bassoon):** Melodic line with eighth and sixteenth notes.
- Ob. 1, Ob. 2:** Melodic lines with eighth and sixteenth notes.
- Bsn. (Bassoon):** Melodic line with eighth and sixteenth notes.
- Vn. I, II (Violins):** Melodic lines with eighth and sixteenth notes.
- Va. (Viola):** Melodic line with eighth and sixteenth notes.
- S., S. (Soprano):** Melodic line with eighth and sixteenth notes.
- T. (Tenor):** Melodic line with eighth and sixteenth notes.
- A. (Alto):** Melodic line with eighth and sixteenth notes.
- A. (Alto):** Melodic line with eighth and sixteenth notes.
- T. (Tenor):** Melodic line with eighth and sixteenth notes.
- B. (Bass):** Melodic line with eighth and sixteenth notes.
- Basso Continuo:** Melodic line with eighth and sixteenth notes.

**Vocal Lyrics:**

Day by day we mag-ni-fy Thee, day by day  
 Day by day we mag-ni-fy  
 Day by day we mag-ni-fy

writes a letter to the Academy, wherein he makes grievous complaints, accuses the pretended author of plagiarism, and affirms that he himself composed it thirty years before, exactly as it is printed in the book, at the command of the emperor Leopold; for a proof of which assertion he appeals to the archives of that emperor. This obliged the Academy to write by their secretary to Signor Lotti, who in his answer assures them that he was the author of the madrigal in question, and had formerly given a copy of it to Sig. Ziani, chapel-master to the emperor Leopold, before whom it had been performed; and that it seemed incredible to him that Signor Bononcini should, in the 'gayeté de coeur,' as he expresses himself, adopt his defects for his own. This letter was delivered into Bononcini's own hands; but he not thinking fit to answer it, the Academy wrote again to Venice, and procured from Lotti an instrument under the seal of a public notary, wherein, after an invocation of the name of the eternal God, it is certified that four of the most eminent masters of Venice, and an officer of the emperor, had appeared before him, and, having voluntarily taken their oath, 'tacto pectore, et tactis Scripturis,' had deposed that they knew the madrigal, 'In una siepe ombrosa,' to be the work of the above-named Signor Antonio Lotti; some of them having seen it composing in the rough draught; others having sung it, and others having heard it practised before it went to the press. Besides this certificate, there were at the same time transmitted to London divers attestations of persons of undoubted credit living at Vienna, one of whom was the Abbate Pariati, author of the words of the above madrigal, to the same effect. These letters, for the satisfaction of the public, were soon after printed, and thus this remarkable contest ended.<sup>119</sup>

Bononcini had no choice but to leave the Academy, and Greene and a number of other musicians soon followed.

It must be coincidental that Gates's performance included both the plagiarized madrigal and the canticles that had so influenced Greene's successful *Te Deum* just over a year earlier. Greene's setting can hardly be considered plagiarism, especially in eighteenth-century England, where themes and harmonies were frequently borrowed, but the correlation is worth noting. Gates's motives for including Handel's canticles can only be guessed at, and while it may be unlikely that Gates had recognized the similarities between Greene's setting and Handel's

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<sup>119</sup> Hawkins, *History*, 861–862. Hawkins's account generally matches the letters to and from Lotti, which were printed in a pamphlet in 1732. The other primary source for this story is Viscount Percival's *Diary*, though his is a slightly different version. See Academy of Ancient Music, *Letters*; Viscount Percival, *Diary*, 1:202.

and programmed the work to take a shot at Greene, it is just possible that, after Greene's success with the 1729 *Te Deum*, Gates's loyalty to Handel encouraged him to resurrect a piece that had been unperformed for nearly eighteen years. Regardless of Gates's motivation, the repercussions are clear, and were not in Greene's favor: the Utrecht canticles were performed at the Sons of the Clergy Festival the following month—on February 25—and regularly thereafter. In fact, the Utrecht Jubilate seems to have been performed at nearly every Sons of the Clergy Festival from 1731 until 1754, the year before Greene's death, with the *Te Deum* occasionally being substituted for another of Handel's, or—on a single occasion in 1736—one of Greene's.

Assuming the piece in GB-Ob MS. Mus. d. 41 was performed on three different occasions in 1729–1730, the three venues were drastically different from one another. The conditions for its performance at the Sons of the Clergy Festival would have been the same or similar as *I will magnifie thee, O God, my King* was a decade earlier, presumably with a similar number and placement of musicians. The Chapel Royal at St. James's and the Academy of Vocal Music, on the other hand, were both much smaller spaces and hosted a smaller number of musicians.

The two groups of musicians at the court were the Gentlemen and Boys of the Chapel Royal and the Musicians in Ordinary.<sup>120</sup> The former formed the choir that sang for daily services; the latter were a much more occasional group of string players that gathered to perform any orchestrally accompanied anthems with the Chapel Royal choir, the twice yearly

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<sup>120</sup> The Musicians in Ordinary were also known as the King's Musicians or Band (or the Queen's, depending on the reigning monarch). See Burrows, *Chapel Royal*, 168.

court odes, the Installations of Knights of the Order of the Garter, and court balls, and led by the Master of the King's (or Queen's) Music. Both groups, along with the two Organists and two Composers to the Chapel Royal, were on a system of alternating months of waiting, whereby individual members performed their duties for one month at a time and were then off for one month. This means that though lists of names of members survive, only half of the Musicians or Chapel Royal choir would have been present at any given performance, except for rare occasions. In addition to these groups and the two Organists and two Composers, there were also positions for a Violist and a Lutenist, who seem only to have accompanied the choir with the organ for verse anthems during routine Sunday services. During Greene's tenure, both individuals also held positions in the Musicians in Ordinary, and it seems likely that it was in that capacity that they performed in the orchestrally accompanied anthems. That being said, there are clearly two lutenists pictured in the engraving of the 1706 Thanksgiving Service (see figure 4): one playing a large theorbo and one playing a smaller lute. Neither Greene nor Handel call for a lute in their orchestral anthem scores, so it seems likely that the use of plucked string instruments in orchestral settings faded in the first few decades of the eighteenth century, though their use continued in the smaller-scaled verse anthems in the Chapel Royal until at least the middle of the century.<sup>121</sup>

For most of the first half of the eighteenth century, there were positions for sixteen lay Gentlemen and ten Priests in the Chapel Royal choir. In the alternating month system of waiting, thirteen Gentlemen of these twenty-six were theoretically expected to sing for the daily

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<sup>121</sup> Burrows, *Chapel Royal*, 449.

rounds of rehearsals, services, and special occasional services with orchestra. In practice, things were a little different. Beginning in 1730 with Francis Hughes, the best of the singers could be granted a second position, meaning that, instead of the usual rotation of months in waiting, they were expected for all twelve months. Furthermore, by Greene's time, standards of attendance and preparation at the Chapel had deteriorated somewhat.<sup>122</sup> Under these circumstances, it is impossible to know for certain how many Gentlemen sang for Greene's Chapel Royal orchestral anthems. Burrows has found that there was likely an equal number of alto, tenor, and bass voices expected in the choir, "with a slight bias in favor of altos and basses," which in practicality implies four or five altos, four tenors, and four or five basses.<sup>123</sup> Additionally, there were places for ten boys in the Children of the Chapel, though they could not always be at full strength, and younger boys were naturally less skilled than the older boys. A combined choir of eight to ten trebles would have balanced equally with about four men, some who were quite skilled, in the other three sections.

The employment of twenty-four string players in the King's Musicians is a standard that was well-established even as far back as the reign of Charles II. Practically then, twelve court string players were available at any given performance. These were often supplemented by additional performers though, and records for payments to such performers are plentiful. The Musicians in Ordinary were composed only of violinists, violists, and cellists; additional

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<sup>122</sup> On Sunday, January 8, 1737/38, Viscount Percival visited the Chapel Royal at St. James's for Evensong and recorded in his diary: "In the evening I went to the King's Chapel, where of twelve lay singing men in waiting, there were but two. This scandalous neglect of their duty I have often taken notice of to the sub-dean and others, but to no effect." Viscount Percival, *Diary*, 2:459.

<sup>123</sup> Burrows, *Chapel Royal*, 534.

musicians were required for wind instruments and double bassists. For Greene's 1729 *Te Deum*, documents in the Public Records Office indicate that payment of £5.16.4 was made for copying the parts of the *Te Deum* (98 sheets), and £18.18.0 was paid for extra musicians (listed as "Hautboys and Bassoon," along with five names).<sup>124</sup> It is likely these were two oboists, two bassoonists, and a double bassist.<sup>125</sup>

Thus the total number of instrumental performers for the premiere of the *Te Deum* at the Chapel Royal seems to have been about eighteen, and probably in the following distribution: four first violins, four second violins, two violas, two cellos, one (possibly two) double basses, two oboes, two bassoons, and the organist.

The above outline of musical forces with strings and winds was probably considered standard for the Chapel Royal during George I's reign on the first Sundays of each month, when members of the Royal Family were required to attend the services. These were the regular occasions when Composers of the Chapel, in alternating months of waiting, composed new anthems. On a visit to St. James's in 1725, the writer César de Saussure documented one such occasion:

Inside the Palace inclosure are the two chapels, one of these, the Royal Chapel, being in no manner remarkable. Here the King attends divine service every Sunday and Feast-day. The service is entirely musical, some of the laymen having superb voices; they are aided by a dozen or so of chorister-boys and by some very excellent musicians, the whole forming a delightful symphony, and what is not sung is intoned by the clergy.<sup>126</sup>

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<sup>124</sup> GB-Lpro LC5/18, 189. The names are John Christian Keitch, Charles Wideman, Charles Hudson, Christian Dietrich, and Ephram Levegot Kelner.

<sup>125</sup> Burrows, *Chapel Royal*, 607. Burrows believes the name of another double bassist may have been omitted.

<sup>126</sup> César de Saussure, *A Foreign View of England in the Reigns of George I. and George II.*, trans. and ed. Madame van Muyden (London: John Murray, 1902), 42–43.

Whether orchestral anthems were sung with such regularity under George II is unknown.<sup>127</sup>

In 1730, the Academy of Vocal Music met at the Crown and Anchor Tavern at the corner of Arundel Street and the Strand near St. Clement Danes Church, which just the previous year had been described as “a large and curious house, with good rooms and other conveniences fit for entertainments.”<sup>128</sup> By the performance at hand, or at least, at the Tenth Subscription a couple of months afterward, membership in the Academy had risen to eighty-two members.<sup>129</sup> The only record of musical forces involved in performances at the Academy in the 1730s comes from Viscount Percival, who wrote in response to a performance on February 27, 1734/35: “After dinner I went to the Royal Society and then to the Thursday Vocal Academy at the Crown Tavern, where we had 19 voices, 12 violins and 5 basses.”<sup>130</sup> Even though this particular performance, which included Allegri’s “Miserere”—likely that piece’s first performance outside Rome—occurred after the Bononcini scandal and the subsequent split in the Academy, it is probably safe to assume, especially given that these numbers are quite similar to those used in the Chapel Royal performances, that a total performing group—depending on the orchestration, of course—for such works in both the Chapel Royal and private gatherings averaged in the mid- to upper-thirties for works accompanied by strings alone, and mid-forties for works with winds (see Table 3).

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<sup>127</sup> Johnstone, “Life and Work,” 1:150.

<sup>128</sup> Johnstone, “Life and Work,” 1:101.

<sup>129</sup> Johnstone, “Life and Work,” 1:102.

<sup>130</sup> Viscount Percival, *Diary*, 2:155.



Table 3. Performing forces at the Chapel Royal and the Academy of Ancient Music in 1735

Part	Chapel Royal	AAM, 1735
<i>Choir</i>	20–24 total	19 total
Treble	8–10	
ATB	12–14	
<i>Orchestra</i>		
Violin (I, II), Viola, Cello	12 total (4, 4, 2, 2)	12 total (4, 4, 2, 2?)
Double Basses	1–2	5 (basses and cellos?)
Oboe	2	2?
Trumpet	2	2?
Continuo	3 (organ, 2 bassoons)	3 (harpsichord, 2 bassoons)?
<i>Combined totals</i>	40–45	43

# Te Deum (1729)

Maurice Greene

**Vivace**

Trumpet 1

Trumpet 2

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

5

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla. *[sim.]*

S

A

T

B

5

Bassi

56

Detailed description of the musical score: The score is for page 147, measures 55 through 59. The key signature is one sharp (F#). The woodwind section (Ob. 1, Ob. 2) and string section (Vln. I, Vln. II, Vla.) are active in measures 55-58, playing rapid sixteenth-note patterns. The brass section (Tpt. 1, Tpt. 2) and vocalists (S, A, T, B) are silent in these measures. In measure 59, the woodwinds and strings continue their patterns, while the vocalists remain silent. The Bassi part begins in measure 59 with a new melodic line. A rehearsal mark '56' is placed below the Bassi staff in measure 56.

10

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

We praise thee, O God, O

<We praise> thee, O God, O God, O

<We praise> thee, <O God, O God,> O

We praise thee, O God, O

10

8

Detailed description: This page of a musical score, numbered 148, contains staves for various instruments and vocalists. The orchestral parts include two trumpets (Tpt. 1, 2), two oboes (Ob. 1, 2), two violins (Vln. I, II), a viola (Vla.), and a bassoon (Bassi). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a rehearsal mark '10'. The vocal parts have lyrics: 'We praise thee, O God, O' for Soprano, 'We praise thee, O God, O God, O' for Alto, 'We praise thee, O God, O God, O' for Tenor, and 'We praise thee, O God, O' for Bass. There are also rehearsal marks '10' and '8' for the vocal parts.

[illegible]

20

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

O \_\_\_\_\_ God, we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to

A

O \_\_\_\_\_ God, we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to

T

O \_\_\_\_\_ God, we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to

B

O \_\_\_\_\_ God, we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to

Bassi

20

25

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla. *[sim.]*

S *[tutti]*  
be the Lord, we praise thee, we praise

A *[tutti]*  
be the Lord, we praise [thee,] we praise

T *[tutti]*  
8 be the Lord, we praise, thee, we praise

B *[tutti]*  
be the Lord, we praise thee, we praise

Bassi 25

29

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

thee, O God, O God, O

thee, O God, O God, O

thee, O God, O

thee, O God, O

thee, O God, O

thee, O God, O



34

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

[solo]  
<God,> we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to be the Lord.

A

[solo]  
[God,] we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to be the Lord.

T

[solo]  
8 God, <we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to be the Lord.

B

[solo]  
God, we ac - know - ledge thee to be the Lord, we ac - know - ledge thee to be the Lord.

34

Bassi

**Presto**

39

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S <sup>[tutti]</sup>  
All the earth doth wor-ship thee, the Fa-ther ev-er-last -

A <sup>[tutti]</sup>  
All the earth doth wor-ship thee, the Fa-ther ev-er-last - - - ing, ev-er-last-ing, all, all,

T <sup>[tutti]</sup>  
All the earth doth wor-ship thee, the Fa-ther ev-er-last - ing, ev-er-last-ing, the

B <sup>[tutti]</sup>  
All the earth doth wor-ship thee, the Fa-ther ev-er-last - - -

Bassi <sup>[Vc.]</sup> <sup>[tutti]</sup>  
All the earth doth wor-ship thee, the Fa-ther ev-er-last - - -

46

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

ing, ev - er - last - ing, all the earth doth wor - ship thee, all the

all, all the earth doth wor - ship thee, <all the earth doth wor - ship thee, all the

8 Fa - ther ev - er - last - ing, <all the earth doth wor - ship thee, all the

ing, the Fa - ther ev - er - last - ing, all the earth doth wor - ship thee, all the

46

52

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

52

[Vc.]

[tutti]

earth doth wor-ship thee, the Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing,

earth doth wor-ship thee,) the Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing,

earth doth wor-ship thee,) the Fa-ther ev-er-last-ing, the Fa-ther ev-er-last-ing, ev-er-last-ing,

earth doth wor-ship thee, the Fa-ther ev-er-last-ing,

[Vc.] [tutti]

59

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

all the earth doth wor-ship thee, all the earth doth wor-ship thee, the Fa-ther ev-er-last-ing, the

<all the earth doth wor-ship thee, all the earth doth wor-ship thee, the Fa-ther ev-er-last-ing,

<all the earth doth wor-ship thee, all the earth doth wor-ship thee> the Fa-ther ev-er-last-ing,

all the earth doth wor-ship thee, all the earth doth wor-ship thee,

[Vc.]

66

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

Fa - ther e-ver-last - ing, ev - er - last - ing, the Fa - ther ev - er - last - ing.

A

the Fa - ther ev - er - last - ing, the Fa - ther - ev - er - last - ing.

T

the Fa - ther ev - er - last - ing, ev - er - last - ing.

B

the Fa - ther ev - er - last - ing.

66

[Vc.]

Bassi

[tutti]

**Largo Andante**

73

I

Soprano

II

Alto

(solo)

To thee all an - gels, all an - gels cry a - loud, the heav'ns, and all the pow'rs, the heav'ns, and all the

Tenor

(solo)

To thee all an - gels, all an - gels cry a - loud, the heav'ns, and all the pow'rs, the heav'ns, and all the

Bass

(solo)

To thee all an - gels cry a - loud, the heav'ns, and all the pow'rs, the

73

Bassi

82

I

S

(solo)

To thee Cher - u - bin, to thee Ser - a - phin,

II

(solo)

To thee Cher - u - bin, to thee Ser - a - phin, con - tin - ual - ly do

A

pow'rs, all the pow'rs there - in, all the pow'rs there - in.

T

8

pow'rs, all the pow'rs (there - in,) all the pow'rs (there - in.)

B

heav'ns, and all the pow'rs there - in, all the pow'rs there - in.

82

Bassi

## Adagio

91

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

I  
S  
A  
T  
B

91

con - tin - ual - ly do cry, \_\_\_\_\_ Ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth.

cry, do cry, do cry, \_\_\_\_\_ do cry, Ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth.

⟨Ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth.

⟨Ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth.

Ho - ly, ho - ly, ho - ly, Lord God of Sa - baoth.

91

Bassi



**Andante**

100

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

Heav'n and earth are full of the Ma - jes - ty of thy glo - ry.

A

Heav'n and earth are full of the Ma - jes - ty of thy glo - ry.)

T

8 Heav'n and earth are full of the Ma - jes - ty of thy glo - ry.)

B

Heav'n and earth are full of the Ma - jes - ty of thy glo - ry.

Bassi

100

**Moderato**

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

The musical score is for a page numbered 162, marked 'Moderato'. It features ten staves. The top two staves are for Oboe 1 and Oboe 2, both of which are silent (indicated by whole rests). The next three staves are for Violin I, Violin II, and Viola. Violin I has a melodic line with eighth and sixteenth notes. Violin II and Viola have more rhythmic, eighth-note patterns. Below these are four vocal staves: Soprano, Alto, Tenor, and Bass, all of which are silent. The bottom two staves are for Bass and Bassi. The Bass staff is silent, while the Bassi staff has a melodic line with eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is common time (C).

110

Vln. I *p*

Vln. II [*p*] *p*

Vla. [*p*] [*p*]

A (solo)  
The glo - rious com - pa - ny of the A - pos - tles, — praise thee, praise

Bassi 110 [*p*]

113

Vln. I *p* *f*

Vln. II *f*

Vla. [*f*]

A the. The

Bassi 113 [*f*] [*p*]

116

Vln. I

Vln. II

Vla.

A

Bassi

good - ly fel - low-ship of the Proph - ets, praise thee, praise \_\_\_\_\_ thee.

*f*

*f*

*f*

*f*

120

Vln. I

Vln. II

Vla.

A

Bassi

The no - ble, no - ble ar - my, the no - ble ar - my of Mar - tyrs, praise \_\_\_\_\_

*p*

*p*

*p*

*p*

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

123

[p]

[f]

[f]

[tutti]

The

thee, praise thee.

<The

[tutti]

<The

[tutti]

The

[f]

Detailed description: This page of a musical score covers measures 123 to 126. The woodwinds (Ob. 1, Ob. 2) are mostly silent, with a final eighth-note G4 in measure 126. The strings (Vln. I, Vln. II, Vla.) provide harmonic support; Vln. I has a crescendo to a forte (f) dynamic in measure 126, while Vln. II and Vla. have a fortissimo (ff) dynamic. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 126 with the word 'Thee'. The Alto part includes the lyrics 'thee, praise thee.' in measures 124-125. The Basses (Bassi) play a rhythmic pattern in the lower register, marked with a fortissimo (f) dynamic in measure 126. The score is in G major and 4/4 time.

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

127

ho - ly Church, the ho - ly Church through - out all the world

ho - ly Church, the ho - ly Church through - out all the world doth ac -

ho - ly Church, the ho - ly Church through - out all the world

ho - ly Church, the ho - ly Church through - out all the world

127

8

127

127

Detailed description: This page contains a musical score for measures 127 through 130. The score is written for a full orchestra and vocal soloists. The woodwinds (Ob. 1, Ob. 2) and strings (Vln. I, Vln. II, Vla.) play a complex, fast-moving melodic line. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 127 with the lyrics 'ho - ly Church, the ho - ly Church through - out all the world'. The Soprano and Alto parts have additional lyrics in measure 130: 'doth ac -'. The Tenor and Bass parts continue the phrase 'through - out all the world'. The Basses (Bassi) play a supporting bass line. The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The page number 166 is in the top right corner.

**Adagio**

131

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

doth ac - know - ledge thee; The Fa - ther of an in - fi - nite Ma - jes - ty;

A

- know - ledge thee; <The Fa - ther of an in - fi - nite Ma - jes - ty>

T

8 doth ac - know - ledge thee; <The Fa - ther of an in - fi - nite Ma - jes - ty>

B

doth ac - know - ledge thee; The Fa - ther of an in - fi - nite Ma - jes - ty;

131

Bassi

## Largo Andante

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

Thine hon - our - a - ble, true, and on - ly Son; Al - so, the ho - ly Ghost, the com - fort - er.

A

Thine <hon - our - a - ble, true, and on - ly Son> Al - so, the ho - ly Ghost, al - so, the ho - ly Ghost, the com - fort - er.

T

Thine hon - our - a - ble, true, and on - ly Son; Al - so, the ho - ly Ghost, \_\_\_\_\_ the com - fort - er.

B

Al - so, the ho - ly Ghost, the com - fort - er.

Bassi

4 3



Con spirito

Ob. 1 <sup>143</sup>

Ob. 2

Vln. I <sup>143</sup>

Vln. II

Vla. <sup>143</sup>

S <sup>143</sup>

A

T <sup>8</sup> Thou art the King of glo - ry, O \_\_\_\_\_ Christ, O \_\_\_\_\_ Christ, O \_\_\_\_\_

B Thou art the King of glo - ry, O \_\_\_\_\_

Bassi <sup>143</sup> [Vc.] [tutti]

153

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

Thou art the King of glo - ry, O \_\_\_\_\_

Thou art the King of glo - - - - - ry, O Christ,

8 Christ, thou art the King of glo - - - - - ry, O \_\_\_\_\_

\_\_\_\_\_ Christ, O \_\_\_\_\_ Christ, of glo -

[Vc.] [tutti]



Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

162

Christ, O Christ, O Christ, the King of glo - ry, of glo -

thou art the King of glo - ry, glo - - - - - ry, thou art the

8 Christ, (the King of glo - ry,) of glo - ry, O Christ, O Christ,

- - - - - ry, the King of glo - ry, thou art the King of glo - ry, O

162 [Vc.] [tutti]

5 2 6 4

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

172

ry, of glo ry, of glo ry, O —

King of glo ry, O — Christ, of Glo ry, thou art the

O Christ, thou art the King of glo ry, of glo ry, thou art the

Christ, of glo ry, of glo

[Vc.] [tutti]

5 6 6

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

181

Christ, O Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

King of glo - ry, O Christ. (Thou art the ev - er - last - ing Son of the Fa - ther.)

King of glo - ry, of glo - ry, O Christ. (Thou art the ev - er - last - ing Son of the Fa - ther.)

- - ry, O Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

181 [Vc.] [tutti]

**Moderato**

191

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

196

Vln. I

Vln. II

Vla.

A

(solo)

When \_ thou tookst up - on thee to \_ de - liv - er

B

(solo)

When \_ thou tookst up - on thee to \_ de - liv - er man, to \_ de - liv - er

Bassi

196

*p*

201

Vln. I

Vln. II

Vla.

A

man, thou didst not ab - hor, ab - hor \_ the Vir - gin's

B

man, thou didst not ab - hor, \_ thou didst not ab - hor the Vir - gin's

Bassi

201

*p*

206

Vln. I *f* *p*

Vln. II *f* *p*

Vla. [*f*]

A  
womb. When thou hadst o - ver - come the sharp-ness of death, the sharp - ness of death, thou didst o - pen the

B  
womb. (When thou hadst o - ver - come [the sharp - ness,] \_\_\_\_\_ the sharp-ness of death,) thou didst

Bassi *f* *p*

212

Vln. I

Vln. II

Vla.

A  
king - dom of heav'n to all be - lie - vers, to all, to all be - lie - vers, all be-lie - vers, to all, to all, all be -

B  
o - pen the king - dom of heav'n to all be - lie - vers, to all, to all be - lie - vers, all, \_\_\_\_\_ to all, \_\_\_\_\_ to all be -

Bassi *f* *p*



Ob. 1 <sup>216</sup>

Ob. 2

Vln. I <sup>216</sup>  
*f* *p*

Vln. II *p*

Vla. *[p]*

S  
Thou sit - test at the right hand of God, at the right hand of God,

A  
(tutti)  
lie - vers. Thou (sit - test at the right hand of God,) at the right hand of God,

T  
8  
Thou (sit - test at the right hand of God,) at the right hand of God, in the glo - ry of the

B  
(tutti)  
lie - vers. Thou sit - test at the right hand of God, at \_\_\_\_\_ the right hand of God, in the glo - ry of the

Bassi <sup>216</sup>  
*p* *f*

Detailed description: This page of a musical score (page 177) features a variety of instruments and vocal parts. The woodwind section includes Oboe 1 and Oboe 2. The string section includes Violin I, Violin II, and Viola. The vocal section includes Soprano (S), Alto (A), Tenor (T), Bass (B), and Basses (Bassi). The score is written in a common time signature (C) and a key signature of one flat (B-flat). The vocal parts have lyrics in English. The instrumental parts include dynamic markings such as *f* (forte), *p* (piano), and *[p]* (piano). The score is divided into measures by vertical bar lines, and the vocal parts have lyrics written below the notes. The Basses part has a *p* (piano) marking followed by a *f* (forte) marking. The Alto part has a *(tutti)* marking. The Tenor part has an 8 below the staff. The Viola part has a *[p]* marking. The Violin I part has *f* and *p* markings. The Violin II part has a *p* marking. The Oboe 1 part has a <sup>216</sup> marking. The Oboe 2 part has a <sup>216</sup> marking. The Soprano part has a <sup>216</sup> marking. The Basses part has a <sup>216</sup> marking.

222

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

222

[Vc.]

[tutti]

in the glo - ry, in the glo - ry of the Fa - ther, in the glo - ry of the Fa - ther.

in the glo - ry of the Fa - ther, in the glo - ry of the Fa - ther, the glo - ry of the Fa - ther.

8 Fa - ther, the glo - ry, in the glo - ry of the Fa - ther, the glo - - - ry of the Fa - ther.

Fa - ther, in the glo - ry of the Fa - ther, in the glo - ry of the Fa - ther, in the glo - ry of the Fa - ther.

222

227

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Vln. I [*p*] [*f*]

Vln. II [*p*] [*f*]

Vla. [*p*] [*f*]

S

A

T

B

227

Bassi *p* *f*

Detailed description: This page of a musical score covers measures 227 to 231. The woodwind section (Ob. 1, Ob. 2) and string section (Vln. I, Vln. II, Vla.) play a melodic line that starts in measure 227 with a piano (*p*) dynamic and becomes fortissimo (*f*) in measure 229. The vocalists (Soprano, Alto, Tenor, Bass) are silent throughout. The Basses (Bassi) play a supporting line, also starting piano (*p*) and becoming fortissimo (*f*) in measure 229. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Largo

180

232

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Violoncello

Soprano

Alto

Tenor

Bass

Bassi

*p*

*f*

*p*

[p]

[f]

[p]

[p]

[f]

[p]

[p]

[f]

[p]

[solo]

[tutti]

help thy ser - vants, help thy ser - vants,

[solo]

[tutti]

We there - fore pray thee, help thy ser - vants, help thy ser - vants,

[solo]

[tutti]

We <there-fore pray thee, help thy ser - vants, help thy ser - vants,

[solo]

[tutti]

[solo]

We be-lieve that thou shalt come, that thou shalt come to be our Judge.

help thy ser - vants, whom thou

*p*

*f*

*p*

236

Ob. 1 *f*

Ob. 2 *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *p*

I [tutti] with thy pre - cious blood. [solo] Make them to be num - bred, to be

S [tutti] with thy pre - cious blood. [solo] Make them to be num - bred, to be

A [tutti] with thy pre - cious blood.

T [tutti] with thy pre - cious blood.

B hast re - deem - ed with thy pre - cious blood.

236

Bassi *f* *p*

[illegible]

242

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

S

A

T

B

Bassi

Lord, save thy peo - ple, O Lord, save thy peo - ple and bless thine her - it - age.

Lord, <save thy peo - ple, O Lord, save thy peo - ple and bless thine her - it - age.> Gov - ern

8 Lord, <save thy peo - ple, O Lord, save thy peo - ple and bless thine her - it - age.> Gov - ern them \_\_\_\_

Lord, save thy peo - ple, O Lord, save thy peo - ple and bless thine her - it - age.

242

*p*

*p*

[*p*]

*p*

solo

solo

*p*

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Vc.

S

Gov - ern them \_\_\_\_\_ and lift them up for ev - er.

A

them and lift them up for ev - er, for ev - er.

T

8 \_ and lift them up for e - ver, for ev - er.

B

solo

Gov - ern them \_\_\_\_\_ and lift them up for ev - er, for ev - er.

Bassi

246



## Vivace

185

250

Trumpet 1

Trumpet 2

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

250

256

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

256

8

The musical score for page 186, measures 256-260, is written for a full orchestra and vocal soloists. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Trumpets 1 and 2, Oboes 1 and 2, Violins I and II, Viola, Soprano (S), Alto (A), Tenor (T), Bass (B), and Basses (Bassi). Measures 256-260 show a variety of musical textures, including melodic lines in the woodwinds and strings, and a vocal soloist part. The Soprano part is marked with a '256' and a '8' below the staff, indicating a specific measure or rehearsal mark. The Tenor part is marked with a '256' and an '8' below the staff, indicating a specific measure or rehearsal mark. The Basses part is marked with a '256' and an '8' below the staff, indicating a specific measure or rehearsal mark.

261

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S (tutti)  
Day by day we mag-ni - fie thee, we mag-ni - fie thee, we mag-ni - fie thee, we

A (tutti)  
(Day by day we mag-ni - fie thee, we mag-ni - fie thee, we mag-ni - fie thee, we

T (tutti)  
8  
(Day by day we mag-ni - fie thee, we mag-ni - fie thee, we mag-ni - fie thee, we

B (tutti)  
Day by day we mag-ni - fie thee, we mag-ni - fie thee, we mag-ni - fie thee, we

261  
Bassi  
Day by day we mag-ni - fie thee, we mag-ni - fie thee, we mag-ni - fie thee, we

266

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

mag - ni - fie thee, day by day, day by day, day by day we

A

mag - ni - fie thee, day by day, day by day, day by day we

T

8

mag - ni - fie thee, day by day, day by day, day by day we

B

mag - ni - fie thee, day by day, day by day, day by day we

266

Bassi

270

Tpt. 1 *tr*

Tpt. 2 [*tr*]

Ob. 1

Ob. 2

Vln. I 270

Vln. II

Vla.

S  
mag - ni - fie, we mag - ni - fie thee; and we wor - ship thy Name ev - er world with -

A  
mag - ni - fie, we mag - ni - fie thee; and we wor - ship thy Name ev - er world with -

T  
8 mag - ni - fie, we mag - ni - fie thee; and we wor - ship thy \_\_\_\_ Name ev - er world with -

B  
mag - ni - fie, we mag - ni - fie thee; and we wor - ship thy Name ev - er world with -

Bassi 270

275

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

275

8

out \_\_\_\_\_ end, and we wor - ship thy Name ev - er world with -

out end, and we wor - ship thy \_\_\_\_\_ Name ev - er world with -

out end, and we wor - ship thy Name ev - er world with -

out end, and we wor - ship thy Name ev - er world with -

out end, and we wor - ship thy Name ev - er world with -

279

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

out \_\_\_\_\_ end, ev - er world with - out \_\_\_\_\_ end, ev - er world with - out \_\_\_\_\_ end.

A

out end, ev - er world with - out end, ev - er world with - out end.)

T

8 out end, ev - er world with - out end, ev - er world with - out end.)

B

out end, ev - er world with - out end, ev - er world with - out end.

279

Bassi

**Largo**

284

Flute 1

Flute 2

Violin I

Violin II

Viola

Alto

Bassi

*sempre p*

*[sempre p]*

290

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

A

Bassi

The musical score is for measures 284 to 290. It is in the key of B-flat major (one flat) and 3/4 time. The tempo is marked 'Largo'. The instrumentation includes Flute 1, Flute 2, Violin I, Violin II, Viola, Alto, and Basses. The score begins at measure 284. Flute 1 and Flute 2 play a melodic line with eighth and sixteenth notes. Violin I and Violin II play a similar melodic line, with Violin II marked '[sempre p]'. Viola plays a supporting line with eighth and sixteenth notes, marked 'sempre p'. Alto is silent. Basses play a steady eighth-note accompaniment, marked 'sempre p'. The score continues to measure 290, where the melodic lines become more complex with sixteenth notes and rests. The Alto part remains silent throughout the measures shown.



296

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

A

(solo)

Vouch - safe, O Lord, vouch - safe, O

Bassi

302

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

A

Lord, to keep us, to keep us this day, this day with-out

Bassi

308

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

A

sin. O Lord, have

Bassi

314

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

A

mer - cy, have mer - cy up - on us, have mer - cy up - on us.

Bassi

314

320

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

A

O Lord, let thy mer - cy light - en up - on us,

Bassi

327

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

A

as our trust is in thee, let thy mer - cy light - en up - on us,

Bassi

Fl. 1 <sup>334</sup>

Fl. 2

Vln. I <sup>334</sup>

Vln. II

Vla.

A

light - en up - on us, as our trust is in thee, our trust is in thee,

Bassi <sup>334</sup>

Fl. 1 <sup>341</sup>

Fl. 2

Vln. I <sup>341</sup>

Vln. II

Vla.

A

let thy mer - cy light - en up - on us, as our trust is in thee.

Bassi <sup>341</sup>

348

Trumpet 1

Trumpet 2

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

(tutti)

O Lord,

Alto

(tutti)

O Lord, in thee have I

Tenor

(tutti)

O Lord, in thee have I trust - ed, have \_\_\_\_\_

Bass

(tutti)

O Lord, in thee have I trust - ed, O Lord, in

348 [Vc.] [tutti]

Bassi

352

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

O Lord, in thee have I trust - ed, let \_\_\_\_\_ me \_\_\_\_\_

A

trust - ed, have I trust - ed, let \_\_\_\_\_ me \_\_\_\_\_

T

8 I trust - ed, let \_\_\_\_\_ me \_\_\_\_\_

B

thee have I trust - ed, have I trust - ed, let me nev - er be con - found - ed,

352

Bassi

356

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

nev - er be con - found - ed,

nev - er be con - found - ed,

nev - er be con - found - ed,

let me nev - er be con - found - ed, nev - er be con - found - ed,

356

360

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

I

S

II

A

T

B

8

360

[Vc.]

[tutti]

Bassi

O Lord, in thee have I trust - ed,

O Lord, in thee have I trust - ed,

O Lord, in thee have I trust - ed,

O Lord, in thee have I trust - ed,

O Lord, in



364

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

have I trust - ed, let me

have I trust - ed, let \_\_\_\_\_ me \_\_\_\_\_

8 Lord, in thee, let \_\_\_\_\_ me \_\_\_\_\_

thee have I trust - ed, let me nev - er be con - found - ed,

364

367

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

nev - er be con - found - ed,

nev - er be con - found - ed,

nev - er be con - found - ed,

let me nev - er be con - found - ed, nev - er be con - found - ed,

367

371

Tpt. 1

Tpt. 2

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

con - found - - - ed. A - - - men.

A

be con - found - ed. A - - - men.

T

8 nev - er be con - found - ed. A - - - men.

B

nev - er be con - found - ed. A - - - men.

371

Bassi

## CRITICAL COMMENTARY

### *Modern Editions*

None.

### *Source*

- A**      **GB-Ob MS. Mus. d. 41**      Oxford, Bodleian Library, MS. Mus. d. 41 (previously Summary catalogue 16745)  
fols. 2r–27r  
Unknown copyist, with autograph additions, *c.* 1730

### *Description of the Source*

- A**      Physical description: 28 folios, 241 x 305 mm. Further information on the binding, covering paper, etc. has not been recorded due to travel restrictions associated with the coronavirus pandemic.

Provenance: In the possession of William Boyce at his death and sold to Philip Hayes in 1779 at the sale of Boyce's library (Lot 141, bought for 9s 6d). It likely followed with the other manuscripts that came to the Reverend Osborne Wight from Hayes, and was thereafter bequeathed to the Bodleian Library in 1801.

Contents: One canticle setting by Greene: *Te Deum* (Unknown copyist, with autograph additions, *c.* 1730, fols. 2r–27r)

Bibliography: Walker, Ernest. "The Bodleian Manuscripts of Maurice Greene." *The Musical Antiquary* 1 (April 1910): 203–204.

Johnstone, H. Diack. "The Life and Work of Maurice Greene (1696–1755)." Vol. 2, "A descriptive Catalogue of the Works of Maurice Greene." PhD diss., University of Oxford, 1967, 34.

Burnett, Henry. "The Sacred Music of Maurice Greene (1696–1755)." Vol. 2, "Thematic Index of the Sacred Music of Maurice Greene." PhD diss., The City University of New York, 1978, 196–198.

Bruce, Robert J. and H. Diack Johnstone. "A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary." *Royal Musical Association Research Chronicle* 43 (2010): 145.

### *Evaluation of the Source*

As the only source, MS. Mus. d. 41 forms the basis of this edition. It is almost entirely in the hand of an unknown copyist, who was likely one of Greene's apprentices (but was not Boyce, as has previously been believed, though

Boyce was copying for Greene around the time this MS was produced). The trumpet parts are in Greene's hand, as are a number of other written indications.

This score was paired with a set of parts when Hayes purchased it in 1779, but like other MSS from the time, the parts are now lost. Only a treble part has survived and is housed at the Nanki Music Library in Tokyo. It was not viewed for the preparation of this edition.

### *Structure and Text*

[Chorus and Quartet: "We praise thee, O God"]

*Cho* We praise thee, O God, we acknowledge thee to be the Lord,  
*S, A, T, B* we acknowledge thee to be the Lord,  
*Cho* we praise thee, O God, we acknowledge thee to be the Lord,  
*S, A, T, B* we acknowledge thee to be the Lord.

[Chorus: "All the earth doth worship thee"]

*Cho* All the earth doth worship thee, the Father everlasting.

[Trio, Duet, and Chorus: "To thee all angels cry aloud"]

*A, T, B* To thee all angels cry aloud, the heavens, and all the powers therein.  
*S, S* To thee Cherubin, to thee Seraphin, continually do cry,  
*Cho* Holy, holy, holy, Lord God of Sabaoth.  
 Heaven and earth are full of the Majesty of thy glory.

[Solo and Chorus: "The glorious company of the Apostles"]

*A* The glorious company of the Apostles, praise thee.  
 The goodly fellowship of the Prophets, praise thee.  
 The noble army of Martyrs, praise thee.  
*Cho* The holy Church throughout all the world doth acknowledge thee;  
 The Father of an infinite Majesty;  
 Thine honourable, true, and only Son;  
 Also, the holy Ghost, the comforter.

[Chorus: "Thou art the King of glory, O Christ"]

*Cho* Thou art the King of glory, O Christ.  
 Thou art the everlasting Son of the Father.

[Quartet, Chorus, and Duet: "When thou tookest upon thee"]

*A, B* When thou tookest upon thee to deliver man,  
 thou didst not abhor the Virgin's womb.  
 When thou hadst overcome the sharpness of death,  
 thou didst open the kingdom of heaven to all believers.  
*Cho* Thou sittest at the right hand of God, in the glory of the Father.

[Chorus and Quartet: "We believe that thou shalt come to be our Judge"]

*S, A, T, B* We believe that thou shalt come to be our Judge.  
 We therefore pray thee, help thy servants,  
*Cho* help thy servants,  
*B* whom thou hast redeemed  
*Cho* with thy precious blood.  
*S, S* Make them to be numbred with thy saints in glory everlasting.  
*Cho* O Lord, save thy people and bless thine heritage.  
*S, A, T, B* Govern them and lift them up for ever.

[Chorus: "Day by day"]

*Cho* Day by day we magnifie thee; and we worship thy Name ever world without end.

[Solo: "Vouchsafe, O Lord"]

*A* Vouchsafe, O Lord, to keep us this day without sin.  
 O Lord, have mercy upon us.  
 O Lord, let thy mercy lighten upon us, as our trust is in thee.

[Chorus: "O Lord, in thee have I trusted"]

*Cho* O Lord, in thee have I trusted, let me never be confounded. Amen.

## CRITICAL APPARATUS

### *Designation of Voices*

There are only two designations for instrumentation given in the score: 1) above the Fl part—both parts are written on one staff—at the beginning of the “Vouchsafe, O Lord” section is written “Traversier”; and 2) a new staff marked “violoncell:” appears below the Va part for the “We believe that thou shalt come to be our Judge” section.

### *Verbal Directions*

["We praise thee"]	21 (5)	S	4 voc:
["We believe"]	232	bottom marg.	<i>Largo e piano</i>
	245 (3)	A	4 voc:

### *Errors in Pitch and Rhythm*

["We praise thee"]	29 (6)	T	no tie
["All the earth"]	40 (4)	Tpt 2	<i>a'</i> and <i>c#</i> together
["O Lord, in thee"]	369 (2)	Va	<i>d</i>

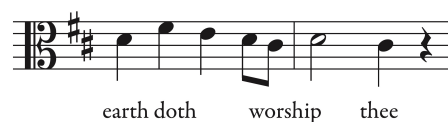
### *Variants of Pitch, Rhythm, and Instrumentation*

["The glorious comp."] 126 (4)	Ob 1	This note was either 1) written as an eighth note after an eighth rest, only to have its rest and flag scratched away to make it a quarter note; or 2) erroneously written as a quarter note (on beat 4) and later corrected in lighter ink by the addition of an eighth rest before the note and a flag on the stem. Viewing the MS in person would likely reveal which is the case, but the coronavirus pandemic at the time of this writing has made that impossible.
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### *Text and Underlay*

["All the earth"]	47–48	A
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unclear:



47–48

B



Father ever — lasting  
(emended to match similar underlay elsewhere  
in the movement)

57–58

S



Father everlas — .. ting

[“Vouchsafe, O Lord”]

296–298

A



Vouchsafe O Lord

Greene certainly wrote the beam connecting the four eighth notes first, which would have meant “O” to be sung on those notes, but clarified by adding the slur to the first two, indicating they were to be sung, with the preceeding quarter note, to the second syllable of “Vouchsafe,” leaving “O” for the final two.

### *Clefs*

[“We praise thee”]	1	S	C <sup>1</sup>
	1	A	C <sup>3</sup>
	1	T	C <sup>4</sup>
[“To thee all angels”]	73	A	C <sup>3</sup>
	73	T	C <sup>4</sup>
	86	S, S	C <sup>1</sup>
[“The glorious comp.”]	106	A	C <sup>3</sup>
	126 (3)	S	C <sup>1</sup>
	126 (3)	A	C <sup>3</sup>
	126 (3)	T	C <sup>4</sup>
[“When thou tookest”]	191	A	C <sup>3</sup>
	207 (2)	B	C <sup>4</sup>
	208 (6)	B	F <sup>4</sup>
[“We believe”]	232	S, S	C <sup>1</sup>
	232	A	C <sup>3</sup>
	232	T	C <sup>4</sup>
[“Day by day”]	250	S	C <sup>1</sup>
	250	A	C <sup>3</sup>



250	T	C <sup>4</sup>
["Vouchsafe, O Lord"] 284	A	C <sup>3</sup>
["O Lord, in thee"] 348	S	C <sup>1</sup>
348	A	C <sup>3</sup>
348	T	C <sup>4</sup>

Blessed are all they that fear the Lord

Flute

Oboe 1, 2

Violin I, II

Viola

Soprano verse

Alto verse

Tenor verse

Chorus

Bassi (Violoncello, Contrabass, Bassoon, Organ)

## BLESSED ARE ALL THEY THAT FEAR THE LORD

### Introduction

Greene's success with his 1729 setting of *Te Deum* was short-lived. He had claimed the services celebrating the King's return as his responsibility, and when the King came back from Hanover in October of 1732, Greene again provided the music. With this aspect of Chapel Royal life solidified in Greene's favor, he may have thought he had claimed special royal occasions as his responsibility, overcoming the adversity posed by Handel's presence in a unique post at the Chapel Royal—a situation exemplified by Handel's coronation music of 1727—but he was soon to be disappointed (at the very next special royal occasion: the wedding of the King's daughter in 1734).

George I had been estranged from the Prince of Wales during the early years of his reign, beginning in 1717. As a result, the Prince and his wife had been banned from St. James's Palace, though their children continued to live there. This created an uncommon closeness between George I and his grandchildren, and he naturally began arranging their future marriages. One of these included offering one of his granddaughters' hand to Prince William of Orange, who would come of age in 1732. By the time George II became King, it was clear that his eldest daughter, Anne, would be marrying the Prince. Once the Prince was of age, rumors for the date of the wedding began circulating in the London papers. On May 8, 1733, George II announced the match to Parliament, though it was still uncertain when the Prince would arrive in London from the Netherlands. As the summer stretched on, rumors in the papers indicated the wedding would take place in July, but when the Prince had not arrived, a date in August was

assumed, then September, then October. Finally, notice was given toward the end of October that: “A fine Anthem is compos’d by Dr. Green on Account of the Nuptials between his Highness the Prince of Orange and the Princess Royal, which will be performed at the Chapel Royal at St. James’s, by Mr. Gates, Mr. Hughs, Mr. Rowe, the Children belonging to the Chapel, and the Gentlemen belonging to his Majesty’s Band of Musick.”<sup>131</sup> The next week, on October 25, other soloists were named:

The Marriage of the Princess Royal with the Prince of Orange is to be conducted in the most splendid and magnificent Manner imaginable; their Majesties have given Orders that no Costs should be spared to make it as grand as may be. The Ceremony is to be performed not in the Chappel Royal, but in that elegant one built by Inigo Jones, to which there will be a grand Entrance made from the Garden. The Chappel is to be hung with Velvet and Tapestry, and will be splendidly illuminated and richly ornamented. There will be performed a very fine Anthem suitable to the Occasion, composed by Dr. Green for Voices and Instruments; the Verses are to be performed by the Reverend Mr Abbot, Mr Hughes and Mr Chelsam; the other Vocal Parts by the rest of the Gentlemen of his Majesty’s Chappel Royal.<sup>132</sup>

A notice in the *Daily Post Boy* of October 27 announced that Greene’s anthem was to be rehearsed that day in the Banqueting House–turned–Chapel at Whitehall.<sup>133</sup> This rehearsal may or may not have taken place, for only a few days later the following announcement appeared in a number of papers: “The Musick to be perform’d in the Royal Chapel at the Solemnity of the Princess Royal’s Marriage, is now composing by Mr. Handel. The Words of the Anthem are as follows.”<sup>134</sup> This is immediately followed by the text of Greene’s anthem (see figure 6).

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<sup>131</sup> *Daily Post*, October 19, 1733.

<sup>132</sup> *Daily Post-Boy*, October 25, 1733.

<sup>133</sup> *Daily Post-Boy*, October 27, 1733.

<sup>134</sup> *St. James’s Evening Post*, October 27–30, 1733. Also *London Evening-Post*, October 27–30, 1733; *Penny London Post*, October 31, 1733; *London Journal*, November 3, 1733.

The Musick to be perform'd in the Royal Chapel at the Solemnity of the Princess Royal's Marriage, is now composing by Mr. Handel. The Words of the Anthem are as follows:

**THE NUPTIAL ANTHEM, by DR. GREENE:**  
**1** *Voc.* **B**less'd are all they that fear the Lord, and walk in his ways.  
*Cho.* The king's daughter is all glorious within, her clothing  
 is of wrought Gold:  
**2** *Voc.* Upon her right hand did stand the queen in a vesture of gold.  
*Cho.* The king's daughter, &c.  
*Solo,* The virgins that be her fellows, shall bear her company, and shall be  
 brought unto thee. Full of grace are thy lips: for God hath blessed thee for  
 ever.  
*Cho.* Prosper thou with thine honour.  
*Solo,* Harken, O daughter, and incline thine ear; forget thine own people,  
 and thy father's house. Instead of thy father's, thou shalt have children,  
 whom princes thou may'st make.  
*Cho.* I will remember thy name from one generation to another: therefore  
 shall the people give thanks unto thee; world without end. Amen.

Figure 6. The announcement of Handel's composition with Greene's anthem text in the St. James's Evening Post, October 27–30, 1733.

Handel had been preferred over Greene for the second time, the first being six years earlier at the 1727 Coronation, the difference being that this time was far more public; Greene had already composed an anthem for the event, his work had been announced, and a rehearsal set. In hindsight, this could hardly have been a surprise; Handel had been the Princess's music tutor for nearly a decade by the time she was married, and it is probable that she herself desired the anthems to be by him instead of Greene. Whatever the circumstances were that led to Handel's preferment, the pattern was now firmly set: with the exception of the returns from Hanover and a single event in 1746 (see pp. 290–291 below) special services involving the King or the Royal Family featured music by Handel, including the wedding of Frederick, Prince of Wales (April 24, 1736); the funeral of Queen Caroline (December 17, 1737); the wedding of Princess Mary (May 8, 1740); George II's return after victory at the Battle of Dettingen (November 27, 1743); and the Thanksgiving for Peace of Aix-la-Chapelle (April 25, 1749).

Greene was paid £13.12.3 for composing the anthem and for having it copied (presumably by Boyce).<sup>135</sup> This was normal practice on occasions when music was composed and copied, but the occasions at which it was intended to be performed were cancelled; this happened to Greene three additional times, these in his role as Master of the King's Musick: the New Year Odes for 1738, 1744, and 1749.<sup>136</sup> Handel's composition for the service, *This is the day* (HWV 262), was performed for the Royal Family on November 5. The Prince of Orange arrived in London two days later and the date for the wedding was set for November 19, but it was again delayed at the last moment when the Prince was taken ill. The ceremony eventually took place on March 14, 1733/34. Greene may have taken part in the service in his role as Organist of the Chapel Royal.

There are two surviving sources of Greene's unperformed anthem: a composing autograph and a fair copy made by William Boyce. It is probable that Greene's composition process was completed around the middle of October, and that Boyce's copy, intended for the performance, was completed not long after, in preparation for the rehearsal on October 27. There is evidence in Boyce's copy that Greene altered of the opening of the anthem after Boyce's copy was made (see pp. 271 and 277 below for more details and a transcription). This may have been the resolution of an orchestration issue that came up while the orchestra's parts were being copied out, or during the rehearsal, if indeed it did take place.

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<sup>135</sup> Burrows, *Chapel Royal*, 611.

<sup>136</sup> Burrows, *Chapel Royal*, 311.

One movement in particular, the tenor solo, “Hearken, O daughter,” gives an editor of this piece some difficulty. The movement makes use of dotted rhythms throughout, but the two surviving sources disagree wildly on when the rhythms are to be dotted and when they are to be straight. Given this notational ambiguity, it is possible that some flexibility in this matter was intended, or that the entire movement was meant to be performed with dotted rhythms. In order for the edition to best represent the source situation, the readings from the autograph have been printed in the main score, and the variants from Boyce’s copy are printed in *ossias* above.

Greene reworked this movement into a portion of a later Te Deum setting (GB-Lbl Add. MS. 32588, “Vouchsafe, O Lord”), which was likely performed for the King’s next return from Hanover on November 2, 1735. Aside from the obvious change of the text and the melodic material to accommodate it, the movement is largely the same, apart from yet more dotted/straight rhythmic variations. While this source cannot be used to determine which rhythms should be used in *Blessed are all they that fear the Lord* since it is after all a different piece and was intentionally rewritten, it does further demonstrate the lack of consistency in the musical text of this movement.

# Blessed are all they that fear the Lord

Maurice Greene

[Overture]

Larghetto

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Bassi

5

solo

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Bassi

p

[p]

[p]

solo Vc.

p



[illegible]

13 tutti

Ob. 1 *tr* *p*

Ob. 2 [*p*]

Vln. I *tr* tutti *p*

Vln. II [*p*]

Vla. [*p*]

Bassi 13 tutti *p*

Duet and Chorus:  
“Blessed are all they that fear the Lord”

**Vivace**

16

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

21

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Bassi

*p*

[*p*]

*p*

*p*

26

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

Bassi

solo

*p*

26



40

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

Bassi

they — that fear the Lord and walk — in his ways,

they that fear the Lord — and walk in his ways, bless - ed — are all they that fear the

*f* *[tr]* *p* *f* *[p]*

45

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

Bassi

bless - ed — are all they that fear the Lord, bless - ed — are all they

Lord, that fear — the Lord, bless - ed — are all

*f* *[tr]* *p* *f* *[p]*

50

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

Bassi

that fear the Lord, that fear the Lord, the Lord, that fear the Lord, bless - ed are

they that fear the Lord, fear the Lord, that fear the Lord, bless - ed are

*f* *p* *f* *p* *f* *p*

9 6

55

S

A

T

B

Bassi

they that fear the Lord and walk in his ways. The King's daugh-ter is all

they that fear the Lord and walk in his ways. her cloth-ing

tutti

tutti

tutti

The King's daugh-ter is all glo - rious with - in,

[Vc.]

*f*

60

Ob. I

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

60

[tutti]

Bassi

glor - ious with - in, her cloth - ing is of wrought gold, her cloth - ing is, is, is wrought gold, her cloth - ing is of wrought gold, her cloth - ing

64

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

is of wrought \_\_\_\_\_ gold, is of wrought gold, the King's daugh-ter is all

is of wrought \_\_\_\_\_ gold, is of wrought gold, her cloth - ing is of

is of wrought \_\_\_\_\_ gold, is of wrought gold, of wrought gold,

is of wrought \_\_\_\_\_ gold, is of wrought gold, the King's daugh-ter is all

4 # 6 6 #



68

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

glo - rious with - in, the King's

A

wrought gold, the King's daugh-ter is all glo - rious with -

T

the King's daugh-ter is all glo - rious with - in, all glo - rious with -

B

glo - rious with - in, her cloth-ing is of wrought gold, of wrought gold, \_\_\_\_\_

Bassi

68

♯ 6 6 ♯6 6 5 6

72

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

daugh-ter is all glo - rious with-in, her cloth - ing is of wrought gold, her

A

in, her cloth - ing is of wrought gold, her cloth - ing is of wrought \_\_\_\_\_ gold, her

T

8 in, her cloth - ing is of wrought gold, her cloth - ing is of wrought gold, her

B

— her cloth-ing is of wrought — gold, her cloth - ing — is of wrought \_\_\_\_\_ gold, her

72

Bassi

6 5 6 6 7 5 #6 4

76

Ob. 1 *tr*

Ob. 2 *tr*

Vln. I *tr*

Vln. II *tr*

Vla.

S 76 *solo*  
 cloth - ing is of wrought gold, is of wrought gold, is of wrought gold. Up-on

A  
 cloth - ing is of wrought gold, (is of wrought gold, is of wrought gold.)

T 8  
 cloth - ing is of wrought gold, (is of wrought gold, is of wrought gold.)

B  
 cloth - ing is of wrought gold, is of wrought gold, is of wrought gold.

Bassi 76 *p*

81

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

— her right hand did stand — the queen in a ves - ture of gold, in a

A

solo  
Up-on — her right hand did stand — the queen in a ves - ture of gold,

Bassi

87

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

ves - ture of gold, up - on — her right hand did stand — the queen, did stand — the queen in a

A

in a ves - ture of gold, of gold, did stand the queen, did stand the queen in a

Bassi



97

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

daugh-ter is all glo - - - rious with-in, all glo - rious with - in, all glo -

A

tutti

Her cloth-ing is of wrought, of wrought gold, the King's daugh-ter is all glo -

T

8

in. the King's daugh-ter is all glo - rious with - in, all glo -

B

in, the

97 [Vc.] [tutti]

Bassi

6  
4

101

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

- rious, glo - rious, her cloth - ing

A

- rious with - in, all glo - rious, her cloth - ing

T

- rious with - in, all glo - rious, her cloth - ing

B

King's daugh - ter is all glo - rious with - in, her cloth - ing

Bassi

101

104

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

is of wrought gold, her cloth - ing is of wrought \_\_\_\_\_

is of wrought \_\_\_\_\_ gold, her cloth - ing is of wrought \_\_\_\_\_

is of wrought gold, her cloth - ing is of wrought \_\_\_\_\_

is of wrought \_\_\_\_\_ gold, her cloth - ing is of wrought \_\_\_\_\_

104



107

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

gold, is of wrought gold, her cloth - ing is of

gold, is of wrought gold, her cloth - ing is of

gold, is of wrought gold, her cloth - ing is of wrought, of

gold, is of wrought gold, her cloth - ing is of wrought, of

107

Musical score for measures 109-111. The score includes parts for Ob. 1, Ob. 2, Vln. I, Vln. II, Vla., S, A, T, B, and Bassi. Measure 109 features a solo for Vln. I and a piano (*p*) dynamic marking. Measures 110 and 111 show vocal entries for Soprano, Alto, Tenor, and Basses with the lyrics "wrought gold."

113

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

113

Bassi

*f*

*f*

[*tutti*]

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*f*

**Largo Andante**

solo *tr*

Violin Solo

Violin I  
*p*

Violin II  
[*p*]

Viola  
[*p*]

Alto  
The vir - gins that be her fel - lows, shall bear her com - pa - ny, and shall be brought un - to thee,

Bassi  
*p*

7  
4  
2

5  
3

117

122

Vln. solo

Vln. I

Vln. II

Vla.

A  
— shall be brought un - to thee, shall be brought un - to thee.

Bassi

Solo and Chorus:  
“Full of grace are thy lips”

**Andante**

127 *solo*

Flute *[p]* *f*

Oboe 1

Oboe 2

Violin I *f*

Violin II *f*

Viola *p* *f*

Soprano

Alto

Tenor

Bass

127 *[p]* *f*

The image shows a page from a musical score, page 236, for the piece "Full of grace are thy lips". The tempo is marked "Andante". The score is for a full orchestra and voices. The instruments listed on the left are Flute, Oboe 1, Oboe 2, Violin I, Violin II, Viola, Soprano, Alto, Tenor, Bass, and Bassi. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 127. The Flute part has a "solo" marking and starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The Viola part starts with a piano (*p*) dynamic and later has a forte (*f*) dynamic. The Bassi part starts with a piano (*p*) dynamic and later has a forte (*f*) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are shown as staves with no notes, indicating they are silent in this section. The string parts (Violin I, Violin II, Viola, Bass) have some notes and dynamics. The Flute part has a trill (tr) in measure 131. The Bassi part has a trill (tr) in measure 131. The score is written in a standard musical notation style with a large staff for each instrument and voice part.

135 *tr*  
[*p*]

Fl.

Vln. I

Vln. II

Vla.

*p*

Bassi

141 *tr*  
[*f*] *p*

Fl.

Vln. I

Vln. II

Vla.

*f* [*p*]

Bassi

148 *f* [*p*]

Fl.

Vln. I

Vln. II

Vla.

*f*

A

Full of grace are thy lips, full of grace are thy lips, (Vc.) for God hath

(tutti)

Bassi

*f* *p*

156

Fl.

Vln. I

Vln. II

Vla.

A

Bassi

9 # 6

*f* *p*

*f* *p*

*f* *p*

*f* *p*

bless - ed thee for e - ver, hath bless -

tutti Vc.

164

Fl.

Vln. I

Vln. II

Vla.

A

Bassi

*f*

*f*

*f*

*f*

ed thee for e - ver,

(tutti)

*f*

172

Fl.

Vln. I

Vln. II

Vla.

A

Bassi

full of grace are thy lips, are thy lips, (tutti)

*p* *f*

180

Fl.

Vln. I

Vln. II

Vla.

A

Bassi

full of grace are thy lips, full of grace are thy lips, tutti

*p* *f* *p* *f*

188

Fl. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

A

for God hath bless

Vc.

Bassi *p*

195

Fl. *f* *p*

Vln. I *f* *[tr]*

Vln. II *f* *[tr]*

Vla. *f* *p*

A

ed thee for e ver, God hath bless - ed, hath bless

tutti

Vc.

Bassi *f* *p*



203

Fl.

Vln. I

Vln. II

Vla.

A

Bassi

*p*

[*p*]

ed thee for e ver, tutti for e ver.

Vc.

[*p*]

210

Fl.

Vln. I

Vln. II

Vla.

A

Bassi

*f*

*f*

ver, for e ver.

210

216

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

[tutti]

Pros - per thou with thine hon - our, with thine — hon - our, pros - per

A

[tutti]

Pros - per thou with thine hon - our, with thine hon - our, pros - per

T

[tutti]

8

Pros - per thou with thine hon - our, with thine — hon - our, pros - per

B

[tutti]

Pros - per thou with thine hon - our, with thine hon - our, pros - per

Bassi

216

[tutti]

216

223

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

thou,                      pros - per    thou with thine    hon - our,    with thine    hon - our,                      pros - per

A

thou,                      pros - per    thou with thine    hon - our,    with thine —    hon - our,                      pros - per

T

8

thou,                      pros - per    thou with thine    hon - our,    with thine —    hon - our,                      pros - per

B

thou,                      pros - per    thou with thine    hon - our,    with thine    hon - our,                      pros - per

223

Bassi

#

230

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

thou,                    pros - per    thou                    with thine    hon - our,                    with thine

A

thou,                    pros - per    thou                    with thine    hon - our,                    with thine

T

8

thou,                    pros - per    thou                    with thine    hon - our,                    with thine

B

thou,                    pros - per    thou                    with thine    hon - our,                    with thine

230

Bassi

#                    #

236

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

hon - our, pros - per thou

hon - our, pros - per thou

hon - our, pros - per thou

hon - our, pros - per thou

*p* *f* *[p]* *[f]* *[p]* *[f]*

*p*<sub>4</sub> *#* *#6*<sub>4</sub> *f*

242

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

with thine hon - our, pros - per thou,

*p*

*p*

[*p*]

242

242

*p*  $\frac{6}{4}$

248

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

pros - per thou with thine hon - our, pros - per thou with thine hon - our,

A

pros - per thou with thine hon - our, pros - per thou with thine hon - our,

T

pros - per thou with thine hon - our, pros - per thou with thine hon - our,

B

pros - per — with thine hon - our, pros - per thou with thine hon - our,

248

Bassi

255

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

with thine — hon - our, with thine — hon - our, with thine hon - our.

with thine hon - our, with thine hon - our, with thine — hon - our.>

with thine — hon - our, with thine — hon - our, with thine — hon - our.>

with thine hon - our, with thine hon - our, with thine hon - our.

255



Solo:  
 “Hearken, O daughter, and incline thine ear”

Oboe solo

Tenor

Violoncello solo

Ob.


T



Vc.



263

266

The ambiguous nature of musical notation in the Baroque is exemplified in this movement. Many notes written in straight rhythms are more stylistically appropriate performed with dotted rhythms, and it is unclear when, if at all, notes written with straight rhythms were meant to be performed as written. This ambiguity is clear in the many rhythmic variants introduced into the text in the copy made by William Boyce. These are recorded here rather than in the Critical Apparatus so that they may more readily be recognized. The full-sized staves represent the readings found in **A**, while the ossias printed in reduced type represent the variants in **B**. The headless notes above the staves, and the guide below, give an approximation of how this movement may be best performed.

\* Throughout this movement,  should be played as 

† Similarly,  should be played as 

‡ And  should be played as 


269


Ob. 


T 

Vc. 

272

Ob. 

T 

Vc. 

Hear - en, O daugh - ter, and in -

274

Ob. 

T 

Vc. 

cline thine ear, and in - cline, in - cline thine ear, in -

276

Ob. 

T 

Vc. 

cline, in - cline thine ear, for - get thine own peo - ple, and thy fa - ther's house, thy fa - ther's

thy fa - ther's

279

Ob.

T

house,

Vc.

281

Ob.

T

hear - en, O daugh - ter, O daugh - ter, and in - cline thine

Vc.

283

Ob.

T

ear, and in - cline, in - cline thine ear, for - get thine own

Vc.

285

Ob.

T

peo - ple, for - get thine own

Vc.

287

Ob.

T

8

peo - ple, and thy fa - ther's house, thy fa - ther's house.

Vc.

289

Ob.

T

8

In - stead of thy fa - thers, thou shalt have

Vc.

291

Ob.

T

8

child - ren, thou shalt have child - ren, whom thou may'st make princ - es, whom

Vc.

293

Ob.

T

8

princ - es thou may'st make, whom thou may'st make princ - es, whom

Vc.

295 [tr]

Ob.

T

8 princ - es \_\_\_\_ thou may'st make,

Vc.

297

Ob.

T

8 in - stead \_\_\_\_ of thy fa - thers, thou shalt have child - ren, thou shalt have child - ren, whom

Vc.

299 [tr]

Ob.

T

8 princ - es thou may'st make, \_\_\_\_ whom princ - es \_\_\_\_ thou may'st make, thou shalt have

Vc.

301 [tr]

Ob.

T

8 child - ren, whom princ - es \_\_\_\_ thou may'st make, whom

Vc.

305

Ob.

T.

Vc.

8

The image shows a musical score for measures 305-308. The Oboe (Ob.) part starts with a whole note G4, followed by a half note F#4, and then a quarter note E4. The Trumpet (T.) part is silent in measures 305 and 306, and then plays a quarter note G3 in measure 307. The Violoncello (Vc.) part plays a quarter note G2 in measure 305, followed by a half note F#2, and then a quarter note E2. The score is written for three staves: Oboe, Trumpet, and Violoncello. The key signature is one sharp (F#). The time signature is 4/4. The measure numbers 305, 306, 307, and 308 are indicated at the top of the staves.

307

Ob.

T

8

Vc.

The image shows a musical score for three instruments: Oboe (Ob.), Trombone (T.), and Violoncello (Vc.). The tempo is marked 'Adagio'. The Oboe part begins with a 310 measure number and a key signature of one sharp (F#). It features a melodic line with a trill (tr) in the final measure. The Trombone part is mostly silent, with a few notes in the first measure. The Violoncello part provides a harmonic foundation with a bass line that includes a trill in the final measure.

Chorus:  
 “I will remember thy Name”

**Grave**

313

Oboe 1

Oboe 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

I will re - mem - ber thy \_\_\_\_\_ Name from one \_\_\_\_\_

I will re - mem - ber \_\_\_\_\_ thy \_\_\_\_\_ Name from

I will re - mem - ber thy \_\_\_\_\_ Name from one gen - er -

I will re - mem - ber thy Name, thy Name from one

2 6 7 6 7 6 7 6 5 4 3 6 9 8

317

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

gen - er - a - - - - tion to an - oth - er,

one gen - er - a - - - - tion to an - oth - er,

8 a - tion to an - - - - oth - - - - er,

gen - er - a - - - - tion to an - oth - - - - er,

317

7 8 7 7 8 7 7 8 7 7 8 7 7 6 4 #



**Allegro**

321

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

there - fore shall the peo - ple give thanks \_\_\_\_\_ un - to thee, world

A

A - - - men, A - - - - men,

T

8 world with - out \_\_\_\_\_ end. A - men, there - fore shall the peo - ple give

B

there - fore shall the

321 [Vc.] [tutti]

Bassi

327

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

with - out \_\_\_\_ end. A - men, A -

A

A - men, A - men, there - fore shall the peo - ple give thanks. \_\_\_\_

T

8 thanks, A - men, A - men, A - men, \_\_\_\_ A -

B

peo - ple give thanks \_\_\_\_ un - to thee, world with - out \_\_\_\_ end. A -

327

Bassi

333

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

men, A - men, A - men, A -

un - to thee, A - men, A - men, world

men, A - men, there - fore shall the

men, A - men, A - men,

[Vc.]

339

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

men, A - - - - - men, A - men,

A

with - out - - - - - end. A - men. A - men,

T

8

peo - ple give thanks - - - - - un - to thee, A - men,

B

A - - - - - men, A - men,

339 [tutti]

Bassi

345

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

345

A - men, A - men, A - - - - - men, A -

A - men, world with - out \_\_\_\_ end. A - men, A -

A - men, A - men, A - men, A -

there - fore shall the \_ peo - ple give thanks \_\_\_\_ un - to thee,

[Vc.]

351

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

men, A - men, A - men,

men, A - men, A - men,

men, A - men, A - men,

A - men, A - men,

[tutti]

357

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A - men, there - fore shall the peo - ple give thanks \_\_\_\_\_ world with - out

A

there - fore shall the peo - ple give thanks, \_\_\_\_\_ A -

T

8 A - men, A - men, A -

B

A - men, there - fore shall the peo - ple give thanks \_\_\_\_\_

357

Bassi

363

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

end. A - men, give thanks, give thanks, there - fore shall the\_\_

A

men, A - - - men, give thanks, give thanks, give thanks, \_\_\_\_\_ give

T

men, A - - - men, give thanks, give thanks, give thanks, A -

B

un - to thee, give thanks, give thanks, give thanks, world

Bassi

363



369

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

369

peo - ple give thanks \_\_\_\_\_ un - to thee, give thanks, \_\_\_\_\_

A

thanks, give thanks, A - - men, give \_\_\_\_\_ thanks, \_\_\_\_\_

T

8

men, A - men, A - - - men, give thanks, give thanks,

B

with - out \_\_\_\_\_ end. A - men, give thanks, give thanks,

Bassi

369

[Vc.]

[tutti]

[Vc.]

375

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

give thanks, \_\_\_\_\_ there - fore shall the peo - ple give thanks. \_\_\_\_\_

A

give \_\_\_\_\_ thanks, \_\_\_\_\_ there - fore shall the peo - ple give thanks, \_\_\_\_\_ give thanks, world

T

8 give thanks, \_\_\_\_\_ there - fore shall the peo - ple give thanks, \_\_\_\_\_ there - fore shall the peo - ple, world

B

give thanks, give thanks, give thanks, \_\_\_\_\_ there - fore shall the

375 [tutti]

Bassi

381

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

A - men, A - men, A - men, A - men, A - men, A -

with - out end. A - men, A - men, A - men, give

with - out end. A - men, A - men, A - men, A -

peo - ple give thanks

387

Ob. 1

Ob. 2

Vln. I

Vln. II

Vla.

S

men, A - men, A - A - men, world with-out end, world with - out end. A - men.

A

thanks, \_\_\_\_\_ A - men, <world with-out end, world with - out end.> A - men.

T

men, A - men, A - men, <world with-out end, world with - out end.> A - men.

B

— A - men, A - men, A - men, world with-out end, world with - out end. A - men.

Bassi

387

## CRITICAL COMMENTARY

### *Modern Editions*

None.

### *Sources*

- |   |                             |  |
|---|-----------------------------|--|
| A | <b>GB-Ob MS. Mus. d. 46</b> | Oxford, Bodleian Library, MS. Mus. d. 46<br>fols. 2r–21v<br>Autograph, 1733                            |
| B | <b>GB-Lbl Add. 17859</b>    | London, The British Library, Add. 17859<br>fols. 3r–33r<br>Copied by William Boyce, probably 1733–1737 |

### *Description of the Sources*

- A      Physical description: 103 folios. 238 x 298 mm. Index added in pencil on front paste-down; titles in the same hand in pencil added on fols. 2r and 22r. Half-leather bound with Turkish spot marbled paper.

Provenance: In the collection of the Reverend Osborne Wight at the end of the eighteenth century, who bequeathed it along with scores of other Greene orchestral anthems and court odes to the Bodleian Library in 1801 (previously Summary Catalogue 16750). It is unclear to the author how Wight came by this particular score, but a number of items in his collection had previously been owned by Philip Hayes. Wight's father, the Reverend Moses Wight, who had served at the Chapel Royal and as a Minor Canon at St. Paul's Cathedral, was apparently acquainted with Boyce and presided over his funeral in 1779. Wight left his collection to the Bodleian Library in 1801.

Contents: Four orchestral anthems, one verse anthem, and one solo anthem by Greene: *Blessed are all they* (autograph, 1733, fols. 2r–21v), *I will magnifie thee, O God, my king* (unknown hand, pre-1730, fols. 22r–42r), *My song shall be alway* (John Travers, fols. 47r–71v), *Turn thy face* (solo anthem, unknown hand, fols. 73r–78r), *O God of my righteousness* (verse anthem from *Forty Select Anthems*, Philip Hayes, fols. 79r–81v [incomplete]), *O Lord who shall dwell in thy tabernacle* (set of parts, unknown hand, fols. 82v–102v). Fols. 42v–46v are empty ruled pages. Fol. 72 contains a contrapuntal sketch in an unknown hand.

Bibliography: Walker, Ernest. "The Bodleian Manuscripts of Maurice Greene." *The Musical Antiquary* 1 (April 1910): 208–209.

Johnstone, H. Diack. "The Life and Work of Maurice Greene (1696–1755)." Vol. 2, *A descriptive Catalogue of the Works of Maurice Greene*. PhD diss., University of Oxford, 1967, 25.

- Bruce, Robert J. and H. Diack Johnstone. "A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary." *Royal Musical Association Research Chronicle* 43 (2010): 145, 151.
- Burnett, Henry. "The Sacred Music of Maurice Greene (1696–1755)." Vol. 2, "Thematic Index of the Sacred Music of Maurice Greene." PhD diss., The City University of New York, 1978, 141–142.

**B** Physical description: 33 folios. 235 x 290 mm. Inscription by Vincent Novello on flyleaf dated June 5, 1845 commending the piece to the Musical Antiquaries Society for publication and performance. Commemorative title page on fol. 2r by Overend: "The / ANTHEM / Composed for the Nuptials of the Princess Royal / ANNE / Eldest Daughter of George II / KING of Great Britain/ with / The Prince of Orange &c / Composed by the Master of the Band / then / D<sup>r</sup> Maurice Greene. / Copied by / D<sup>r</sup> William Boyce / then his Pupil." Modern cloth library binding.

Provenance: In Boyce's possession at the time of his death. Purchased by Marmaduke Overend in 1779 at the sale of Boyce's library (Lot 143, bought for 17s; fol. 2r: "Mar: Overend / Isleworth / 1779"); thereafter by William Russell and Vincent Novello, who presented it to the British Museum in 1849 (fol. 1v: "Vincent Novello / An extremely rare and valuable manuscript;—being an unpublished composition / by D<sup>r</sup>. Greene, in the hand-writing of D<sup>r</sup>. Boyce. / This ought to be rescued from its present state of obscurity & comparative oblivion, by being published by the / Musical Antiquarian Society (the express object of which, I understand, is to bring forward the inedited works / of English Composers that are worthy of presentation) and then being performed occasionally at the Concerts of / Ancient Music, the Provincial Festivals, &c. I shall be very happy to lend this M.S. at any time, for that / purpose, to the abovementioned Society, or to any spirited Musical Publisher, who may be willing to promote the / fulfilment of my wishes, in offering this testimony of respect to the memory of a brother Professor, who ranks / in my estimation, as one of the most elegant and melodious Church writers of the genuine & sterling / English School of Ecclesiastical Composition. / V.N. / June 5<sup>th</sup> 1845 / 9 Craven Hill Bayswater"; and below: "I have now (on my approaching departure for my future residence in Italy) the pleasure of presenting this curious book to the Music / Library of the British Museum. Autumn 1849."

Contents: *Blessed are all they* (William Boyce, probably 1733–1737, fols. 3r–33r)

- Bibliography: Bruce, Robert J. and H. Diack Johnstone. "A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary." *Royal Musical Association Research Chronicle* 43 (2010): 145.
- Burnett, Henry. "The Sacred Music of Maurice Greene (1696–1755)." Vol. 2, "Thematic Index of the Sacred Music of Maurice Greene." PhD diss., The City University of New York, 1978, 141–142.

### *Evaluation of the Sources*

The autograph source, **A**, was certainly completed by the end of October 1733, when the text of the anthem was being printed in the London newspapers, in preparation for the wedding of Princess Anne to William of Orange originally scheduled for that month. The Boyce copy, **B**, is undated, though Boyce stopped making copies for Greene around 1737, so it was likely made by then.

**A** contains evidence of composition: frequent scratchings out, wipings, and crossings out. **B** is a clean fair copy. In his copy, Boyce caught almost all of Greene's mistakes: mostly missed accidentals, notes, dynamics, trills, and words in the vocal texts.

There is one variant example that suggests that Greene made changes to the text after Boyce's copy was completed. The second measure of the Bassi part of **A** transmits a clear reading over an erasure, while in **B**, Boyce copied an alternative reading and a second unknown hand later added the reading from **A**, and indicating for it to be played by the violoncello only (see p. 277 below for a transcription of **B**). The most likely interpretation of this evidence is that Greene originally wrote in **A** what is transmitted in Boyce's hand in **B** and later changed his mind, erasing the reading and updating it in **A**. At some point, a third person noticed the discrepancy between the sources and emended **B** without making any erasures.<sup>137</sup> On what occasion the third person had the opportunity to compare the sources and make the change is unclear, but it does seem that Greene made at least one change to **A** after **B** was completed.<sup>138</sup>

Because **A** contains the latest readings in at least one instance and because **B** was likely made under Greene's supervision (though it was not endorsed by him) and makes obvious corrections to readings in **A**, both sources share almost equal authority. As such, readings in **A** are generally preferred, unless a variant reading in **B** seems to be an emendation or is stylistically more appropriate. The text underlay in the vocal parts is taken from **B**, which is more completely filled out than in **A**.

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<sup>137</sup> It is possible that the second hand in **B** is that of Marmaduke Overend, but the variant in mm. 2 is so concise (merely three notes and four letters) it is difficult to tell.

<sup>138</sup> It is clear that the variant is not in the hand of Vincent Novello, who seems to have come by **B** in 1845, so it can be assumed that the change was made before that year. It is possible that a previous owner took it to Oxford to compare it to **A**, which arrived at the Bodleian in 1801. It is also possible both scores were present at the scheduled rehearsal and the change was made then.

*Structure and Text*

[Overture]

[Duet and Chorus: "Blessed are all they that fear the Lord"]

*S, A*        Blessed are all they that fear the Lord and walk in his ways. (Psalm 128:1)

*Cho*        The King's daughter is all glorious within, her clothing is of wrought gold. (Psalm 45:14)

*S, A*        Upon her right hand did stand the queen in a vesture of gold. (Psalm 45:10)

*Cho*        The King's daughter is all glorious within, her clothing is of wrought gold.

[Accompanied recitative: "The virgins that be her fellows"]

*A*            The virgins that be her fellows, shall bear her company, and shall be brought unto thee.  
(Psalm 45:15)

[Solo and Chorus: "Full of grace are thy lips"]

*A*            Full of grace are thy lips, for God hath blessed thee for ever. (Psalm 45:3)

*Cho*        Prosper thou with thine honour. (Not in BCP)

[Solo: "Hearken, O daughter, and incline thine ear"]

*T*            Hearken, O daughter, and incline thine ear, (Psalm 45:11)

forget thine own people, and thy father's house.

Instead of thy fathers, thou shalt have children, (Psalm 45:17)

whom thou mayest make princes.

[Chorus: "I will remember thy Name"]

*Cho*        I will remember thy Name from one generation to another, (Psalm 45:18)

therefore shall the people give thanks unto thee, world without end. Amen.



## CRITICAL APPARATUS

*Designation of Voices*

[Overture]	Ob 1, 2, Vn I, II	<b>A</b>	no des.
	Va, BC		
	Ob 1, 2	<b>B</b>	<i>Oboe 1, 2</i>
	Vn I, II	<b>B</b>	<i>V1, V2</i>
	Va	<b>B</b>	<i>Alto</i>
	BC	<b>B</b>	<i>Bassi</i>
[“Blessed are all they”]	Ob 1, 2, Vn I, II,	<b>A, B</b>	no des.
	Va, S, A, T, B,		
[“The virgins”]	BC		
	Vn I, II	<b>A</b>	<i>I, II</i>
	Vn I, II	<b>B</b>	no des.
	Vn solo, Va, A,	<b>A, B</b>	no des.
[“Full of grace”]	BC		
	Fl	<b>A, B</b>	<i>German Flute</i>
	Ob 1, 2	<b>A</b>	<i>1 Hau: [tboy]; 2 Hau: [tboy]</i>
	Ob 1, 2	<b>B</b>	<i>2 Haut: [boy]; 2 Haut: [boy]</i>
	Vn I	<b>A</b>	<i>Violin</i>
	Vn I	<b>B</b>	no des.
	Vn II, Va, S, A,	<b>A, B</b>	no des.
	T, B, BC		

There is a notational curiosity in the Alto solo “Full of grace are thy lips.” In both sources, the pages are lined with ten staves, a layout which is normally well-suited to a two-system page of music for strings, a solo voice, and the bass part. The addition of a solo flute in this movement would have required either twelve staves per page or creativity in doubling two parts onto a single staff, which is exactly what Greene did, and Boyce followed suit. The viola part is initially notated on the same line as the second violins (with a treble clef), but occasionally doubles the bass, in which instances the viola’s notes disappear from the second violin staff and the words “Tenor & Violoncello” (or “T: & V:”) or similar appear near the bass part (which then switches to a tenor clef). The portions that are noted with the violin part are not uncharacteristically high, but the parts that double the bass is some of Greene’s lowest writing for the viola, creating some large leaps from the upper register to the lower and back, sometimes in frequent succession. It is impossible to know for certain, but easy to assume so, whether Greene would have written a completely different viola part had the page just been lined with twelve staves.

[“Hearken”]	Ob	<b>A, B</b>	<i>Oboe Solo</i>
	T	<b>A, B</b>	no des.
	Vc	<b>A, B</b>	<i>Violoncello Solo</i>
[“I will remember”]	Ob 1, 2, Vn I, II,	<b>A, B</b>	no des.
	Va, S, A, T, B,		
	BC		

*Verbal Directions*

[Overture]	10 (2)	Ob 1	<b>A</b>	no <i>tutti</i>
	13 (3)	Ob 1	<b>A</b>	<i>tutti</i> written a. note 4
	13 (4)	Vn I	<b>B</b>	<i>tutti</i> om.
[“Blessed are all they”]	30 (14)	Vn I	<b>A, B</b>	no <i>tutti</i> ; in <b>A</b> <i>tutti</i> indicated in Bassi only, in <b>B</b> on Bassi and Oboe 1 only
	57 (2)	T	<b>B</b>	<i>Cho</i> :
	57 (2)	BC	<b>A, B</b>	<i>Cho</i> :
	80 (4)	S	<b>A, B</b>	<i>vers</i>
	83 (3)	A	<b>B</b>	<i>solo</i> om.
	94 (3)	B	<b>B</b>	<i>Cho</i> :
	94 (4)	BC	<b>A, B</b>	<i>Cho</i> :
	96 (2)	S	<b>A, B</b>	<i>Cho</i>
	160 (2)	BC	<b>B</b>	no <i>tutti</i>
	199 (2)	BC	<b>B</b>	no <i>tutti</i>
	205 (2)	BC	<b>B</b>	no <i>tutti</i>
	313	Ob, S, BC	<b>B</b>	<i>Cho</i> written three times in left marg.

*Non-Verbal Signs*

[Overture]	5 (2)	Vn I	<b>A</b>	no <i>p</i>
	6 (2)	BC	<b>A</b>	staccato wedge
	13 (1)	Vn I	<b>A</b>	no trill
	14 (5)	Ob 1	<b>A</b>	<i>p</i> b. note 6
	14 (6)	Vn I	<b>B</b>	<i>p</i> om.
	15 (2)	Vn I	<b>B</b>	trill om.
	15	Ob 2, Vn I, II, Va, BC	<b>A</b>	no fermatas
[“Blessed are all they”]	25	Vn I, BC	<b>A</b>	no <i>p</i>
	30 (14)	Vn I	<b>A</b>	staccato wedge
	31 (5)	Va	<b>B</b>	<i>p</i> om.
	32 (2)	Ob 1, BC	<b>A</b>	no <i>f</i>
	32 (2)	Vn I, II	<b>A</b>	staccato wedge
	39 (3–6)	S, A	<b>B</b>	slur
	42 (3)	Vn II	<b>B</b>	trill om.
	48 (2)	Vn I	<b>A</b>	<i>p</i> b. note 1
	50–51	Va	<b>A</b>	no staccato wedges
	51 (1)	Vn II	<b>A</b>	no staccato wedge
	51 (3)	BC	<b>A, B</b>	staccato wedge to clarify position of <i>f</i>

	52 (3)	BC	<b>A, B</b>	staccato wedge to clarify position of <i>p</i>
	52 (6)	BC	<b>B</b>	staccato wedge
	54 (3–6)	S, A	<b>B</b>	slur
	60 (3–4)	A	<b>B</b>	slur
	63 (4–7)	S	<b>B</b>	slur
	71 (1–3)	A	<b>A</b>	slur
	73 (1–2)	B	<b>B</b>	slur
	74 (1–4)	A	<b>B</b>	slur
	75 (1–4)	B	<b>B</b>	slur
	78 (5)	Ob 2	<b>A</b>	no trill
	79 (5)	Ob 1	<b>B</b>	trill om.
	80 (6)	BC	<b>B</b>	<i>p</i> om.
	94 (5–6)	A	<b>A</b>	slur
	108 (3)	Ob 2	<b>A</b>	no trill
	110 (1)	Ob 2	<b>A</b>	no trill
	114 (3)	Vn II	<b>A</b>	no <i>f</i>
	116	Ob 1, 2, Vn I, II, BC	<b>A</b>	no staccato wedges
[“The virgins”]	117 (1)	Vn I	<b>A</b>	no <i>p</i>
	117 (1)	BC	<b>B</b>	<i>p</i> om.
	120 (5)	Vn solo	<b>A</b>	no trill
	121 (1, 3)	BC	<b>B</b>	staccato wedges om.
[“Full of grace”]	122–123	BC	<b>B</b>	staccato wedges om.
	128 (2–3)	Fl	<b>B</b>	slur om.
	132 (1)	BC	<b>A</b>	no <i>f</i>
	142–143	BC	<b>A</b>	no staccato wedges
	144 (1–3)	Va	<b>B</b>	staccato wedges om.
	147 (1)	Vn II	<b>A</b>	no <i>p</i>
	169 (3–4)	A	<b>A</b>	no slur
	174 (1)	BC	<b>A</b>	staccato wedge
	189 (2)	BC	<b>A</b>	no <i>p</i>
	198 (3)	A	<b>A</b>	no trill
	199 (2)	BC	<b>A</b>	no <i>f</i>
	213 (3–4)	A	<b>A</b>	no slur
	227 (2–3)	A, T	<b>A</b>	no slurs
	240 (3)	BC	<b>A</b>	<i>f</i> b. note 1
	246 (1)	BC	<b>A</b>	no <i>p</i>
	248 (3)	Vn I	<b>A</b>	no <i>f</i>
	248 (3)	Vn I	<b>B</b>	<i>f</i> a. note 1
	248 (3)	Vn II	<b>A</b>	<i>f</i> a. note 1
	248 (3)	Vn II	<b>B</b>	no <i>f</i>
	248 (3)	BC	<b>A, B</b>	<i>f</i> b. note 1
	255 (2–3)	S	<b>A</b>	no slur


	257 (2–3)	S, T	<b>A</b>	no slur
	259 (2–3)	A, T	<b>A</b>	no slur
["Hearken"]	286 (4)	Ob	<b>B</b>	staccato wedge. In <b>A</b> , the tie connecting notes 4 and 5 looks like a slur from note 5 to note 6. Greene must have realized this and, as was his practice, drew a short vertical stroke a. note 4 to indicate that the tie should begin there. Boyce recognized the mark as a tie connecting notes 4 and 5, and copied it correctly into <b>B</b> , but also copied the vertical stroke above note 4 as if it were a staccato wedge.
["I will remember"]	320 (1)	Vn II, Va	<b>A</b>	no fermatas
	321 (3–4, 5–6)	S	<b>B</b>	no slurs
	365 (4)	T, B	<b>A</b>	no staccato wedge
	366 (1)	A, T, B	<b>A</b>	no staccato wedge
	366 (4)	A, T	<b>A</b>	no staccato wedge
	367 (1)	A, T, B, BC	<b>A</b>	no staccato wedge
	367 (1, 4), 368 (1)	BC	<b>A</b>	no staccato wedge
	370 (3–4)	T	<b>B</b>	slur
	385 (1)	BC	<b>B</b>	no staccato wedge
	387 (3)–388 (1)	B	<b>A</b>	no staccato wedges
	389 (1)	BC	<b>A</b>	no staccato wedge
	390 (1)	Ob 1, A, T, B	<b>A</b>	no staccato wedges
	395 (1)	All	<b>A</b>	no fermatas

### *Errors in Pitch and Rhythm*


["Overture"]	13	Ob 1	<b>A</b>	note 3 is tied to a superfluous dotted quarter note <i>d''</i> ; also present in pen. (small note below) is eighth note <i>d''</i> intended to fix the error; another eighth note <i>d''</i> in pen. in the following measure after note 3 a. <i>g'</i> in Oboe 2.
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["Blessed are all they"]	30 (1–5)	Vn II	<b>A</b>	notes om.
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	75 (9)	Vn I	<b>B</b>	<i>d''</i>
	92 (3–4)	Vn I	<b>A</b>	beam om. (written as two quarter notes)
["Hearken"]	277 (2–4)	Ob	<b>A</b>	notes om.
["I will remember"]	351 (4)	BC	<b>A</b>	note om.
	361–364	BC	<b>A</b>	all notes om.
	380 (6)	Va	<b>B</b>	<i>g'</i>
	385 (3–4)	BC	<b>A</b>	
	386 (1)	B	<b>A</b>	no tie
	394–395	BC	<b>A</b>	notes om.

*Variants of Pitch, Rhythm, and Instrumentation*

[Overture]	2 (6–8)	BC	<b>A</b>	in eras.
			<b>B</b>	

(small notes and "Vllo" indication added later in a different hand, possibly of Marmaduke Overend)

It is likely that Greene originally wrote what is transmitted by **B** (indicated in large notes) and at some point after **B** was copied, changed the measure and altered **A** by scratching out the eighth rests and the *g*. **B** was subsequently altered to reflect the change, but without erasing the older reading.

	12 (1)	BC	<b>A</b>	<i>c</i> . There seems to have been some indecision about this note. In <b>A</b> , Greene wrote <i>c</i> , wiped it away, and then rewrote it. In <b>B</b> , it appears that the <i>c</i> was written first then partially scratched out and replaced with <i>G</i> .
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[“Full of grace”]	197	Fl	<b>B</b>
	229–231	All	<b>A, B</b>



For the harmony of the circle of fifths sequence that begins at m. 229, Greene wrote minor chords (i.e. no accidentals) in **A** for the first three measures. In **B**, Boyce added sharps to the third of each chord in these measures (i.e. all a's are sharp in m. 229, as are the g' and d'' in the Vn I and Ob 1; all d's are sharp in m. 230; and all g's are sharp in m. 231) and sharp figures below the bass to make the chords major. Close inspection of **B** reveals that Boyce first copied m. 229 (the last m. on the page) without sharps as Greene had written it and then returned to add the sharps (probably after moving to the next page and recognizing it as a sequence). The sharps in m. 231 are certainly necessary to create a V–I progression into m. 232, and m. 229 is certainly more striking with a major tonality, but m. 230 could go either way. In **A**, Greene wrote in rests on beat 3 of each of these measures, doubling the S; in **B**, Boyce adds a *b'* in m. 382 and an *a'* in m. 383 in place of these rests, now doubling the Ob. 2.

[“I will remember”]	382–383	Vn II	<b>A, B</b>
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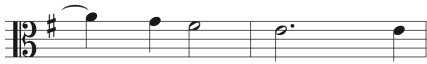
### *Accidentals*

[“Blessed are all they”]	18 (6)	Ob 1	<b>A</b>	no #
	38 (1)	A	<b>A</b>	no ♭
	47 (1)	A	<b>A</b>	no ♭
	61 (3)	BC	<b>A</b>	no #
	65 (2)	Ob 1	<b>A</b>	no #
	96 (2)	T	<b>B</b>	no #

	96 (10)	BC	<b>A</b>	no #
	97 (6)	S	<b>A</b>	no #
	99 (4)	Ob 1	<b>A</b>	no #
["Full of grace"]	164 (1)	Vn II	<b>A</b>	no #
	174 (3)	Va	<b>A</b>	no ♮
["I will remember"]	352 (4)	Ob 2	<b>A</b>	no #
	354 (7)	Ob 1	<b>A</b>	no #

### *Text and Underlay*

In the edition angle brackets indicating an abbreviation or other ditto markings reflect the readings found in **B**. Such abbreviations in **A** are included with all other omissions in the list below.

["Blessed are all they"]	53 (3)–55 (2)	A	<b>A</b>	text om.
	56 (1)	A	<b>A</b>	"Lord" om.
	61 (4–8)	S	<b>A</b>	"clothing" om.
	61 (3)–64 (1)	T	<b>A</b>	text om.
	66 (1–3)	B	<b>A</b>	"is of wrought" om.
	74 (1)–80 (1)	A	<b>A</b>	text om.
	75 (1)–76 (3)	T	<b>A</b>	"wrought gold, her clothing is" om.
	89 (4)	S	<b>A</b>	"hand" om.
	103 (3)–108 (4)	A	<b>A</b>	text om.
	103 (3)–107 (2)	T	<b>A</b>	text om.
	108 (1–4)	B	<b>A</b>	"is of wrought gold" om.
	109 (1–2)	T	<b>A</b>	"clothing" om.
	110 (1–2)	T	<b>A</b>	"wrought gold" om.
["Full of grace"]	168 (2)	A	<b>A</b>	second syllable of "blessed" om.
	216 (2)–243 (2)	S	<b>A</b>	text om.
	216 (2)–260 (2)	A	<b>A</b>	text om.
	216 (2)–260 (2)	T	<b>A</b>	text om.
	248 (2)–260 (2)	S	<b>A</b>	text om.
	257 (1)–260 (2)	B	<b>A</b>	text om.
["I will remember"]	315–316	A	<b>A</b>	 <p>thy Name from</p>
	335 (3)	A	<b>A</b>	first syllable of "Amen" om.
	335 (3)–336 (1)	T	<b>A</b>	"Amen" om.
	338 (2–4)	S	<b>A</b>	first syllable of "Amen" om.
	353 (3)–356 (1)	A	<b>A</b>	"Amen, Amen" om.
	353 (3)–356 (1)	T	<b>A</b>	"Amen, Amen" om.
	353 (3)–354 (1)	B	<b>A</b>	"Amen" om.

365 (4)–367 (1)	A	<b>A</b>	“give thanks, give thanks” om.
365 (4)–368 (1)	T	<b>A</b>	“give thanks, give thanks, give thanks” om.
378 (3–6)	S	<b>A</b>	“shall the” om.
391 (1)–395 (1)	A	<b>A</b>	text om.
391 (1)–395 (1)	T	<b>A</b>	text om.
391 (1)–393 (2)	B	<b>A</b>	text om.

### *Clefs*

[“Blessed are all they”]	30	S	<b>A</b>	C <sup>1</sup>
	30	A	<b>A</b>	C <sup>3</sup>
	30	T	<b>A</b>	C <sup>4</sup>
	33	S	<b>B</b>	C <sup>1</sup>
	33	A	<b>B</b>	C <sup>3</sup>
	33	T	<b>B</b>	C <sup>4</sup>
[“The virgins”]	117	A	<b>A, B</b>	C <sup>3</sup>
[“Full of grace”]	148	A	<b>A, B</b>	C <sup>3</sup>
	216	S	<b>A, B</b>	C <sup>1</sup>
	216	T	<b>A, B</b>	C <sup>4</sup>
[“Hearken”]	261	T	<b>A, B</b>	C <sup>4</sup>
[“I will remember”]	313	S	<b>A, B</b>	C <sup>1</sup>
	313	A	<b>A, B</b>	C <sup>3</sup>
	313	T	<b>A, B</b>	C <sup>4</sup>
	373 (4)	BC	<b>A</b>	F <sup>4</sup>
	375 (1)	BC	<b>B</b>	F <sup>4</sup>
	375 (4)	BC	<b>A</b>	F <sup>4</sup>

### *Figured Bass*

**B** contains very few bass figures, and most of the ones that are present are duplicates from **A**. The figures that are present only in **B** are:

[“Full of grace”]	229, 230, 231 (1) #	See <i>Variants of Pitch, Rhythm, and Instrumentation</i> above.
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# O God, thou hast cast us out

Oboe 1, 2

Violin I, II

Viola

Soprano verse

Alto verse 1, 2

Tenor verse

Bass verse

Chorus

Bassi (Violoncello, Contrabass, Bassoon, Organ)

# O GOD, THOU HAST CAST US OUT

## Introduction

The Restoration of the Monarchy in 1660 returned the crown to the House of Stuart, and Charles II returned to London from Europe. Though he officially remained Anglican for most of his reign—he converted to Roman Catholicism on his deathbed in 1685—his brother and heir, James II, was staunchly Catholic. Anti-Catholic sentiment was widespread, and when James II's son was born, disinheriting James's Protestant daughter Mary from the throne, seven English noblemen wrote to Mary's husband, William of Orange, inviting him to invade and take the throne. The Glorious Revolution of 1688 brought the crown jointly to William and Mary, and the Act of Settlement in 1701 ensured that only Protestants would sit on the throne, establishing Sophia of Hanover as Queen Anne's successor. This gave rise to the Jacobitism movement, which favored the exiled James II and his descendants, James Francis Edward Stuart, the Old Pretender, and Charles Edward Stuart, the Young Pretender. Attempts to restore the Stuarts to the monarchy failed in 1689, 1715, and 1719, after which James Stuart seems to have abandoned his goal of returning to Britain as King. In 1744, during the War of the Austrian Succession, the French attempted to invade England and restore James Stuart in order to turn the tide of the war. Though it failed, it must have encouraged Charles Edward Stuart in making a restoration attempt; by July of 1745, Charles was sailing for the Outer Hebrides. On reaching mainland Scotland and being met by a small army of Jacobites at Glenfinnan, Charles raised the Royal Standard, signaling the beginning of a rebellion.

In mid-September, Charles took Edinburgh with no opposition, and soon after decisively won the Battle of Prestonpans against British troops under Sir John Cope. Reassured by Charles that both English and French support would be joining them, the army invaded England on November 8. They proceeded first to Carlisle, then to Preston, to Manchester (where they were joined by a number of English Jacobites), and to Derby. Without the promised support from English Jacobites or the French, Charles's advisers convinced him to retreat, fearing being cut off by British forces from the north. The army returned to Scotland late in December, with a British army led by William, Duke of Cumberland, not far behind. Charles and the Jacobite army laid siege to Stirling Castle as Cumberland entered Edinburgh, but soon continued their retreat north toward Inverness. The two sides met at Culloden Moor on April 16, where British troops won decisively. Charles made his way back to Europe and lived out the rest of his life in France and Italy.

Clergy had been preaching against Jacobitism and Catholicism since the beginning of the rebellion, but shortly after the British defeat at Prestonpans, the Archbishop of Canterbury, John Potter, approached the Duke of Newcastle, then Secretary of State, about appointing a day for a general fast in response to the Jacobite threat. The day before the Jacobites entered England, a Fast Day to be held in six weeks' time was announced by royal proclamation. On the day of the fast, December 18, 1745, attendance at church services was extraordinarily high, prompting not only the *Gentleman's Magazine* to report that no other fast was so well attended by Members of Parliament, but also a number of other commentators to write about the day, including the diarist Gertrude Savile, who said the fast was observed "with the greatest

strictness ever known,” and John Wesley, who noted that “such a solemnity and seriousness everywhere appeared as had not lately been seen in England.”<sup>139</sup>

The choice of the words for the anthem must have seemed obvious, both in their relevance for the rebellion and as a familiar text; Purcell had set the same Psalm in an anthem of the same name. Greene seems to have known it, for Purcell’s motive of a falling arpeggiated triad on the text “for it shaketh” appears in Greene’s work as well on the same text. Greene composed two versions of an anthem—an orchestral anthem (Ob MS. Mus. d. 51) and a version accompanied by continuo (Lbm Add. MS. 17861, a score, which is paired with Cfm Mu. MS 671, an organ part) for the day: *O God, thou hast cast us out*. Until the present edition, though the versions have been identified as being distinct from one another, they have not previously been treated as such. Kevin Hibbard, who edited this piece for his DMA dissertation, believed that the continuo version was composed as an abbreviated anthem based on the existing orchestral version. In writing about the Lbm copy, he says:

This version also has shortened the work by eliminating instrumental introductions, interludes, and postludes, and by reducing some of the repetition or development portions of the choral writing. . . . The differences between the two versions are essentially of scope. The same vocal forces are required, but the lengthy instrumental passages are reduced or, in many instances, eliminated.”<sup>140</sup>

Unfortunately, though, instead of treating the works like different versions of a piece in his edition, Hibbard proceeded in recorded variants from all three sources as if it were the same

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<sup>139</sup> Philip Williamson, et al., eds., *National Prayers: Special Worship Since the Reformation*, vol. 2, *General Fasts, Thanksgivings and Special Prayers in the British Isles, 1689–1870*, Church of England Record Society 22 (Woodbridge, UK: Boydell Press, 2017), 453.

<sup>140</sup> Hibbard, “Verse Anthems with Instruments,” 70, 71. In fact, the two versions do not require the same vocal forces, as the continuo version splits into SSSAAATTB at the words “Help us, O God” in the third movement.

piece. When the variants became too disparate, he stopped listing them (“Remaining differences between the sources are so extensive as to prohibit an item-by-item comparison.”)<sup>141</sup> and printed a scan of Samuel Arnold’s 1790 edition of the Lbm version for comparison.

If *O God, thou hast cast us out* exists in two versions, the next logical question to ask is:

“Which came first?” Hibbard attempts an explanation:

Lbm carries the inscription “compos’d for the Fast Day. Dec. 18 1745.’ However, the Fast Day performance would have included instruments, since accompanying instruments were characteristically utilized for performances at occasions of state. There is no evidence to determine whether the manuscript with instruments or without instruments existed first. Perhaps Maurice Greene, faced with a national emergency, quickly arranged an existing verse anthem for performance with orchestra. Or perhaps he later scaled down an orchestral anthem to make it more practical for service performance. Several reasons suggest that the former supposition is flawed. First, the text of the anthem meets the significance of the occasion so exactly that it seems highly likely that the work was composed expressly for the festival. Second, if the anthem existed earlier, Greene would not have inscribed it as ‘compos’d for the Fast Day.’<sup>142</sup>

There is much to address here. Hibbard’s “However” implies that the Lbm version was in fact not composed for the Fast Day (as it is inscribed by the composer to have been), citing its lack of instruments. Instead, he believes the smaller version was later adapted from the orchestral version, which was the version composed for the fast. Greene’s own annotation of “Compos’d for the Fast Day” on the Lbm MS suggests otherwise. The Lbm continuo version bears the annotation, and it is to that version that the annotation refers (the orchestral version’s MS has no note indicating the work’s purpose).

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<sup>141</sup> Hibbard, “Verse Anthems with Instruments,” 77.

<sup>142</sup> Hibbard, “Verse Anthems with Instruments,” 71.

Furthermore, the continuo version's lack of instruments does not negate the possibility of it having been performed on the Fast Day. Hibbard's claim that "accompanying instruments were characteristically utilized for performances at occasions of state" is certainly true for Thanksgivings and other celebratory events (like the services celebrating the King's return), and occasions involving the Royal Family, such as weddings and funerals. Hibbard's claim is backed up by Monte Atkinson's statement that "it was not uncommon for the monarch to declare a national day of fasting when England was gravely troubled, and state services to observe the fast did in fact at times include elaborate music with instruments."<sup>143</sup> Atkinson's own research suggests the opposite: his dissertation includes a list of all orchestral anthems composed in England between 1700 and 1775, and the orchestral version of *O God, thou hast cast us out* is the only anthem in the list that appears to have been written specifically for a Fast Day service. Earlier anthems for Fast Days (e.g. John Blow's *I will call upon the Lord*, written for the Fast Day on January 19, 1703/04, and Jeremiah Clarke's *Bow down thine ear*, for the Fast Day on April 4, 1705) feature only organ accompaniment. These two pieces of evidence—Greene's inscription in Lbm and a tradition of organ-only accompaniment in anthems for fasts—suggest that the smaller version was composed for the Fast Day on December 18, 1745, and the existence of an organ part for the continuo version implies that the work was at least intended to be performed in that version without instruments.

Hibbard maintains that there is no evidence to suggest which version came first. His speculation that Greene adapted an existing smaller anthem into an orchestral version for the

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<sup>143</sup> Atkinson, "Orchestral Anthem," 109–110.

occasion at hand is unlikely to be true for the very reason he gave: the text of the anthem fits the theme of a fast in response to the Jacobite rebellion too closely to have been composed for another event. On the other hand, Hibbard's conclusion that Greene scaled down the orchestral version into a figured-bass version to be used in a service after the Fast Day is just as unlikely for the very same reason: when would an anthem so appropriate for the Fast Day again be so useful to warrant Greene's revising it into a new version? Also Greene had no need to arrange a new version of a piece quickly to make a deadline for the fast since the date was announced six weeks ahead, and the rebellion (likely also the expectation of an upcoming fast in response) had been ongoing for over three months by December 18. Hibbard's argument ends by contradicting itself: he presents the inscription in Lbm as proof that the continuo version was composed for the Fast Day almost immediately after implying that it could not have been written for the day, despite the inscription, because it did not include parts for an orchestra.

There is documentary evidence, however, that suggests the continuo version is in fact an early version of the orchestral anthem. Examination of Ob MS. Mus. d. 51 reveals two hands: Greene's autograph and his student's (Samuel Porter). There is no question as to which hand copied what: Porter's text is straighter, neater, and more consistent than Greene's; his noteheads are heavier and rounder; and his ink is considerably darker. Throughout the MS, Porter only copied musical material that is also present in Lbm: the vocal parts, the text, and at times, the bass line. Greene's is the only hand to have copied the instrumental parts (i.e. those parts that are not in Lbm). Further comparing the scores of the two versions makes it clear that Porter was copying an existing composition into the MS and, at Greene's direction, left room

for Greene to add the instrumental parts, preludes, and interludes (see figure 7). Given this evidence, it is unsurprising that the sections that vary the most between the two versions are entirely in Greene's hand, since this would have been new material Porter could not copy. It is impossible to tell if Porter was copying from Lbm or another lost score, but he was certainly copying from something that contained the continuo-only version.

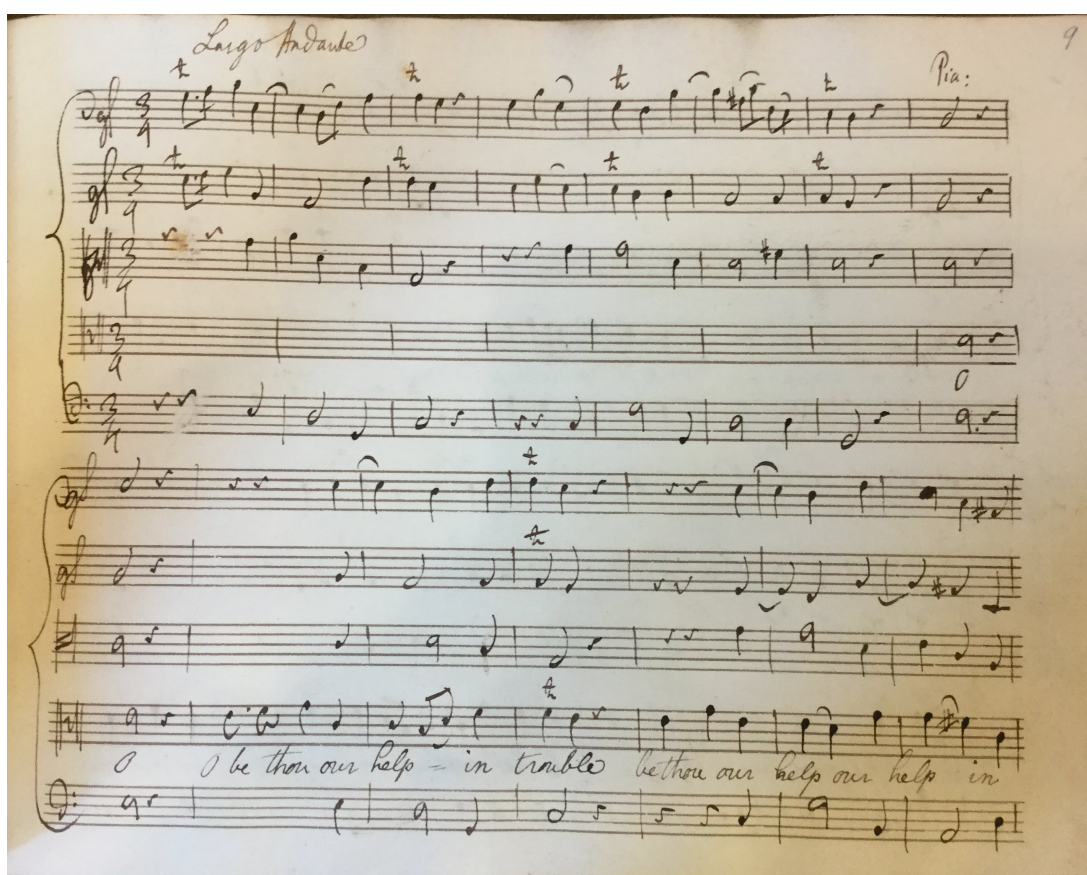


Figure 7. GB-Ob MS. Mus. d. 51 (9r). Here, Greene copied out the notes of the first phrase of the Alto part (“O be thou our help in trouble”), after which Porter filled in the text for the phrase and continued copying both text and music from there (“be thou our help,” etc.). Greene wrote the phrase to indicate to Porter where the vocal part was to begin, allowing Greene to decide on the length of the new immediately preceding instrumental prelude.

It is now clear that Greene composed the continuo version first, adding orchestration and expanding the vocal parts later, but a question remains: why? If it was improbable that



Greene reworked the piece into a smaller version for ease of future use because the text made future use unlikely, why would he create a larger, orchestral version for future use? The answer is not clear, though there are two possibilities: either the two versions were both composed for the Fast Day and performed at different services, or one was performed and the other was left unperformed.

During Fast Days and on days of Thanksgiving, it was mandatory for services to be held throughout the country, and services for the monarch, the Royal Family, and the leaders of the government were held in London: in the 1740s, these services were held at Westminster Abbey for the House of Lords; at St. Margaret's, Westminster, for the House of Commons; at St. Paul's for the Lord Mayor and the Aldermen of the City of London; and at the Chapel Royal for the monarch and the Royal Family.<sup>144</sup> Johnstone presumed Greene's orchestral anthem was composed for the service at St. Paul's,<sup>145</sup> but the Cathedral did not have a regular orchestra (the musicians for the Sons of the Clergy had been supplied by the Fund for the Support of Decayed Musicians and their Families since 1739 at a cost of £50 per annum),<sup>146</sup> though it is possible that Greene got an orchestra together from musicians around town. Since the performance of orchestral anthems outside of the Sons of the Clergy Festival was more common at the Chapel Royal, which also had more readily available resources, St. James's may be the more likely candidate for the performance of the orchestral version of *O God, thou hast cast us out*, leaving the continuo version for the St. Paul's choir to perform. Though Hibbard did not discuss the

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<sup>144</sup> Burrows, *Chapel Royal*, 37.

<sup>145</sup> Johnstone, "Life and Work," 1:230.

<sup>146</sup> Johnstone, "Life and Work," 1:58.

probable location of the orchestral version's performance, he implied the Chapel Royal.<sup>147</sup>

Unfortunately, sufficient documentary evidence to be able to state this with any certainty has not been found. The orchestral anthems performed at the Chapel Royal during the first half of the eighteenth century are well-documented in the Lord Chamberlain's records, now held in the Public Records Office at the National Archives, in the form of payment for copying music and extra musicians required for music with wind instruments.<sup>148</sup> No indication has yet been found that suggests parts were copied or extra musicians were hired for a Chapel Royal performance. Sermons read at the services on the day were published, as was customary, but contemporary newspapers are conspicuously silent on the topic of orchestral music at any of the services. If no unknown evidence exists, it is unlikely that the two versions were both performed on December 18, either with the orchestral version at the Chapel Royal and the continuo version at St. Paul's or vice versa, though the latter is perhaps more plausible.

The other probable alternative, given the lack of evidence that the orchestral version was performed, is that it was not performed. Greene, as a prominent musician in His Majesty's household, was certainly eager to express his support for the Hanoverians over the cause of the Jacobites. This is demonstrated by the anti-Jacobite music he later went on to compose, in conjunction with Poet Laureate Colley Cibber for upcoming court odes, for the Chapel Royal

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<sup>147</sup> "... it was a great honor to be awarded the task of providing festival music for occasions of state, especially for Greene who, although as composer of the Chapel Royal would normally have been expected to receive such appointments, was often passed over in deference to Handel." Hibbard, "Verse Anthems with Instruments," 71. Even though Hibbard refers to the music in question as "festival music," this is in fact in a discussion about Greene's work for the Fast Day.

<sup>148</sup> For a summary of these performances, see Burrows, *Chapel Royal*, Appendices F and H.

in the form of an anthem celebrating the victory at Culloden performed at the Chapel in April of 1746, and on his own in the form of *The Trophy*, a group of six cantatas dedicated to the Duke of Cumberland. It is plausible then, that Greene was over-zealous in creating an orchestral anthem where it was not wanted. This would hardly have been the first time (see *Blessed are all they that fear the Lord*, p. 212 above) nor would it be the last time (see *Te Deum*, p. 347 below).

There is one further issue to address: the heading on the first page of the MS, which reads “Antifona.” Hibbard mentioned this, writing the following:

The opening movement of *O God, Thou Hast Cast Us Out* (marked *Antifona*) includes a six-measure instrumental introduction. . . . It is uncertain what Maurice Greene had in mind in giving the movement such a title. In the history of psalmody, short phrases called *antiphons* were sung before, and sometimes also between and after Psalm verses. It has been well established that the texts of Greene’s orchestral anthems derive primarily from Psalms, and the opening chorus of *O God, Thou Hast Cast Us Out* is no exception. Perhaps Greene used the term *Antifona* to indicate something intended to come before the Psalm text.<sup>149</sup>

In what follows, Hibbard uses the term as if it were a title Greene gave to the first movement. Simply, in the eighteenth century, “Antifona” translated from Italian to English as “anthem.”<sup>150</sup> Many of Greene’s MSS are headed “anthem,” which of course is a term that applies to the work as a whole.

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<sup>149</sup> Hibbard, “Verse Anthems with Instruments,” 46–47.

<sup>150</sup> “Antifona, . . . *anthem, sung in divine service.*” Joseph Barette, *A Dictionary of the English and Italian Languages* (London: 1760), s.v. “antifona.”

# O God, thou hast cast us out

Quartet and Chorus:  
“O be thou our help in trouble”

Maurice Greene

*Largo assai*

Oboe 1

Oboe 2

Violin

Violin

Viola

Soprano

I

Alto

II

Tenor

Bass

Bass

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

I (solo)  
O God, thou has cast us out, — and

II (solo)  
O God, thou hast cast us out, and

T

B (solo)  
O God, thou hast cast us out, and

Bassi

*p* 6 7 6 6 3

7

Ob. 1 *p* *tr*

Ob. 2 *p* *tr*

Vln. *p* *tr*

Vln. [*p*] *tr*

Vla. *p* *tr*

I  
A  
II  
T  
B  
Bassi

scat - ter'd us a - broad, — scat - ter'd us a - broad, O God, O God,

scat - ter'd, scat - ter'd us a - broad, — scat - ter'd us a - broad, O God, O God,

(solo)  
O God, O

scat - ter'd us a - broad, O God, O God,

7  
4 2 6 7 6 4 5 3

[*tr*] [*tr*]

10

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

I

A

II

T

B

10

Bassi

thou hast cast us, cast us out, and scat - ter'd us a -

thou hast cast us out, and scat - ter'd us a -

thou hast cast us out, and scat - ter'd us a -

thou hast cast us out, and scat - ter'd us a -

Ob. 1 <sup>12</sup> *f* *tr*

Ob. 2 *f* *tr*

Vln. <sup>12</sup> *f*

Vln. *f*

Vla. *f*

I  
A  
broad, \_\_\_\_\_ and scat - ter'd us a - broad,

II *tr*  
us a - broad, \_\_\_\_\_ and scat - ter'd us a - broad,

T  
8 and scat - ter'd us a - broad,

B  
broad, \_\_\_\_\_ and scat - ter'd us a - broad,

Bassi <sup>12</sup> *f*



Ob. 1

Ob. 2

Vln.

Vln.

Vla.

I

A

II

T

B

Bassi

14

*tr*

*p*

[*p*]

thou hast al - so been dis - pleas - ed, thou hast al - so been dis -

*p*

14 4 4 4 4

Detailed description: This page of a musical score covers measures 14, 15, and 16. The woodwind section includes two oboes (Ob. 1 and Ob. 2) and three string players (Violins I and II, and Viola). The vocal soloist (T) has lyrics in measures 15 and 16. The Basses (Bassi) play a melodic line in measure 14. The score is in a key with two flats and common time. Measure 14 starts with a first ending bracket. Measures 15 and 16 feature a trill (tr) in the oboes and a piano (p) dynamic marking. The vocal soloist's lyrics are 'thou hast al - so been dis - pleas - ed, thou hast al - so been dis -'. The Basses' line in measure 14 has a piano (p) dynamic and a sequence of notes with fingerings 14, 4, 4, 4, 4.

Ob. 1 *p*

Ob. 2 *p*

Vln. *[p]*

Vln. *[p]*

Vla. *[p]*

I  
A  
II  
T  
B  
Bassi

O turn thee, O turn thee, O turn thee, O turn thee un - to us — a - gain.

O turn thee, O turn thee, O turn thee, O turn thee un - to us — a - gain.

pleas - ed, un - to us, — un - to us, — O turn thee un - to us a - gain, O

un - to us, — un - to us, — O turn thee un - to us a - gain, O

17

Ob. 1 <sup>21</sup> *f* *tr*

Ob. 2 *f* *tr*

Vln. <sup>21</sup> *f* *tr*

Vln. *f* *tr*

Vla.

I Thou hast

II

T <sub>8</sub> turn thee un - to us \_\_\_\_ a - gain.

B turn thee un - to us \_\_\_\_ a - gain.

Bassi <sup>21</sup> *f*

Detailed description: This page of a musical score, numbered 299, features a variety of instruments and vocal soloists. The woodwind section includes two oboes (Ob. 1 and Ob. 2) and a bassoon (Bassi). The string section consists of two violins (Vln.), a viola (Vla.), and a cello (Bassi). Vocal soloists include a Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings play melodic lines with dynamic markings of *f* (forte) and trills (*tr*). The vocal soloists enter with the lyrics 'Thou hast' and 'turn thee un - to us \_\_\_\_ a - gain.' The Soprano and Alto parts are mostly rests, while the Tenor and Bass parts have more active lines. The Bassoon part is also mostly rests. The string parts provide a rhythmic and melodic foundation.

24

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

I

A

II

T

B

Bassi

*p*

mov - ed the land and di - vid - ed, di - vid - ed it, thou hast mov - ed the land and di - vid - ed, di - vid - ed it,

and di - vid - ed, di - vid - ed it, and di - vid - ed, di - vid - ed it,

and di - vid - ed, di - vid - ed it, and di - vid - ed, di - vid - ed it,

and di - vid - ed, di - vid - ed it, and di - (vid - ed, di - vid - ed it,) heal, —

24

*p*

28

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

Vc.

*f*

*tutti*

for it shak - eth, for it shak - eth,

for it shak - eth, for it shak - eth,

heal, heal \_\_\_\_\_ the sores there - of for it shak - eth, heal, \_\_\_\_\_

\_\_\_\_\_ heal \_\_\_\_\_ the sores there - of, there - of for it shak - eth, for it shak - eth,

6 6 5 6 6

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

heal, heal \_\_\_\_\_ the sores there - of, the sores there -

A

heal, heal \_\_\_\_\_ the sores there - of for it shak - - - eth, shak - eth,

T

8 — heal, the sores there - of, there - of, for it shak - - - eth, it shak - eth,

B

heal, heal \_\_\_\_\_ the sores there - of, there - of, for it

Bassi

(tutti)

[Vc.]

(tutti)

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

32

of, for it shak - eth, for it shak - eth, heal,

for it shak - eth, for it shak - eth, heal, heal \_\_\_\_\_ the sores there - of for it

for it shak - eth, heal, \_\_\_\_\_ heal \_\_\_\_\_ the sores there - of \_\_\_\_\_ for it

shak - eth, for it shak - eth, heal, heal \_\_\_\_\_

32

[Vc.] [tutti]

6 4 5 6

34

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

heal \_\_\_\_\_ the sores there - of for it shak - eth, it shak - eth, it shak -

A

shake - - - eth, <for it shak - eth, it shak - eth, it shak -

T

8

shak - - - eth, <for it shak - eth, it shak - eth, it shak -

B

\_\_\_\_\_ the sores there - of, there - of for it shak - eth, it shak - eth, it shak -

Bassi

34



Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

eth, heal, \_\_\_\_\_ heal \_\_\_\_\_ the sores there - of, heal \_\_\_\_\_ the sores there -

A

eth, \_\_\_\_\_ heal \_\_\_\_\_ the sores, the sores there - of, there -

T

eth, \_\_\_\_\_ heal \_\_\_\_\_ the sores there - of, there - of \_\_\_\_\_ for \_\_\_\_\_

B

eth, \_\_\_\_\_ heal \_\_\_\_\_ the sores there - of, there -

Bassi

6 5  $\frac{\sharp 4}{2}$  6 5

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

38

of for it shak - - - eth.

of for it shak - - - eth.

8 — it shak - eth, it shak - - - eth.

of for it shak - - - eth.

38

9 8 6 4 5 13

Solo and Chorus:  
 “O be thou our help in trouble”

**Largo Andante**

40

Violin *f* *tr*

Violin *f* *tr*

Viola *f*

Alto

Bassi *f*

47

Vln. *p* *tr*

Vln. *[p]* *tr*

Vla. *[p]*

A *tr*

O, O, O be thou our help in trou-ble, be thou our help, our help in trou-ble for

Bassi *[p]*

The musical score is for a piece titled "Solo and Chorus: 'O be thou our help in trouble'". It is marked "Largo Andante". The score is in 3/4 time. The first system (measures 40-46) features Violin, Viola, and Bassi parts. The Violin and Viola parts have trills (tr) and a forte (f) dynamic. The Bassi part also has a forte (f) dynamic. The Alto part is silent. The second system (measures 47-53) features Violin, Viola, Alto, and Bassi parts. The Violin and Viola parts have trills (tr) and a piano (p) dynamic. The Alto part has a piano (p) dynamic. The Bassi part has a piano (p) dynamic. The Alto part has lyrics: "O, O, O be thou our help in trou-ble, be thou our help, our help in trou-ble for".

56

Vln. 

Vln. 

Vla. 

A   
vain, vain is the help of man, vain, vain is the help of

Bassi 

63

Vln. 

Vln. 

Vla. 

A   
man, O, O be thou our help in trou-ble, be thou our help, our help, in trou ble, for

Bassi 

72

Vln. *f*

Vln. *f*

Vla. *f*

A

vain is the help, — vain is the help, — the help — of man.

Bassi

6  $\flat 5$   $\flat 4$  3 7 *f*

79

Vln. *tr*

Vln. *tr*

Vla.

A

Bassi

## Largo

85

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

tutti

O re-mem-ber not our old sins, re-mem-ber not our old sins, re-mem-ber not our old sins, but have

A

tutti

⟨O re-mem-ber not our old sins, re-mem-ber not our old sins, re-mem-ber not our old sins,⟩ but have mer-cy, have

T

8

tutti

⟨O re-mem-ber not our old sins, re-mem-ber not our old sins,⟩ our old sins, but have mer-cy, but have

B

tutti

O re-mem-ber not our old sins, re-mem-ber not our old sins, our old sins, but have mer-cy,

Bassi

85

[Vc.]

4

90

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

mer - cy, have mer - cy up - on us, have mer - cy up - on us, for we are

A

mer - cy, have mer - cy <up - on us, have mer - cy up - on us> for we are come to great mis - er - y, to great mis - er -

T

8 mer - cy, <have mer - cy up - on us, have mer - cy up - on us> for we are come to great, to great mis - er -

B

have mer - cy up - on us, have mer - cy up - on us, for

90

[tutti]

[Vc.]

Bassi

6 4 5 3 5 6 7 6 4 5 3 6 6 4 5

94

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

come to great mis - er - y, to great mis - er - y, are come to great, to great mis - er - y, to

A

y, to great, great mis - er - y, are come to great, to great mis - er - y,

T

8 y, to great, great mis - er - y, to great, to great mis - er - y,

B

we are come to great, to great mis - er - y, to great mis - er - y,

Bassi

94

6 # 6 3 # 6

[Vc.]

[tutti]

7 # 6 6 4 5



97

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

great mis - er - y.

to great, — great mis - er - y.

to great, — great mis - er - y.

to great mis - er - y.

6  
4

5  
3

*p*

O be thou our  
help in trouble

Then as follows

Chorus:  
“Help us, O God of our salvation”

**Largo Andante**

101

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

This musical score is for a chorus piece titled "Help us, O God of our salvation". The tempo is marked "Largo Andante". The score is for a full orchestra and a vocal ensemble. The instruments and voices are arranged in a vertical stack. The woodwinds (Ob. 1, Ob. 2) and strings (Vln., Vla.) are in the upper staves, while the vocal parts (S, A, T, B) and Basses are in the lower staves. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into three measures. The first measure contains a melodic line for the Violins, while the other instruments and voices are silent. The second and third measures contain rests for all parts. The measure numbers 101, 102, and 103 are indicated at the beginning of each measure.

104

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

104

Bassi

Detailed description of the musical score: The score is for measures 104, 105, and 106. The key signature is two flats (B-flat and E-flat).  
- Ob. 1 and Ob. 2: Both staves contain whole rests for all three measures.  
- Vln. (Violins):  
 - Measure 104: First violin has a melodic line starting on G4, moving up stepwise to C5. Second violin has a similar line starting on F4, moving up to B4.  
 - Measure 105: First violin continues the line, ending on a half note C5. Second violin continues, ending on a half note B4.  
 - Measure 106: First violin has a half note C5. Second violin has a half note B4.  
- Vla. (Viola): Contains whole rests for all three measures.  
- S (Soprano), A (Alto), T (Tenor), B (Bass): All staves contain whole rests for all three measures.  
- Bassi: Contains whole rests for all three measures.

107

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

*p*

[*p*]

[*p*]

[solo]

Help us, O God of our sal - va - - - - - tion, for the glo - ry of thy —

$\sharp 4_2$  6  $\sharp 4_2$  6 7  $7_4$

110

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

[solo]

Help us, O God of our sal - va - tion, for the glo - ry of thy —

A

Name, help us, O God of our sal - va - tion, for the glo - ry of thy —

T

B

110

Bassi

113

Ob. 1 *f*

Ob. 2 *f*

Vln. *tr* *f*

Vln. *tr* *f*

Vla. *f*

S 113 *tr* [tutti]  
Name, O de - liv - er us, de - liv - er us, O God, O God,

A 113 *tr* [tutti]  
Name, O de - liv - er us, de - liv - er us, O <God,> O God,

T 8 [tutti]  
<Help us, O God, help us, O God,>

B [tutti]  
Help us, O God, help us, O God,

Bassi 113 *f* 7 7 7 b7

118

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

[solo]

help us, O God, O

A

[solo]

help us, O God of our sal -

T

8

B

118

Bassi

*p*

118

119

120

121

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

God of our sal - va - tion, for the glo - ry of thy Name, for the glo - ry of thy

va - - - - - tion, for the glo - ry of thy Name, <for the glo - ry of thy>

7





128

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

*f*

*p*

*f*

*p*

*f*

*p*

tutti

solo

Name, O de - liv - er us, and be

Name, O de - liv - er us, and be mer - ci - ful un - to our sins for thy Name's sake

O de - liv - er us,

O de - liv - er us,

*f*

*p*

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

*132*

*f* *p* *f*

*[f]* *[p]* *f*

*[f]* *p* *[f]*

(tutti) (solo) tutti

mer - ci - ful un - to our sins for thy Name's sake, for thy Name's sake, be mer - ci - ful un - to our sins for thy Name's

(tutti) (solo) tutti

<for thy Name's sake,> be mer - ci - ful un - to our sins for thy Name's

(tutti)

<for thy Name's sake, for thy Name's

(tutti)

for thy Name's sake, for thy Name's

*132*

*f*

136

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

*p* *f* *p* *f* *p* *f*

solo tutti solo tutti solo tutti

sake, be mer - ci - ful un - to our sins for thy Name's sake, be mer - ci - ful un - to our sins, be mer - ci - ful un - to our

sake, be mer - ci - ful un - to our sins <for thy Name's sake, be mer - ci - ful un - to our sins,> be mer - ci - ful <un - to our

sake, for thy Name's sake, un - to our sins, un - to our

sake, for thy Name's sake, un - to our sins, un - to our

136

140

Ob. 1 *tr* *p*

Ob. 2 [*tr*] [*p*]

Vln. *tr* [*p*]

Vln. *p*

Vla. [*p*]

S *solo* *tutti* *solo* *tutti*  
sins, for thy, for thy Name's sake, for thy Name's sake, for thy Name's sake, for thy Name's sake, for thy Name's sake.

A *solo* *tutti* *solo* *tutti*  
sins, for thy, for thy Name's sake, for thy Name's sake, for thy Name's sake, for thy Name's sake, for thy Name's sake. >

T *8*  
sins, for thy, for thy Name's sake, for thy Name's sake, for thy Name's sake.

B  
sins, for thy, for thy Name's sake, for thy Name's sake, for thy Name's sake.

Bassi 140 *p*

Chorus:  
“Through God will we do great acts”

**Allegro**

146

Oboe 1

Oboe 2

Violin

Violin

Viola

Soprano

Alto

Tenor

Bass

Bassi

This musical score is for a chorus piece titled "Through God will we do great acts". It is marked "Allegro" and begins at measure 146. The score is written for a full orchestra and a vocal ensemble. The instruments and voices included are Oboe 1, Oboe 2, Violin (two staves), Viola, Soprano, Alto, Tenor, Bass, and Basses. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The music features a variety of notes, rests, and trills. The vocal parts (Soprano, Alto, Tenor, Bass, and Basses) are mostly silent, indicated by whole rests. The instrumental parts (Oboes, Violins, Viola, and Basses) are active, with the Oboes and Violins playing a melodic line and the Viola and Basses providing a rhythmic accompaniment. The score is written in a standard musical notation style with a grand staff for each instrument or voice part.

154

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

*p*

(solo) *tr*

Through God will we

(solo) *tr*

Through God will we do great acts, will we

*tr*

161

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

(solo)

Through God will we do great acts,

A

(solo)

Through God will we do great acts, \_\_\_\_\_

T

*tr*

do great acts, great \_\_\_\_\_ acts, will we do great acts, *tutti* for it is

B

do great acts, \_\_\_\_\_ great \_\_\_\_\_ acts, great \_\_\_\_\_ acts, *tutti* for it is

161

Bassi

*f*



168

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

tutti

for it is he that shall tread down, tread down our en - e - mies, tread down our

A

tutti

shall — tread down, shall tread down — our

T

8

he that shall tread down, tread down our en - e - mies, shall — tread down, tread down our

B

he that shall tread down, tread down our en - e - mies, it is he — that shall tread down, tread down our

168

Bassi

Vc.

tutti

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

175

en - e - mies, for it is he that shall tread down, that shall tread down our en - e - mies,

en - e - mies, <for it is he that shall tread down, that shall tread down our en - e - mies,

en - e - mies, <for it is he that shall tread down, that shall tread down our en - e - mies,

en - e - mies, for it is he that shall tread down, that shall tread down our en - e - mies,

175

182

Ob. 1 *tr*

Ob. 2 *tr*

Vln. *tr* [*tr*]

Vln. *tr*

Vla.

S (solo) great \_\_\_\_\_

A (solo) *tr* through God will we do great

T

B

Bassi 182  $p_6$

Detailed description of the musical score: The score is for measures 182 through 188. Oboe 1 and 2 have trills in measures 182, 183, and 184. Violin 1 and 2 also have trills in measures 182, 183, and 184. The Viola part is mostly whole notes. The Soprano part has a solo in measure 187 with the word 'great'. The Alto part has a solo in measure 187 with the words 'through God will we do great'. The Tenor and Bass parts are mostly whole notes. The Basses part at the bottom has a continuous eighth-note pattern with a dynamic marking of  $p_6$  in measure 187.

189

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

\_\_\_\_\_ acts, through God will we do great acts, great acts,

A

acts, \_\_\_\_\_ great \_\_\_\_\_ acts, great <acts, great acts,>

T

(solo) 8 through God will we do great \_\_\_\_\_ acts, <great acts, great acts,>

B

(solo) through God will we do great acts, great acts, great acts,

Bassi

189

[tr]

7  $\sharp 6$  3 5  $\frac{6}{4}$  6 5  $\frac{6}{4}$

196

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

A

T

B

Bassi

*p*

*tr*

[tutti]

that shall tread down, tread down, for it is he that shall tread

shall tread down, tread down, tread

for it is he that shall tread down, tread down our en - e - mies, our

shall tread down,

Vc.

*tr*

(tutti)

*p*

203

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

down, [tread down our] en - e - mies,

A

*tr* (solo) *tr* *tr* *tr* *tr*

down, through God will we do great acts, through God will we do great

T

(solo)

8 en - e - mies, through God will we do great \_\_\_\_ acts, through God will we do great \_\_\_\_

B

(solo)

tread down, through God, \_\_\_\_ through God, \_\_\_\_

203

Bassi

210

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

(solo)

through God will we do great acts, great acts, great acts, great

A

acts, great acts, great

T

acts, through God will we do great acts, great acts, great acts, great acts, great

B

— through God will we do great acts, great acts, great acts, great acts, great

Bassi

210

210

211

212

213

214

215

216

217

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

acts, great acts, great acts, tutti through God will we do great

A

acts, great acts, great acts, tutti through God will we do great acts, through

T

acts, great acts, tutti through God will we do great

B

acts, great acts, great acts, tutti through God will we

Bassi

217 Vc. (tutti) [tr]

Detailed description: This is a page of a musical score, page 336, starting at measure 217. The score is for a full orchestra and a vocal ensemble. The instruments listed are Oboe 1, Oboe 2, Violin 1, Violin 2, Viola, Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (Bassi). The vocal parts have lyrics in Italian. The instrumental parts include dynamics like *f* (forte) and *tr* (trill). The Soprano part has lyrics: "acts, great acts, great acts, tutti through God will we do great". The Alto part has lyrics: "acts, great acts, great acts, tutti through God will we do great acts, through". The Tenor part has lyrics: "acts, great acts, tutti through God will we do great". The Bass part has lyrics: "acts, great acts, great acts, tutti through God will we". The Bassoon part has lyrics: "217 Vc. (tutti) [tr]".



224

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

acts, through God will we do great acts, for it is he that shall tread down, for it is he that shall tread

A

God will we do \_\_\_ great acts, \_\_\_ for it is he that shall tread down, for it is he that shall tread

T

acts, great acts, great \_\_\_ acts, for it is he that shall tread down, for it is he that shall tread

B

do great acts, \_\_\_ for it is he that shall tread down, for it is he that shall tread

Bassi

224

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

down our en - e - mies, shall \_\_\_\_\_ tread down, tread down, tread down,

A

down, tread down our en - e - mies, it is he that shall tread down, tread down, through

T

down our en - e - mies, our en - e - mies, that shall tread down, down our en - e - mies, tread down, tread down, through

B

down, tread down our en - e - mies, our en - e - mies, for it is he that shall tread down, tread down our en - e - mies, tread down, tread down, through

Bassi

[p]

239

Ob. 1

Ob. 2

Vln.

Vln.

Vla.

S

tutti

for it is he that shall tread down, that shall tread down our en - e - mies.

A

*tr* tutti

God will we do great acts, for it is he that shall tread down, that shall tread down our en - e - mies.

T

tutti

God will we do great acts, for it is he (that shall tread down, that shall tread down our en - e - mies.)

B

tutti

God will we do great acts, for it is he that shall tread down, that shall tread down our en - e - mies.

239

Bassi

*f*

## CRITICAL COMMENTARY

### *Modern Editions*

Hibbard, Kevin Robert. "Verse Anthems with Instruments by Maurice Greene: Two Critical Editions."  
DMA diss., Arizona State University, 1994.

### *Sources*

**A**      **GB-Ob MS. Mus. d. 51**      Oxford, Bodleian Library, MS. Mus. d. 51  
(previously Summary catalogue 16756)  
fols. 3r–24r  
Autograph, with portions by Samuel Porter, n.d. (c. 1745)

### *Description of the Sources*

**A**      Physical description: 241 x 305 mm. Half-leather bound with Nonpareil marbled paper. The cover bears a piece of paper on which is inscribed: "Anthem / with Instruments / O God thou hast cast / us out. Also many / others compos'd for the / Royal Chapels all / by D<sup>r</sup> Green." A nineteenth-century hand added an index to the front paste-down sometime after its arrival at Oxford.

Provenance: This score and the corresponding parts were in the possession of William Boyce at his death and sold to Philip Hayes in 1779 at the sale of Boyce's library (Lot 197, bought for 15s). The parts are no longer extant. The score (and perhaps the parts; it is not clear when they were lost) came into the possession of The Reverend Osborne Wight, who left them to the Bodleian Library in 1801.

Contents: Pandemic travel restrictions have limited the amount of information that can be presented here. According to Bruce and Johnstone: "Ob MS Mus. d. 51 is mostly autograph with some parts in the hand of Samuel Porter, one of Greene's last articulated pupils; it also includes twelve anthems by Greene, five of which are entirely in his hand and two others partially so; three more were copied by Boyce and two by Martin Smith."<sup>151</sup>

Bibliography: Walker, Ernest. "The Bodleian Manuscripts of Maurice Greene." *The Musical Antiquary* 1 (April 1910): 212.

Johnstone, H. Diack. "The Life and Work of Maurice Greene (1696–1755)." Vol. 2, *A descriptive Catalogue of the Works of Maurice Greene*. PhD diss., University of Oxford, 1967, 27–28.

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<sup>151</sup> Bruce and Johnstone, "Catalogue," 153.

Burnett, Henry. "The Sacred Music of Maurice Greene (1696–1755)." Vol. 2, "Thematic Index of the Sacred Music of Maurice Greene." PhD diss., The City University of New York, 1978, 159–160.

Bruce, Robert J. and H. Diack Johnstone. "A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary." *Royal Musical Association Research Chronicle* 43 (2010): 153.

### *Evaluation of the Sources*

Johnstone's and Burnett's catalogues of Greene's music both list three MS sources for this work:

- Ob MS. Mus. d. 51 [mostly Autograph; the rest Porter]
- Lbm Add. MS. 17861 (figured bass accompaniment only) [Autograph]
- Cfm MS. 52 C. 14 (an organ part of the Lbm autograph) [unknown copyist]<sup>152</sup>

The list of sources alone does not paint a detailed or accurate picture, though Johnstone does elaborate somewhat further: "... [Lbm] Add. MS. 17861 has figured-bass accompaniment only, and it is this version which was published by Arnold..."<sup>153</sup> Though at first glance of the sources, the most obvious difference is the lack of orchestral parts in Lbm, this is not the only difference, as the list of sources might imply. The Lbm/Cfm version is significantly smaller in scope than the orchestral version transmitted in **A** in most aspects: orchestration, of course, but also in length and complexity. Most of the instrumental interludes or introductions present in **A** are not found in a corresponding figured bass form in Lbm or Cfm, the choral parts are abbreviated by comparison, and though the final two movements in each are based on the same melodic material, they are completely different compositions. Lbm is not a sketch made in preparation for **A**; Lbm is a fair copy and shows no signs of composition, and the existence of an organ part (the Cfm source) indicates that the continuo version was performed, or at least was intended to be performed, as a finalized work, either before the Fast Day or on it.

Unlike Hibbard's edition, which treats the work as a single version with many variants, this edition views the work as two distinct versions and thus uses **A** as its primary source, and indeed its only source, as the other two MSS transmit the earlier version.

### *Structure and Text*

[Chorus and Quartet: "O God, thou hast cast us out"]

<i>A, A, T, B</i>	O God, thou hast cast us out, and scattered us abroad, thou hast also been displeased, O turn thee unto us again. Thou hast moved the land and divided it,	(Psalm 60:1)
<i>Cho</i>	heal the sores thereof for it shaketh.	(Psalm 60:2)

<sup>152</sup> Johnstone, "Life and Work," 2:27–28; Burnett, "Sacred Music," 2:160. The Cfm source is now GB-Cfm Mu MS 671.

<sup>153</sup> Johnstone, "Life and Work," 2:28.

[Solo and Chorus: "O be thou our help in trouble"]

*A* O be thou our help in trouble (Psalm 60:11)  
for vain is the help of man.

*Cho* O remember not our old sins, but have mercy upon us, (Psalm 79:8)  
for we are come to great misery.

*A* O be thou our help in trouble  
for vain is the help of man.

[Chorus: "Help us, O God of our salvation"]

*S, A* Help us, O God of our salvation, for the glory of thy Name, (Psalm 79:9)  
O deliver us, O God.

*Cho* Help us, O God,

*S, A* help us, O God of our salvation, for the glory of thy Name,  
O deliver us,

*Cho* deliver us,

*S, A* for the glory of thy Name,

*Cho* O deliver us,

*S, A* and be merciful unto our sins for thy Name's sake,

*Cho* for thy Name's sake,

*S, A* be merciful unto our sins

*Cho* for thy Name's sake,

*S, A* be merciful unto our sins

*Cho* for thy Name's sake,

*S, A* be merciful unto our sins,

*Cho* unto our sins,

*S, A* be merciful unto our sins,

*Cho* unto our sins for thy Name's sake,

*S, A* for thy Name's sake,

*Cho* for thy Name's sake,

*S, A* for thy Name's sake,

*Cho* for thy Name's sake.

[Chorus: "Through God will we do great acts"]

*Cho* Through God will we do great acts, (Psalm 60:12)  
for it is he that shall tread down our enemies.

## CRITICAL APPARATUS

### *Designation of Voices*

["O God"]	Ob 1	<i>oboe 1</i>
	Ob 2	<i>oboe 2</i>
	Vn I	<i>vio 1</i>
	Vn II	<i>vio 2</i>
	Va, S, A, T, B, BC	no des.

### *Verbal Directions*

["O God"]	28 (4)	Ob 1	<i>Chorus</i>
["O remember not"]	85	top marg.	<i>Largo Chorus</i>
["Help us, O God"]	127 (3)	S	<i>vers</i>
	128 (4)	S	<i>Chorus</i>
	129 (4)	S, A	<i>vers</i>
	133 (6)	BC	<i>staccato wedge</i>
	135 (6)	S	<i>Chorus</i>
	136 (3)	S	<i>vers</i>
	137 (6)	S	<i>Chorus</i>
	138 (2)	S	<i>vers</i>
	138 (6)	S	<i>Chorus</i>
	139 (2)	S	<i>vers</i>
	139 (6)	S	<i>Chorus</i>
	141 (4)	S, A	<i>vers</i>
	142 (4)	S	<i>Chorus</i>
	143 (4)	S	<i>vers</i>
	144 (4)	S	<i>Chorus</i>
["Through God"]	167	top marg.	<i>Chorus</i>
	219 (2)	A	<i>Chorus</i>
	238 (3)	A, bottom marg.	<i>vers</i>
	239 (1)	BC	<b><i>p</i></b>
	241 (3)	S, bottom marg.	<i>Cho:</i>

### *Errors in Pitch and Rhythm*

["O God"]	14 (5–6)	BC	two sixteenth notes
	32 (4)	T	quarter note
	37 (10)	A	eighth note
["Help us, O God"]	109 (6)	A	sixteenth note
	112 (6)	S	sixteenth note
	112 (5)	A	sixteenth note

	122 (5)	S	sixteenth note
	112 (6)	A	sixteenth note
	123 (5)	S, A	sixteenth note
	127 (4)	A	sixteenth note
["Through God"]	169	Vn I, Vn II, Va	This measure is empty in the MS, but clearly is meant to double the unison melody.
	209–210	B	tie om.
	210–211	A	tie om.
	212–213	A	tie om.
	224–225	B	tie om.

*Clefs*

["O God"]	5	A, A	C <sup>3</sup>
	5	T	C <sup>4</sup>
	29	S	C <sup>1</sup>
["O be thou our help"]	40	A	C <sup>3</sup>
["O remember not"]	85	S	C <sup>1</sup>
	85	A	C <sup>3</sup>
	85	T	C <sup>4</sup>
["Help us, O God"]	107	A	C <sup>3</sup>
	109	S	C <sup>1</sup>
	109	T	C <sup>4</sup>
["Through God"]	146	S	C <sup>1</sup>
	146	A	C <sup>3</sup>
	146	T	C <sup>4</sup>



## Te Deum (1750)

Trumpet 1, 2

Timpani

Oboe 1, 2

Bassoon

Flute 1, 2

Violin I, II

Viola

Soprano verse 1, 2

Alto verse

Tenor verse

Bass verse

Chorus

Bassi (Violoncello, Contrabass, Organ)

## TE DEUM (1750)

### Introduction

Other than composing a setting of Te Deum with a large Baroque orchestration, it is unknown what Greene was doing in northern England during the summer of 1750. Johnstone speculated that the trip may have been motivated by Greene's failing health, which seems to have begun a decline around this time, or that he had begun gathering music in preparation for his edition of cathedral music that he had planned.<sup>154</sup> For at least a portion of the trip, he stayed at Gibside, an estate in County Durham not far from Newcastle, which at the time was owned by the Whig politician Sir George Bowes (1701–1760). The house had been built early in the seventeenth century by Sir William Blakiston, whose great-granddaughter, Elizabeth, married Bowes's father, William. So in 1713 the estate came into the Bowes family's possession, who seem to have preferred it over their own estate at Streatlam Castle.<sup>155</sup> Greene seems to have been a friend of the family for much of his adult life: a manuscript volume begun by Blakiston's son, also Sir William Blakiston (d. 1692), contains a number of Greene's early anthems in its later pages, including the orchestral anthem for the 1723 Sons of the Clergy, *Open the gates of righteousness*.<sup>156</sup> These anthems were likely copied into the volume, which must have resided in

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<sup>154</sup> Johnstone, "Life and Work," 1:255–256. William Croft had also traveled outside London shortly before his death due to deteriorating health.

<sup>155</sup> Incidentally, the estate passed to Sir George's daughter, Mary Eleanor Bowes, whose future husband, John Lyon, Earl of Strathmore and Kinghorne, took his wife's name due to a condition in her late father's will that required him to do so. Thus the estate came into the possession of the Bowes-Lyon family, the current Queen's ancestors.

<sup>156</sup> Now GB-Lbl Add. MS. 17853.

Gibside's library, in the 1720s, so Greene was probably acquainted with the family by then, possibly through the London scene during that decade.

Whatever the reason for the trip, Greene took the opportunity of being away from London to compose his last setting of *Te Deum*. It is likely he intended the work for the King's return in the fall—the King had been in Hanover since late spring—but for whatever reason, the usual celebratory service was not held: *The London Evening-Post* reported in their November 10–13, 1750 issue: “There was no Anthem and *Te Deum* at the Chapel Royal at St. James's on Sunday, as usual on his Majesty's Return.” Greene had no way of knowing, but the previous performance involving instruments in the Chapel Royal, the Thanksgiving for the Peace of Aix-la-Chapelle on April 25 of the previous year, which featured Handel's *Caroline Te Deum* and an anthem (*How beautiful are the feet*, HWV 266), was the last service to make use of orchestral accompaniment in George II's reign. It certainly was not performed for the Sons of the Clergy Festival; Greene had composed an anthem for the 1750 Festival in April, but that was his last: in 1751, Greene handed the reins of the annual event over to William Boyce. Besides, Greene had only had one *Te Deum* performed at the Festival in the previous twenty years (though the music programs for 1742 and 1743 are unaccounted for); the *Te Deum* settings after 1730 were almost exclusively by Handel.

Perhaps Greene was reflecting on this fact while composing at Gibside: decades after he modeled a portion of his 1729 *Te Deum* setting (see p. 135–137 above) on a passage from Handel's then relatively unknown *Utrecht Te Deum*, he again took inspiration from the now extraordinarily popular setting. Greene's setting of the text “O Lord” beginning at m. 205 in his

last Te Deum setting is unmistakably taken from the “Vouchsafe, O Lord” section of Handel’s work. The rhythm, rise and fall of a semitone, and text, all make for an obvious quotation that anyone in the London audiences would have recognized as being from the Utrecht Te Deum.

The only score that survives—and likely the only one ever made—is Greene’s composing score that he had with him in Gibside. When the score was auctioned off with the rest of Boyce’s library in 1779, there were no instrumental parts to accompany it, and this fact was inscribed in pencil on the fly-leaf.<sup>157</sup> With no evidence of performance, it is likely that this Te Deum, along with Greene’s anthem for Princess Anne’s wedding, remains unperformed to this day.<sup>158</sup> Signs of composition in the score, mostly erasures, appear on every page. A six-measure sketch on 11v, which immediately precedes the section beginning “Thou art the King of Glory, O Christ” (m. 134) and uses the same theme, shows that Greene first thought to have the Alto and Soprano introduce the section, followed by the Bass and presumably the Tenor after, but abandoned this scheme and restarted on the following page, 12r, moving the theme to the Bass and the response to the Tenor.

The final page bears the inscription “MG / Gibside / June 27 / 1750.” (See figure 8.) Greene rarely wrote the location in which he composed in his scores or dated them so precisely. This may have been a significant moment for the composer, since this was his last work for

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<sup>157</sup> Bruce and Johnstone, “Catalogue,” 143.

<sup>158</sup> Interestingly though, Johnstone believed it to be, of all of Greene’s Te Deums, “the one which is perhaps best suited to modern performance. It is a fine piece in one more or less continuous movement, with plenty of chorus work, a number of short verses, and no very extended solos.” Johnstone, “Life and Work,” 2:33.

choir and orchestra, the medium that had secured his career as a composer and brought his music before hundreds of audience members.

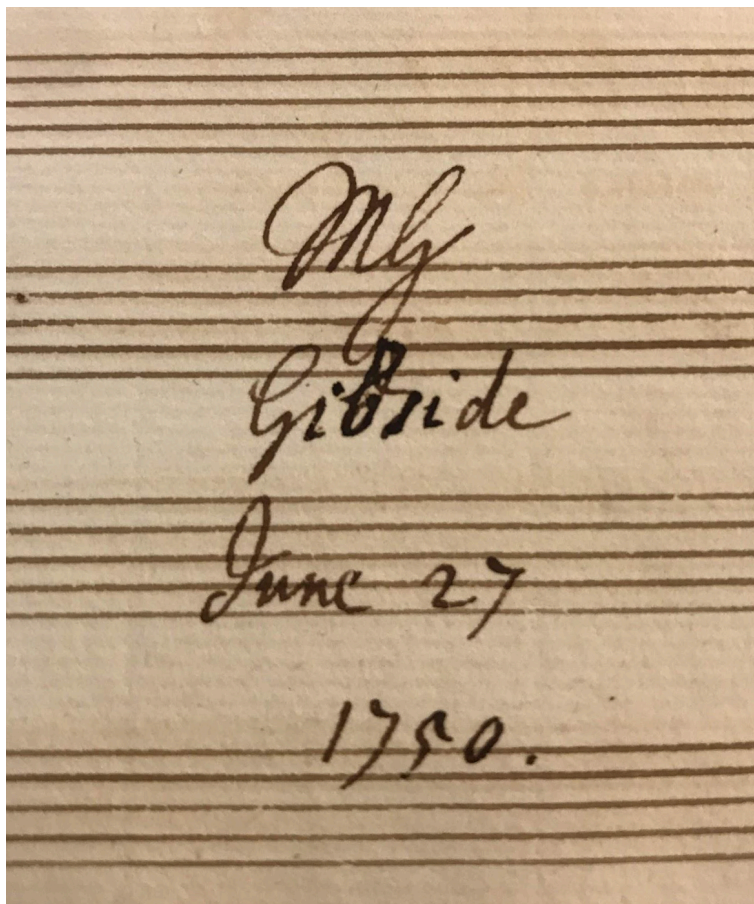


Figure 8. Greene's inscription on the final page of GB-Ob MS. Mus. c. 17

# Te Deum (1750)

Maurice Greene

**Allegro**

Trumpet 1

Trumpet 2

Timpani

Oboe 1

Oboe 2

Bassoon

Flute 1

Flute 2

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Bassi

Tpt. 1  
 Tpt. 2  
 Timp.  
 Ob. 1  
 Ob. 2  
 Bsn.  
 Fl. 1  
 Fl. 2  
 Vln. I  
 Vln. II  
 Vla.  
 S  
 A  
 T  
 B  
 Bassi

We  
 We praise thee, O God, praise thee, O God, O  
 We praise thee, O God, praise thee, O  
 We praise thee, O  
 Vc., Org.  
 We tutti praise thee, O

Detailed description: This is a page from a musical score, page 351. It contains staves for various instruments and vocal parts. The instruments listed on the left are Tpt. 1, Tpt. 2, Timp., Ob. 1, Ob. 2, Bsn., Fl. 1, Fl. 2, Vln. I, Vln. II, Vla., S (Soprano), A (Alto), T (Tenor), B (Bass), and Bassi. The vocal parts (S, A, T, B) have lyrics written below them. The lyrics are: 'We', 'We praise thee, O God, praise thee, O God, O', 'We praise thee, O God, praise thee, O', and 'We praise thee, O'. There are also instrumental parts for Vc., Org. and Bassi. The score includes various musical notations such as notes, rests, and trills.

8

Tpt. 1

Tpt. 2

8

Timp.

8

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

8

Vln. I

Vln. II

Vla.

8

S

praise thee, O God, praise thee, O God, <we

A

God, we praise thee, O God, <we

T

8

God, we praise thee, O God, <we

B

God, we praise thee, O God, praise thee, O God, we

8

Bassi

Detailed description: This is a page of a musical score, page 352. It features a variety of instruments and vocal parts. The orchestral parts include two trumpets (Tpt. 1 and 2), a timpani (Timp.), two oboes (Ob. 1 and 2), a bassoon (Bsn.), two flutes (Fl. 1 and 2), two violins (Vln. I and II), a viola (Vla.), and a bassoon (Bassi). The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked with a '4' in a circle. The score is divided into four measures. The vocal parts have lyrics in English. The instrumental parts have various musical notations, including notes, rests, and dynamic markings. The page number 352 is in the top right corner.



The image displays a page from a musical score for 'The Lord's Prayer' by Ludwig van Beethoven. The score is written for a full orchestra and vocal soloists. The key signature is G major (one sharp) and the time signature is 4/4. The page includes parts for the following instruments and voices:

- Trumpets 1 and 2 (Tpt. 1, Tpt. 2)
- Timpani (Timp.)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bassoon (Bsn.)
- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Bassoon (Bassi)

The lyrics for the vocal parts are: "praise thee, we praise thee, O". The score shows the vocalists entering with the first line of the prayer, followed by the instrumental ensemble. The page is numbered 12 at the top left.

15

Tpt. 1

Tpt. 2

15

Timp.

15

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

15

Vln. I

Vln. II

Vla.

15

S

God,

to be the Lord,

15

A

God,

we ac - know - ledge thee

15

T

God,

we ac - know - ledge thee to be the Lord,

15

B

God,

we ac - know - ledge thee to be to be the Lord,

15

Bassi

God,

we ac - know - ledge thee to be to be the Lord,

19

Tpt. 1 *tr*

Tpt. 2 *tr*

Timp. 19

Ob. 1 *tr*

Ob. 2 *tr*

Bsn. *p*

Fl. 1 *[p]*

Fl. 2 *[p]*

Vln. I *p*

Vln. II *p*

Vla. *p*

I solo

S we ac - know - ledge [thee.] [tutti]

II solo we ac - know - ledge thee to be the Lord, [tutti]

A solo we ac - know - ledge thee to be to be the Lord, [tutti]

T 8 [tutti] to be the Lord, [tutti]

B [tutti] to be the Lord, [tutti]

Vc. 19

Bassi *p* *f*

23

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

23 [Vc.] tutti

Bassi

we ac - know - ledge thee to be the Lord. <All,

we ac - know - ledge thee to be to be the Lord. <All,

we ac - know - ledge thee to be to be the Lord. <All,

we ac - know - ledge thee to be the Lord. All,

27

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

all the earth doth wor - ship, wor - ship thee, the

all the earth doth wor - ship, wor - ship thee,)

all the earth doth wor - ship, wor - ship thee,)

all the earth doth wor - ship, wor - ship thee,

30

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

Vc.

tutti

Fa - ther ev - er - las - - - - - ting, the Fa - ther ev - er - las -

the Fa - ther ev - er - las - - - - - ting, the Fa - ther e - ver - las - - - -

the Fa - ther [ev - er - last - ing,] Fa - ther ev - er - las -

the Fa - ther ev - er - las - - - -

30

34

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

ting.

ting.

ting.

ting.

solo

To

38

Tpt. 1 *tr*

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1 *[p]*

Fl. 2 *[p]*

Vln. I *p*

Vln. II *[p]*

Vla. *[p]*

S (tutti) *<(the heav'ns, and all the pow'rs there - in,)>*

A thee \_\_\_\_\_ all an - gels cry a - loud, (tutti) *<(the heav'ns, and all the pow'rs there - in,)>* solo

T (tutti) *<(the heav'ns, and all the pow'rs there - in,)>* to

B (tutti) *<(the heav'ns, and all the pow'rs there - in,)>*

Bassi [Vc.] *p* *f* *<(the heav'ns, and all the pow'rs there - in,)>*



[illegible]

48

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

I

S

II

A

T

B

Bassi

in, all, all the pow'rs there - in. To —

in, all, [all] the pow'rs there - in. To —

in, all the pow'rs there - in.

in, all the pow'rs there - in.

in, all the pow'rs there - in. [Vc.] [tutti]

*p*

54

Tpt. 1

Tpt. 2

54

Timp.

54

Ob. 1

Ob. 2

Bsn.

Fl. 1

*p*

Fl. 2

*[p]*

54

Vln. I

Vln. II

Vla.

54

I

S

thee Cher-u - bin, and Ser - a - phin, con - tin - ual - ly, con - tin - ual - ly do cry, con - tin - ual - ly, con - tin - ual - ly do cry,

II

thee Cher-u - bin, and Ser - a - phin, con - tin - ual - ly, con - tin - ual - ly do cry, con - tin - ual - ly, con - tin - ual - ly do cry,

A

T

8

B

54

Bassi

**Largo** **Pia[n]o è vivace**

60

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S. (tutti)  
<Ho - ly, ho - ly, ho - ly, Lord God of Sab - aoth.>

A. (tutti)  
<Ho - ly, ho - ly, ho - ly, Lord God of Sab - aoth.> solo Heav'n and earth are full of the Ma -

T. (tutti)  
<Ho - ly, ho - ly, ho - ly, Lord God of Sab - aoth.> (solo) are

B. (tutti)  
Ho - ly, ho - ly, ho - ly, Lord God of Sab - aoth.

Bassi 60  
5 6 #6 # p [Vc.]

67

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S (solo)  
Heav'n and earth, heav'n and earth are full, are full of the Ma - jes - ty

A  
jes - ty of thy glo - ry,

T  
full of the Ma - jes - ty,

B (solo)  
are full of the Ma - jes - ty, the tutti

Bassi  
[tutti] *f*

Vivace

366

71

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

*p*

— of thy glo - ry.

of thy glo - ry.

thy glo - ry.

Ma - jes - ty of thy glo - ry.

tutti

tutti

tutti

solo

The glo - rious

78

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

I

S

II

A

T

B

Bassi

*p*

*[p]*

*[p]*

solo

praise

thee. The

praise

thee.

com - pa - ny of the A - pos - tles, praise thee.

solo

praise

thee.

solo

praise

thee.

[Vc.]

[tutti]







[illegible]

Largo

110

Tpt. 1

Tpt. 2

110

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

I

S all the world doth \_\_\_\_\_ ac - know - ledge thee; The

II

all the world doth \_\_\_\_\_ ac - know - ledge thee;

A

all the world doth \_\_\_\_\_ ac - know - ledge thee, ac - know - ledge thee; (The

T

8 all the world doth ac - know - ledge thee, doth ac - know - ledge thee; (The

B

all the world doth ac - know - ledge thee, ac - know - ledge thee; The

110

Bassi



125

Tpt. 1

Tpt. 2

125

Timp.

125

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

125

Vln. I

Vln. II

Vla.

125

I solo

S Al - so the ho - ly Ghost, al - so the ho - ly Ghost, the com - fort - er.

II true, and on - ly Son; Al - so the ho - ly Ghost, ho - ly Ghost, the com - fort - er.

A on - ly Son; Al - so the ho - ly Ghost, ho - ly, ho - ly Ghost, (the com - fort - er.)

T solo

8 Al - so the ho - ly Ghost, al - so the ho - ly Ghost, ho - ly (Ghost, the com - fort - er.)

B solo

Al - so the ho - ly Ghost, the com - fort - er.

125

Bassi tutti

p

[illegible]

140

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

King of glo - - - [ry, \_ O] Christ. Thou art the ev - er - last - ing Son of the Fa -

art the King of \_ glo - - ry, O Christ. Thou art the ev - er - last - ing

Thou art the ev - er - last - ing Son of the Fa - ther, the Fa -

Thou art the ev - er - last - ing Son of the Fa - ther, of the Fa -

tutti

5 #6 4 6 9 6

146

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

ther, thou art the ev - er - last - ing Son, thou art the ev - er - last - ing Son of \_\_\_\_\_ the Fa - ther.

A

Son, thou \_\_\_\_\_ art the ev - er - last - ing Son of the Fa - ther, thou art the ev - er - last - ing Son of the Fa - ther.

T

8

ther, thou art the ev - er - last - ing Son of [the] Fa - ther, thou art the ev - er - last - ing Son of the Fa - ther.

B

ther, thou art the ev - er - last - ing Son of the Fa - - - - - ther.

Bassi

4 6 7 7 5 #6 5 7 6 6 4 3

2



## Andante

377

152

Tpt. 1

Tpt. 2

152

Timp.

152

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

152

Vln. I

Vln. II

Vla.

152

S

A

T

8

B

solo

When thou tookst up - on thee to de - li - ver, de-li - ver man, thou didst not ab - hor the Vir - gin's

152

Bassi

*p*

157

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

*p*

[sim.]

*pp*

[*p*]

[sim.]

[*pp*]

[*p*]

[sim.]

solo

When thou hadst o - ver - come the sharp - ness of death, hadst o - ver - come the sharp - ness of death,

solo

◁When thou hadst o - ver - come the sharp - ness of death, hadst o - ver - come the sharp - ness of death.▷

womb. When thou hadst ◁o - ver - come the sharp - ness of death, hadst o - ver - come the sharp - ness of death.▷

157

[sim.]

**Vivace**

162

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Bassi

162

tr

fz

pp

f

tutti

to all be -

thou didst o - pen the king - dom of heav'n to all be - liev - ers, to all,

tutti

thou didst o - pen the king - dom of heav'n to all, all,

tutti

to all be - liev - ers, to

Vc.

tutti

166

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

I

S

II

A

T

B

Bassi

166

*p*

*[p]*

*[p]*

*f*

solo

solo

solo

tutti

8

Vc.

*p*

*f*

liev - ers, to all, all be - liev - ers. Thou sit - test at the right hand of God,

liev - ers, to all, all be - liev - ers. Thou sit - test at the right hand of God,

to all be - liev - ers. Thou sit - test at the right hand of God,

to all be - liev - ers. in the glo - ry of the

all, to all be - liev - ers.

171

Tpt. 1

Tpt. 2

171

Timp.

171

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

171

Vln. I

Vln. II

Vla.

171

S

tutti

in the glo - ry\_ of the Fa - ther, in the glo - ry of the Fa - - -

A

tutti

in the glo - - - ry, in the glo - ry\_ of the Fa - ther, in the \_\_\_\_

T

8

Fa - ther, in the glo - - - ry\_ of the Fa - ther, in the glo -

B

tutti

in the glo - ry\_ of the Fa - ther, in the glo - - - ry,

171

Bassi

tutti

Vc.

175

Tpt. 1

Tpt. 2

175

Timp.

175

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

175

Vln. I

Vln. II

Vla.

175

S

ther, in the glo - ry, in the glo - ry of the Fa - ther.

A

glo - ry, in the glo - ry of the Fa - ther.

T

ry, in the glo - ry of the Fa - ther.

B

in the glo - ry of the Fa - ther.

175

Bassi

tutti

#6

## Andante è Piano

179

Tpt. 1

Tpt. 2

179

Timp.

179

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

179

Vln. I

Vln. II

Vla.

179

S

(solo)

We be - lieve that thou shalt

A

(solo)

We be - lieve that thou shalt come to be our Judge, \_\_\_\_\_ that thou shalt

T

(solo)

We be - lieve, we be - lieve that thou shalt come, shalt come,

B

(solo)

We be - lieve that thou shalt come to be our Judge,

179

Bassi

*p*

5 #6

184

Tpt. 1

Tpt. 2

184

Timp.

184

Ob. 1

*p* *f* *p* *f* *p* *f*

Ob. 2

[*p*] [*f*] [*p*] [*f*]

Bsn.

*f* [*f*]

Fl. 1

*f* [*f*]

Fl. 2

[*f*] [*f*]

Vln. I

*f* [*f*]

Vln. II

[*f*] [*f*]

Vla.

[*f*] [*f*]

184

S

come \_\_\_\_\_ to be our Judge. We there - fore pray \_\_\_ thee, help, we there - fore pray \_\_\_ thee, help, we there - fore pray \_\_\_ thee, help, (tutti)

A

come to be our Judge, our \_\_\_\_\_ Judge. We there - fore pray \_\_\_ thee, help, we there - fore pray \_\_\_ thee, help, we there - fore pray \_\_\_ thee, help, (tutti)

T

to be our Judge, our Judge. help, (help,) help,

B

to be our Judge, our Judge. help, help, help,

184

Bassi

*f* *f* *f*



190

Tpt. 1

Tpt. 2

190

Timp.

190

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

190

Vln. I

Vln. II

Vla.

190

S

help thy ser - vants, help thy ser - vants, whom thou hast re-deem'd

190

A

<help thy ser - vants, help thy ser - vants,> whom thou hast re-deem'd, whom thou hast re -

190

T

8 <help thy ser - vants, help thy ser - vants,> whom thou hast re-deem'd, whom

190

B

<help> thy ser - vants, help thy ser - vants, whom thou hast re -

190

Bassi

7 9 8 p 10

195

Tpt. 1

Tpt. 2

195

Timp.

Ob. 1

*f*

*p*

Ob. 2

*f*

*p*

Bsn.

*f*

*p*

Fl. I

*f*

Fl. 2

*f*

Vln. I

*f*

Vln. II

*f*

Vla.

*f*

195

S

tutti

with thy pre - - - cious, thy pre - cious blood.

A

tutti

deemid with thy pre - cious, <thy pre - cious blood.>

T

*tr*

tutti

8 thou hast re - deemid with thy pre - <cious, thy pre - cious blood.>

B

tutti

deemid with thy pre - cious, thy pre - cious blood.

195

Bassi

*f*

*p*

199

Tpt. 1

Tpt. 2

199

Timp.

199

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

199

Vln. I

Vln. II

Vla.

199 (solo)

I

S

Make them to be num - bred, to be num - bred with thy saints, in glo - ry, in glo - ry, in

II

Make them to be num - bred with thy saints, in glo - ry, in glo - ry, in

A

T

B

199

Bassi

[illegible]

205

Tpt. 1

Tpt. 2

205

Timp.

205

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

205

Vln. I

Vln. II

Vla.

205

S

solo

O Lord, O Lord,

tutti

save thy peo - ple, save thy peo - ple

205

A

solo

O Lord, O Lord,

tutti

save thy peo - ple, save thy peo - ple

205

T

8

solo

O Lord,

tutti

save thy peo - ple, save thy peo - ple

205

B

8

solo

O Lord,

tutti

save thy peo - ple, save thy peo - ple

205

Bassi

8

f

211

Tpt. 1

Tpt. 2

211

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

211

S

and bless thine her - it - age.

A

and bless, <and bless thine her - it - age.>

T

8 and bless thine her - it - age.

B

and bless thine her - it - age.

211

Bassi

and bless thine her - it - age.

solo

Gov - ern them,

solo

Gov - ern them,

solo

<Gov - ern them,

p

216

Tpt. 1

Tpt. 2

216

Timp.

216

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

216

Vln. I

*p*

Vln. II

*p*

Vla.

[*p*]

216

S

A

gov - ern them and lift them up for e - ver.

T

gov - ern them and lift them up, and lift them up for e - ver.

B

gov - ern them and lift them up for e - ver.

216

Bassi

220

Tpt. 1

Tpt. 2

220

Timp.

220

Ob. 1

Ob. 2

Bsn.

*p*

Fl. 1

Fl. 2

220

Vln. I

*p*

Vln. II

[*p*]

Vla.

[*p*]

220

S

220

A

solo *tr*

Day \_\_\_\_\_ by day we mag - ni - fie \_\_\_\_\_ thee, we mag - ni - fie \_\_\_\_\_ thee,

220

T

solo *tr*

Day \_\_\_\_\_ by day we mag - ni - fie \_\_\_\_\_ thee, we mag - ni - fie \_\_\_\_\_ thee,

220

B

solo

we

220

Bassi

*p*



225

Tpt. 1

Tpt. 2

225

Timp.

225

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

225

Vln. I

Vln. II

Vla.

225

S

A

T

B

225

Bassi

we mag - ni - fie thee,

we mag - ni - fie thee,

mag - ni - fie thee,

230 *f* *tr*

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

tutti *tr*  
(Day \_\_\_\_\_ by day, we mag - ni - fie \_\_\_\_\_ thee, we mag - ni - fie \_\_\_\_\_ thee,)

A

tutti *tr*  
day \_\_\_\_\_ by day, we mag - ni - fie \_\_\_\_\_ thee, we mag - ni - fie \_\_\_\_\_ thee, we

T

tutti *tr*  
day by day, we (mag - ni - fie \_\_\_\_\_ thee,) we

B

tutti *tr*  
day by day, we mag - ni - fie thee,

Bassi

230 *f*

235

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

day \_\_\_\_\_ by day, we mag - - -

mag - - - ni - fie thee, we mag - - -

mag - - - ni - fie thee, we mag - ni - fie,

we mag - - - ni - fie,

235

5

239

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

ni - fie, <mag - ni - fie thee, thee;> solo

ni - fie, <mag - ni - fie thee, thee;> And we solo

mag - ni - fie, <mag - ni - fie thee, thee;> we

mag - ni - fie, mag - ni - fie thee, thee;

239

244

Tpt. 1

Tpt. 2

244

Timp.

244

Ob. 1

Ob. 2

Bsn.

*p*

Fl. 1

Fl. 2

244

Vln. I

*p*

Vln. II

[*p*]

*f*

Vla.

[*p*]

[*f*]

244

S

A

tutti

wor - ship thy Name, we wor - ship thy Name, thy \_\_\_\_\_ Name ev - er world with - out \_\_\_\_\_

T

8

tutti

<wor - ship thy Name, we wor - ship thy Name, thy Name, thy Name> ev - er world with -

B

solo

we wor - ship thy Name, we wor - ship thy Name, thy Name

244

Bassi

*p*

*f*

Vc.

251

Tpt. 1 *f* *tr*

Tpt. 2 *f*

Timp. 251 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Fl. 1 *f*

Fl. 2 *f*

Vln. I *f*

Vln. II

Vla.

S. 251 *tutti*  
ev - er world with - out \_\_\_\_\_ end, ev - er world with - out end, \_\_\_\_\_ with -

A. end, ev - er world with - out, with - out end, ev - er world with - out, world with - out

T. 8 out \_\_\_\_\_ end, with - out end, ev - er world with - out \_\_\_\_\_

B. *tutti*  
ev - er world with - out \_\_\_\_\_ end, with - out end, with -

Bassi 251 *f*

257

Tpt. 1

Tpt. 2

Timp.

257

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

257

Vln. I

Vln. II

Vla.

257

S

out \_\_\_\_\_ end, ev - er world with - out end, ev - er world with - out end. \_\_\_\_\_

A

end, with - out end, ev - er world with - out end, ev - er world with - out end, with - out end. \_\_\_\_\_

T

8

end, with - out end, ev - er world with - out end, with - out end. \_\_\_\_\_

B

out, with - out end, ev - er world with - out end. \_\_\_\_\_

257

Bassi

Andante

This musical score page contains measures 265 through 268 of a piece marked 'Andante'. The score is written for a large orchestra and includes vocal parts. The key signature has one flat (B-flat), and the time signature is common time (C). The instruments and voices are arranged in the following order from top to bottom: Tpt. 1, Tpt. 2, Timp., Ob. 1, Ob. 2, Bsn., Fl. 1, Fl. 2, Vln. I, Vln. II, Vla., I (Violoncello I), S (Soprano), II (Violoncello II), A (Alto), T (Tenor), B (Bass), and Bassi. Measures 265 and 266 are mostly rests for all parts. In measure 267, the Ob. 1 part begins a melodic line starting on a half note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The Vln. I part also begins in measure 267 with a half note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. In measure 268, the Ob. 1 part continues with a half note F#4, followed by eighth notes E4, D4, and C4, then a half note B3. The Vln. I part continues with a half note F#4, followed by eighth notes E4, D4, and C4, then a half note B3. The vocal parts (S, A, T, B, Bassi) are all at rest throughout these measures.

265

Tpt. 1

Tpt. 2

Timp.

265

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

265

Vln. I

Vln. II

Vla.

265

I

S

II

A

T

B

265

Bassi



270

Tpt. 1

Tpt. 2

270

Timp.

270

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

270

Vln. I

Vln. II

Vla.

270

I

S

II

A

[solo]

Vouch - safe, \_\_\_\_\_ O \_\_\_\_\_ Lord, vouch - safe, \_\_\_\_\_

T

B

270

Bassi

*f* *p*

274

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

I

S

II

A

T

B

Bassi

*tr*

*p*

*[p]*

*f*

*f*

*p*

*f*

O Lord, to keep us this day with - out sin, with - out sin.

*f*

278

Tpt. 1

Tpt. 2

278

Timp.

278

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

278

I

S

II

A

T

8

B

278

Bassi

5 6 2 6

Detailed description: This page of the musical score covers measures 278 to 282. The woodwind section (Tpt. 1, Tpt. 2, Timp., Ob. 1, Ob. 2, Bsn., Fl. 1, Fl. 2) is mostly silent, with the Bassoon (Bsn.) playing a rhythmic pattern of eighth notes in measures 278-280, starting with a piano (p) dynamic and becoming fortissimo (f) in measure 281. The string section (Vln. I, Vln. II, Vla.) plays a continuous eighth-note accompaniment in measures 278-280, with Vln. I and II starting piano (p) and becoming fortissimo (f) in measure 281. The vocal soloists (Soprano I, Soprano II, Alto, Tenor, Bass) enter in measure 278 with the lyrics "O Lord, O Lord, have mer - cy, have mer - cy". The Soprano I part has a "solo" marking in measure 278 and a "tutti" marking in measure 281. The other vocal parts also have "solo" and "tutti" markings. The vocal lines continue through measure 282, with the lyrics "up - on". The Basses (Bassi) play a rhythmic pattern of eighth notes in measures 278-280, starting with a piano (p) dynamic and becoming fortissimo (f) in measure 281. The page number 278 is at the top left, and the measure numbers 5, 6, 2, 6 are at the bottom right.

283

Tpt. 1

Tpt. 2

283

Timp.

283

Ob. 1

solo

[p]

Ob. 2

Bsn.

Fl. 1

Fl. 2

283

Vln. I

*tr*

*p*

Vln. II

*tr*

[p]

Vla.

[p]

283

I

S

up - on — us.

II

on us.

A

solo

*tr*

us. O Lord, let thy mer - cy, let thy mer - cy

T

8

us.

B

on us.

283

Bassi

Vc.

[tutti]

4 3

*p*



293

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S. *tutti*  
as our trust is in \_\_\_ thee, our \_\_\_ trust is in [thee,] as our trust is in \_\_\_ thee.

A  
in thee, as our trust is in thee, \_\_\_\_\_ as our trust is in \_\_\_ thee, is in thee.

T  
thee, in thee, as our trust is in \_\_\_ thee, as our trust is in thee.

B  
trust is in \_\_\_ thee, as our trust is in \_\_\_ thee, is in thee.

Bassi *Vc.*  
[*tutti*]

## Andante vivace

298

Tpt. 1

Tpt. 2

298

Timp.

298

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

298

Vln. I

Vln. II

Vla.

*p*

*f*

298

S

298

A

solo

Lord, in thee have I trust - ed, in thee have I trust - ed, let me nev - er be con -

tutti

T

B

298

Bassi

Vc.

*p*

305

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S. *tutti* Let me nev - er be con - found - - - - - *tr* ed, *p* solo

A. found - ed, let me nev - er be con - found - ed, O

T. *tutti* let me nev - er be con - found - ed,

B. *tutti* let me nev - er be con - found - ed,

Bassi *f* *tutti* let me nev - er be con - found - ed, *p* Vc.



312

Tpt. 1

Tpt. 2

312

Timp.

312

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

312

Vln. I

Vln. II

Vla.

312

S

312

A

T

B

312

Bassi

*p*

[*p*]

solo

O Lord, in thee have I trust - ed, in

Lord, in thee have I trust - ed,

8

319

Tpt. 1 *f* *tr*

Tpt. 2 *f*

Timp. 319 *f*

Ob. 1 319 *f*

Ob. 2 319 *f*

Bsn. 319 *f*

Fl. 1 319 *f*

Fl. 2 319 *f* *tr*

Vln. I 319 *f* *tr*

Vln. II 319 *f*

Vla. 319 *f*

S 319 *tutti*  
thee have I trust - ed, O Lord, let me nev - er be con - found - - -

A 319 *tutti*  
<O Lord,> let me nev - er be con - found - ed, nev - er be -

T 319 *tutti*  
<O Lord,> let me nev - er be con - found - ed,

B 319 *tutti*  
O Lord, let me nev - er be con -

Bassi 319 *f* *Vc.* *tutti* *f*

326

Tpt. 1

Tpt. 2

326

Timp.

326

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

326

Vln. I

Vln. II

Vla.

326

S

ed, let me nev - er be con - found - ed, let me nev - er be con -

326

A

— con - found - ed, let me nev - er be con - found - ed,

326

T

let me nev - er be con - found - ed, let me nev - er be con - found -

326

B

found - ed, let me nev - er be con - found - ed,

326

Bassi

found - ed, let me nev - er be con - found - ed,

332

Tpt. 1

Tpt. 2

Timp.

Ob. 1

Ob. 2

Bsn.

Fl. 1

Fl. 2

Vln. I

Vln. II

Vla.

S

A

T

B

Bassi

332

found - ed, con - found ed. (A - men.)

let me nev - er be con - found - ed. (A - men.)

ed, let me nev - er be con - found - ed. (A - men.)

let me nev - er be con - found - ed. A - men.

7 6

## CRITICAL COMMENTARY

### *Modern Editions*

None.

### *Sources*

- |   |                             |  |
|---|-----------------------------|--|
| A | <b>GB-Ob MS. Mus. c. 17</b> | Oxford, Bodleian Library, MS. Mus. c. 17 (previously Summary catalogue 16694)<br>fols. 2r–27r<br>Autograph, 1750 |
|---|-----------------------------|--|

### *Description of the Sources*

- A Physical description: 35 folios. 286 x 391 mm. Half-leather bound with Turkish spot marbled paper. The *Te Deum* is signed and dated by the composer on its last page (23r): “MG / Gibside / June 27 / 1750.” The front fly-leaf contains a number of interesting indications. The lot label for the sale of Boyce’s library is still affixed to the top right corner. The page contains inscriptions in five different hands. One says simply, “*Te Deum*.” The two oldest inscriptions say “*Te Deum with Instruments / composed by D<sup>r</sup> Green*” (this seems likely to be the hand of Philip Hayes) which is followed (possibly in Greene’s own hand) by the date of composition: “June 27 1750”. Below these in a fourth hand (possibly nineteenth-century) is written “his own writing” and even further down the page, “no parts to this”. This hand also copied an incipit of the first measure and a half. At the bottom of the page, another eighteenth-century hand records “The Jubilate to be bound at the end”. This became the case, and the organ part of a Jubilate written on smaller paper is bound together with the *Te Deum* at the back of the volume. Below the title on the first page of the Jubilate (24r) is scrawled in a new hand: “neither the Score or parts of this can be found”. Burnett and Walker doubt that the two pieces were intended by Greene to be so connected.<sup>159</sup>

Provenance: In the possession of William Boyce at his death and sold to Philip Hayes in 1779 at the sale of Boyce’s library (Lot 129, bought for 10s 6d). Like most of the scores that Hayes purchased at the Boyce sale, this source came into the possession of the Reverend Osborne Wight and was then bequeathed to the Bodleian Library in 1801.

Contents: Two canticle settings by Greene: *Te Deum* (autograph, 1750, fols. 4r–23r) and *Jubilate* (autograph sketch, n.d., fols. 24r–32r).

Bibliography: Walker, Ernest. “The Bodleian Manuscripts of Maurice Greene.” *The Musical Antiquary* 1 (April 1910): 203–204.

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<sup>159</sup> Burnett, “Sacred Music,” 2:207; Walker, “Bodleian Manuscripts,” 203.

- Johnstone, H. Diack. "The Life and Work of Maurice Greene (1696–1755)." Vol. 2, *A descriptive Catalogue of the Works of Maurice Greene*. PhD diss., University of Oxford, 1967, 34.
- Burnett, Henry. "The Sacred Music of Maurice Greene (1696–1755)." Vol. 2, "Thematic Index of the Sacred Music of Maurice Greene." PhD diss., The City University of New York, 1978, 205–207.
- Bruce, Robert J. and H. Diack Johnstone. "A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (1779): Transcription and Commentary." *Royal Musical Association Research Chronicle* 43 (2010): 143.

### *Evaluation of the Sources*

Being the only source for the Te Deum, Ob MS. Mus. c. 17 was used as the basis for the edition. Johnstone has referred to the Jubilate bound together with this work at the back of Ob MS. Mus. c. 17 as a sketch.<sup>160</sup> It does seem, however, to be an organ part of a finished piece. There are no usual signs of composition in the music, no erasures of any kind, and only one measure crossed out. The measure in question, on 28v, may in fact be evidence of Greene copying the part from an existing score. The measure is split over two systems and the second half matches the second half of the previous measure. It is possible that Greene copied the first half of the measure correctly at the end of the first system, but began copying the second half of the wrong measure in the next system, after which he crossed the whole measure out and began again (see figure 9).

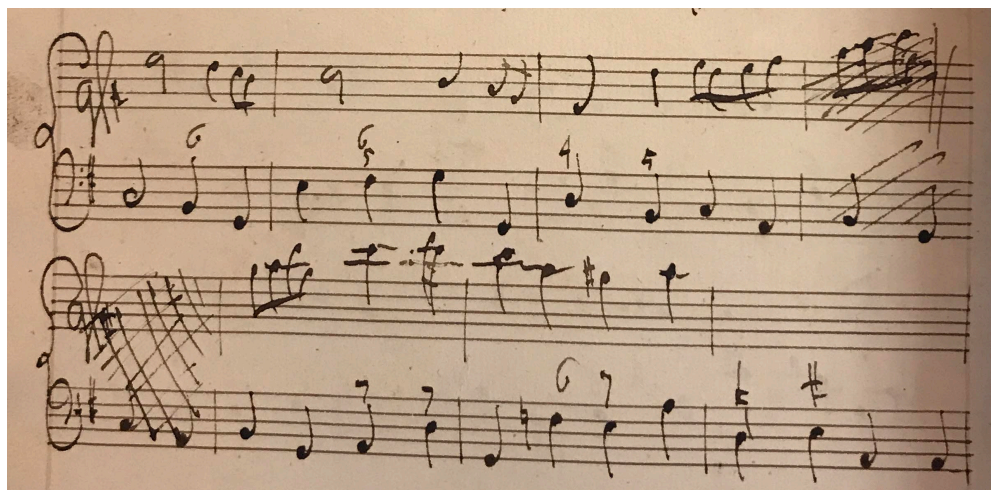


Figure 9. The organ part of a Jubilate setting in GB-Ob MS. Mus. c. 17

Other than this single instance, the nine folios transmit a complete Jubilate with the following general structure:

Chorus: "O be joyful in the Lord"

Chorus: "Serve the Lord with gladness"

Alto Solo: "Be ye sure that the Lord he is God"

<sup>160</sup> Johnstone, "Life and Work," 2:35; Bruce and Johnstone, "Catalogue," 143.

Chorus: "O go your way"  
 Treble Solo?: "For the Lord is gracious"  
 Chorus: "Glory be to the Father"

The bass line is complete throughout and the only sign of incompleteness is in the "right hand" accompaniment or vocal lines. Greene often begins a section with a measure or so to indicate what the accompaniment is and then leaves the rest blank, usually filling the figures in with more detail, until the voices enter. This scarcity of musical information hints at this being an orchestrally accompanied Jubilate, where these incomplete musical lines serve as cues for the organist. Indeed, the part as it stands is more than enough for an organist to have taken part in a performance of the piece. That, and the fact that the piece is in the festival key of D major, suggest this is all that remains of a finished work that seems to have been performed during Greene's lifetime. It must certainly have been paired with a Te Deum setting and Burnett is correct that it was likely not the 1750 setting, since the Jubilate seems to have been performed and the Te Deum was likely never performed. Perhaps it was the 1729, whose ending parallels the Jubilate's ending; or perhaps the 1745 setting, whose opening matches the Jubilate's opening; or perhaps one that is no longer extant.

### *Structure and Text*

Like Purcell's famous setting of the same text, this setting is largely a single movement work that has clearly defined sections and less clearly defined subsections. The large sections have been indicated below in lieu of movement titles.

[“We praise thee, O God”]

<i>Cho</i>	We praise thee, O God, we acknowledge thee to be the Lord,
<i>A, T, B</i>	we acknowledge thee
<i>Cho</i>	to be the Lord,
<i>S, S, A</i>	we acknowledge thee
<i>Cho</i>	to be the Lord, we acknowledge thee to be the Lord.
	All the earth doth worship thee, the Father everlasting.

<i>A</i>	To thee all angels cry aloud,
<i>Cho</i>	the heavens and all the powers therein,
<i>T</i>	to thee all angels cry aloud,
<i>Cho</i>	the heavens and all the powers therein.

<i>S, S</i>	To thee Cherubin, and Seraphin, continually do cry,
<i>Cho</i>	Holy, holy, holy, Lord God of Sabaoth.

<i>S, A, T, B</i>	Heaven and earth are full of the Majesty
<i>Cho</i>	of thy glory.

[“The glorious company of the Apostles”]

*A*           The glorious company of the Apostles,  
*S, S, A, T, B*   praise thee.  
*S*            The goodly fellowship of the Prophets,  
*S, S, A, T, B*   praise thee.  
*T*           The noble army of Martyrs,  
*S, S, A, T, B*   praise thee.  
*Cho*        The holy Church throughout all the world doth acknowledge thee;  
               The Father of an infinite Majesty;  
*S, S, A, T, B*   Thine honourable, true, and only Son;  
               Also, the holy Ghost, the comforter.

[“Thou art the King of glory, O Christ”]

*Cho*        Thou art the King of glory, O Christ. Thou art the everlasting Son of the Father.

[“When thou tookest upon thee”]

*B*           When thou tookest upon thee to deliver man,  
               thou didst not abhor the Virgin’s womb.  
*A, T, B*      When thou hadst overcome the sharpness of death,  
  
*Cho*        thou didst open the kingdom of heaven to all believers.  
*S, S, A*      Thou sittest at the right hand of God,  
*Cho*        in the glory of the Father.

[“We believe that thou shalt come to be our Judge”]

*S, A, T, B*   We believe that thou shalt come to be our Judge.  
*S, S*        We therefore pray thee,  
*Cho*        help,  
*S, S*        we therefore pray thee,  
*Cho*        help, help thy servants,  
*S, A, T, B*   whom thou hast redeemed  
*Cho*        with thy precious blood.  
*S, S*        Make them to be numbred with thy saints in glory,  
*Cho*        in glory everlasting.  
*S, A, T, B*   O Lord,  
*Cho*        save thy people and bless thine heritage.  
*A, T, B*      Govern them and lift them up for ever.



["Day by day"]

*A, T, B* Day by day we magnifie thee;  
*Cho* Day by day we magnifie thee;  
*A, T, B* And we worship thy Name  
*Cho* ever world without end.

["Vouchsafe, O Lord"]

*A* Vouchsafe, O Lord, to keep us this day without sin.  
*S, S, A, T, B* O Lord, have mercy,  
*Cho* have mercy upon us.  
*A* O Lord, let thy mercy lighten upon us,  
*Cho* as our trust is in thee.

["O Lord, in thee have I trusted"]

*A* O Lord, in thee have I trusted,  
*Cho* let me never be confounded,  
*A* O Lord, in thee have I trusted,  
*S* O Lord, in thee have I trusted,  
*Cho* O Lord, let me never be confounded. Amen.

## CRITICAL APPARATUS

*Designation of Voices*

[“We praise thee”]	Tpt 1	<i>1 Trumpet</i>
	Tpt 2	<i>2 Trumpet</i>
	Timp	<i>Kettle Drums</i>
	Ob 1	<i>1 Hautboy</i>
	Ob 2	<i>2 Hautboy</i>
	Bn	<i>Bassoon</i>
	Fl 1	<i>1 german Flute</i>
	Fl 2	<i>2 german Flute</i>
	Vn I	<i>1 violin</i>
	Vn II	<i>2 violin</i>
	Va	<i>Tenor</i>
	S, A, T, B	no des.
	BC	<i>Violoncelli / organ / Contrabassi</i>

*Verbal Directions*

[“We praise thee”]	1	BC	<i>Allegro è Forte</i>
	16 (1)	A	<i>vers</i>
	18 (2)	S	<i>Chorus</i>
	20 (1)	S	<i>vers</i>
	20 (3)	BC	<i>violoncelli pia</i> written b. measure, though it is unclear when each is meant to take effect
	37 (3)	A	<i>Solo</i>
	42 (4)	T	<i>Solo</i>
	45 (3)	S	<i>Chorus</i>
	65 (1)	S	<i>vers</i>
	70 (7)	B	<i>Cho:</i>
[“The glorious com.”]	71 (2)	S	<i>Chorus</i>
	73	a. Vn I, b. BC	<i>vivace</i> is written at the beginning of m. 73, but clearly is meant to take effect on beat 4 of the previous bar.
	76 (3)	A	<i>vers</i>
	106 (3)	S	<i>Chorus</i>
	122 (3)	A	<i>vers</i>
	123 (1)	S	<i>vers</i>
	[“Thou art the King”] 134 (1)	b. Vn I	<i>Chorus</i>
	[“When thou tookest”] 152 (1)	B	<i>Solo</i>
	157 (2)	A	<i>vers</i>

	163 (2)	A	<i>Chorus</i>
	168 (2)	S	<i>vers</i>
	170 (2)	T	<i>Chorus</i>
["We believe"]	186 (5)	S	<i>Chorus</i>
	186 (6)	S	<i>vers</i>
	188 (1)	S	<i>Chorus</i>
	188 (2)	S	<i>vers</i>
	192 (2)	S	<i>vers</i>
	195 (2)	S	<i>Chorus</i>
	201 (10)	S	<i>Chorus</i>
	205 (1)	S	<i>vers</i>
	208 (1)	S	<i>Chorus</i>
	214 (1)	S	<i>vers</i>
["Day by day"]	220	a. A	<i>vers vivace</i>
	220	b. BC	<i>Pia: e vivace ma non troppo presto</i>
	230 (1)	S	<i>Chorus</i>
	243 (2)	S	<i>vers</i>
	249 (2)	S	<i>Chorus</i>
["Vouchsafe, O Lord"]	278 (3)	S	<i>vers</i>
	281 (4)	S	<i>Chorus</i>
	283 (4)	A	<i>vers</i>
	290 (2)	S	<i>Chorus</i>
["O Lord, in thee"]	298 (1)	A	<i>vers</i>
	304 (1)	S	<i>Chorus</i>
	311 (2)	S	<i>vers</i>
	320 (4)	S	<i>Chorus</i>

### *Errors in Pitch and Rhythm*

["We believe"]	210 (3)	Fl 2	quarter note
	211 (4)	Vn II	tie om.
["O Lord, in thee"]	326 (2)	A	tie om.

### *Text and Underlay*

["We praise thee"]	31–32	T	
			the Fa-ther ever last-ing, the Fa-ther

### *Clefs*

["We praise thee"]	1	S	C <sup>1</sup>
	1	A	C <sup>3</sup>
	1	T	C <sup>4</sup>

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## VITA

