

RECENT RESEARCHES IN THE MUSIC OF THE BAROQUE ERA

• VOLUME VIII

William Boyce

TWO ANTHEMS  
FOR THE  
GEORGIAN COURT

PART II: THE KING SHALL REJOICE

Edited by John R. Van Nice



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# Chorus and Verse: The King Shall Rejoice

**Allegro**

The musical score consists of two systems of music. The first system, labeled 'Allegro', spans from measure 1 to 8. It features parts for Oboes I, II, Bassoons I, II, Trumpets in C., Timpani, Violin I, Violin II, Viola, Bass, Soprano I, Soprano II, Alto, Tenor, Bass, and Organ. The second system, also labeled 'Allegro', begins at measure 9 and includes parts for Organ only. Measure numbers 5, 6, 7, and 8 are indicated below the staff.

**Oboes I,II**

**(a) Bassoons I,II**

**Trumpets in C.  
I,II**

**Timpani**

**Violin I**

**Violin II**

**Viola**

**Bass**

**Soprano I**

**Soprano II**

**Alto**

**Tenor**

**Bass**

**Organ**

(a) Bassoon parts appear only among the partbooks (Bodleian Library MS c.117<sup>c</sup>), not in the score (MS c.117<sup>a</sup>).

5

8

6 5 6 6 6 [6] 6

Musical score page 9, measures 10-14. The score consists of five staves. Measures 10-11 show the top two staves with eighth-note patterns. Measures 12-13 show the top two staves with sixteenth-note patterns. Measure 14 shows the top two staves with eighth-note patterns. Measures 10-14 are followed by four blank staves. Measure 15 begins with the bass staff.

Measure 15 (Bass Staff):

- Measure 15 (Bass Staff):  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{6}{6}$

6 6 6 7 6 6 6 5



joyce \_\_\_\_\_ in thy strength, O Lord.  
 joyce \_\_\_\_\_ in thy strength, O Lord.  
 joyce \_\_\_\_\_ in thy strength, O Lord.  
 joyce in thy strength, O Lord.  
  
 5            6        6            6        [6]      [6]

25

The King shall rejoice in thy strength, O Lord, shall re -  
 The King shall rejoice in thy strength, O Lord, shall re -  
 The King shall rejoice in thy strength, O Lord, shall re -  
 The King shall rejoice in thy strength, O Lord, shall re -  
 The King shall rejoice in thy strength, O Lord, shall re -  
 The King shall rejoice in thy strength, O Lord, shall re -

8

The King shall rejoice in thy strength, O Lord, shall re -  
 The King shall rejoice in thy strength, O Lord, shall re -

The King shall rejoice in thy strength, O Lord, shall re -

6      6      5      6      6

[4]

30

joyce in thy strength, O Lord.

7      8                    6                    6

Musical score page 15, featuring five staves of music. The top three staves are vocal parts (Soprano, Alto, Tenor) in G major, 4/4 time. The fourth staff is a bassoon part, and the bottom staff is a cello part. Measure 35 begins with a vocal entry. The lyrics are:

Ex-ceed-ing glad shall he be of thy sal-va -  
Ex-ceed-ing glad shall he be of thy sal-va -  
Ex-ceed-ing glad shall he be of thy sal -  
Ex - ceed-ing

A dynamic instruction "ff" is placed above the bassoon staff in measure 35. The cello part includes a melodic line with a label "Violoncello" and a short melodic fragment.

40

tutti

tion.

va - tion. Ex - ceed - ing glad, ex - ceed - ing glad shall he be of thy sal -

8 glad shall he be of thy sal - va - tion, thy sal -

Ex - ceed - ing glad shall he be of thy sal - va -

tutti

[4] [6] [5] [6] [6] [6] [7]

[1st]

glad shall he be, shall he be of thy salvation.

Ex - ceed-ing glad shall he be of thy salvation.

va - tion.

Ex - ceed - ing glad,

Ex - ceed - ing glad shall he be,

[2]

[6]

[4]

[5]

45

Ex - ceed-ing glad shall he be \_\_\_\_\_ of thy \_\_\_\_\_ sal-

Ex - ceed-ing glad shall he be \_\_\_\_\_ of thy \_\_\_\_\_ sal-

be of thy sal - va -

8 glad shall he be of thy sal - va - tion, of thy sal -

ex - ceed-ing glad shall he be of thy sal -

5 [6] 5 6 6 6 6 4

50

va - tion.

The King shall re - joice in thy

va - tion.

The King shall re - joice in thy

tion.

The King shall re - joice in thy

<sup>8</sup> va - tion.

The King shall re - joice in thy

va - tion.

The King shall re - joice in thy

6    5    6

6

6    5

6

55

strength, O Lord. The King shall re-

6 5                    6 4                    6                    6 3

60

joice \_\_\_\_\_ in thy strength, O \_\_\_\_\_ Lord, he shall re-

joice \_\_\_\_\_ in thy strength, O \_\_\_\_\_ Lord, he shall re-

joice \_\_\_\_\_ in thy strength, O \_\_\_\_\_ Lord, he shall re-

8 joice in thy strength, O \_\_\_\_\_ Lord, he shall re-joice, \_\_\_\_\_ shall re-

joice in thy strength, O \_\_\_\_\_ Lord, he shall re - joice \_\_\_\_\_ in thy

5 6 6 6 6

joyce in thy strength, O Lord. Ex-ceed-ing  
 joyce in thy strength, O Lord.  
 joyce in thy strength, O Lord.  
 8 joyce in thy strength, O Lord.  
 strength, O Lord.

6

65

glad shall he  
be of thy sal - va - tion.  
Ex - ceed-ing glad shall he be of thy sal - va -  
Ex - ceed-ing glad shall he be,  
Ex - ceed-ing  
Ex - ceed-ing glad shall he

(a)

[6] [6] 5 ♫ 5 6

(a) The notes between asterisks appear in the organ part (MS c.117b) but not in the score (MS c.117a).

70

Ex - ceed-ing glad, ex - ceed-ing glad, ex - ceed-ing  
tion. Ex - ceed-ing glad shall he be, ex - ceed-ing glad, ex - ceed-ing  
ex - ceed-ing glad shall he be, shall he  
8 glad shall he be of thy sal - va - tion. Ex - ceed-ing glad, ex - ceed-ing  
be of thy sal - va - tion. Ex - ceed-ing glad, ex - ceed-ing

5 6 6 [5] 6 6 5 6 6

75

glad shall he be of thy sal - va - tion. Ex-ceed-ing glad, ex-ceed-ing  
 glad shall he be of thy sal - va - tion. Ex-ceed-ing glad, ex-ceed-ing  
 be of thy sal - va - tion. Ex-ceed-ing glad shall he  
 glad shall he be of thy sal - va - tion. Ex-ceed-ing glad, ex-ceed-ing  
 glad shall he be of thy sal - va - tion. Ex-ceed-ing glad, ex-ceed-ing

6 5 6 6 5 6 6

80

glad shall he be of thy sal - va - tion.

glad shall he be of thy sal - va - tion.

be, shall he be of thy sal - va - tion.

<sup>8</sup> glad shall he be of thy sal - va - tion.

glad shall he be of thy sal - va - tion.

6                    5                    3                    6         6

Obs

Bsns

Vln I

Vln II

Vla

Bass

Solo Counter-tenor

Solo Bass

Organ

*p*

Verse *[mf]*

Thou      hast

6            6            6     6     5     3            6     [6]

85

Verse

and hast not de-nied him the re-  
[mf]

giv'n him his heart's de-sire,  
and hast not de-

*p*

[6] 4 [6] 3 6 6 6 6

90

quest of his lips.

Thou hast giv'n him his heart's de-

nied him the re- quest of his lips.

Thou hast

6 6 4 3 6 6

95

sire, hast giv'n him his heart's de- sire,  
and hast not de- nied him the re -  
giv'n him his heart's de - sive,  
and hast not de - nied him the re -

4 3 # 6 4 [5] 6

= =

100

nied him the re - quest of his lips.  
and hast not de -  
quest of his lips,  
and hast not de -

7 6 [6] 6 6 3

= =

[p] [p] [p] [p]

nied him the re - quest of his lips. Thou hast

quest of his lips. Thou hast giv'n him, hast

5 6 6 9 8 5 [7]

105

giv'n him his heart's de-sire, and hast not de-nied him the re-  
giv'n him his heart's de-sire, and hast not de-nied him the re-

7 3 6 3 5 9 8 7 5 6 4

Bsns

Vln I

Vln II

Vla

Bass

Ct

B

Organ

quest of his lips. And

quest of his lips. And

5 7 [5] f 6 [8] 6 6 [5] 5 p

115

Soprano: *p*

Alto: *p*

Bass: *p*

why? Be-cause he trust - eth in the Lord, be-cause he trust - eth in the

why? Be - cause he trust-eth in the Lord, be-cause he trust-eth in the

*p*

$\frac{6}{13}$      $\frac{6}{6}$      $\frac{6}{4}$      $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{4}$      $\frac{6}{4}$      $\frac{5}{3}$

(a) A curious second version of this passage is written on two staves below the original score, and appears in the vocal partbooks as well:

C  
Lord, and in the mer - cy of the most high - est. He shall not mis -

B  
Lord, and in the mer - cy of the most high - est. He

A musical score for a vocal performance. The top staff is in treble clef with a key signature of one sharp. It consists of four measures of music, each with lyrics underneath. The first measure contains two notes, with the second note having a fermata. The second measure has two notes with slurs. The third measure has three notes with slurs. The fourth measure has four notes. The lyrics are: "mov - ed", "in\_\_ the\_\_", "mer - cy,\_\_ the\_\_", and "mer - cy of the most". The bottom staff is in bass clef with a key signature of one sharp. It also consists of four measures. The first measure has three notes. The second measure has two notes. The third measure has three notes. The fourth measure has five notes. The lyrics correspond to the top staff: "shall\_\_ not\_\_ be\_\_", "mov - ed", "in\_\_ the\_\_", and "mer - cy of the most". The music includes various rests and dynamic markings like forte and piano.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 6 and 7 are shown. Measure 6 starts with a half note in the treble staff followed by a quarter note. Measure 7 starts with a half note in the bass staff followed by a quarter note. The measure numbers 6 and 7 are written below the corresponding measures.

A musical score for two voices, soprano and basso continuo, in common time. The soprano part is in treble clef and the basso continuo part is in bass clef. The lyrics are: "car - ry in the mer - cy, mer - cy of the most shall not mis - car - ry in the mer - cy of the most". The music consists of four measures, each ending with a fermata.

125

[p]

[p]

[p]

high.

He shall — not be mov - ed,

high.

He shall — not be

5                      7                      [6] [5]                      4

high - est.

He shall — not mis - car - ry,

high - est.

He shall — not mis -

130

Bsns

Vln I

Vln II

Vla

Bass

Ct

he shall not, he shall not be mov - ed.

B

mov - ed, he shall not be mov - ed.

Organ

Ct

he shall not, he shall not mis - car - ry.

B

car - ry, he shall not mis - car - ry.

135

The musical score consists of two main sections. The upper section contains staves for **Obs**, **Bsns**, **Tpts**, **Timp**, **Vln I**, **Vln II**, **Vla**, and **Bass**. The lower section contains staves for **S**, **S**, **A**, **T**, and **B**. The vocal parts (**S**, **A**, **T**, **B**) have lyrics: "The King shall re - joice, he shall re - joice in thy". The organ accompaniment is at the bottom.

**S**

**S**

**A**

**T**

**B**

**Organ**

Chorus

The King shall re - joice, he shall re - joice in thy

Chorus

The King shall re - joice, he shall re - joice in thy

Chorus

The King shall re - joice, he shall re - joice in thy

Chorus

The King shall re - joice, he shall re - joice in thy

Chorus

The King shall re - joice, he shall re - joice in thy

6 6

A page of sheet music featuring six staves. The top two staves are in treble clef, the third is in alto clef, the fourth is in bass clef, and the bottom two are in bass clef. The music is in common time and consists of measures separated by vertical bar lines. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into four systems of four measures each.

strength, O Lord. Ex - ceed-ing glad, ex - ceed-ing glad shall he

strength, O Lord. Ex - ceed-ing glad, ex - ceed-ing glad shall he

strength, O Lord. Ex - ceed-ing glad, ex - ceed-ing glad shall he

strength, O Lord. Ex - ceed-ing glad, ex - ceed-ing glad shall he

<sup>8</sup> strength, O Lord. Ex - ceed-ing glad, ex - ceed-ing glad shall he

strength, O Lord. Ex - ceed-ing glad, ex - ceed-ing glad shall he

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a half note in the treble clef staff followed by a half note in the bass clef staff. Measure 12 begins with a half note in the treble clef staff, followed by a half note in the bass clef staff, and then a sixteenth-note pattern consisting of two groups of four notes each, separated by a vertical bar line.

140

be of thy sal - va - tion. Ex - ceed - ing glad, ex - ceed - ing

be of thy sal - va - tion. Ex - ceed - ing glad, ex - ceed - ing

be of thy sal - va - tion. Ex - ceed - ing glad, ex - ceed - ing

8 be of thy sal - va - tion. Ex - ceed - ing glad, ex - ceed - ing

be of thy sal - va - tion. Ex - ceed - ing glad, ex - ceed - ing

5 6 4 — 3                    6 6 5                    6 6

145

[trill]

glad shall he be of thy sal - va - tion.  
 glad shall he be of thy sal - va - tion.  
 glad shall he be of thy sal - va - tion.  
<sup>8</sup> glad shall he be of thy sal - va - tion.  
 glad shall he be of thy sal - va - tion.

6                    5 6                    5 3

# Soprano: Blessed Is the Man

Andante

Obc Solo      Bassoons I,II

Violin I      Violin II      Viola      Bass

Solo Soprano

Organ

Andante

(a)

5 6 5 3 6

(a) The notes between asterisks are an octave higher in the organ part.

150

f

6      6      7      9/4 8/3      6

A musical score page featuring two systems of music, each with two staves. The top system begins with a treble clef staff containing sixteenth-note patterns, followed by a bass clef staff with eighth-note patterns. The bottom system begins with a treble clef staff containing sixteenth-note patterns, followed by a bass clef staff with eighth-note patterns. The music concludes with a final bass clef staff.

The page is numbered 42 at the top left. The music consists of two systems separated by a vertical bar line. Each system has two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system starts with a treble clef staff, followed by a bass clef staff. The second system starts with a treble clef staff, followed by a bass clef staff. The music concludes with a final bass clef staff.



A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six systems of music. The first system shows the vocal parts mostly silent, with the piano providing harmonic support. The second system begins with a melodic line in the bass part. The third system continues with the bass line. The fourth system introduces lyrics for the Soprano and Alto voices. The fifth system concludes the vocal line. The sixth system shows the piano providing harmonic support again.

hath a vir - tu - ous wife. Bless - ed, bless -

7 3      6] 7 3      6    5 6      5 6



Musical score page 45, measures 161-162. The top two staves are blank. The bottom staff shows a bass line with eighth notes, continuing from the previous measure.

Musical score page 45, measures 163-164. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. The lyrics "ed, bless - ed is the man that hath a vir-tuous wife,\_\_\_ a" are written below the staff.

Musical score page 45, measures 165-166. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with eighth notes. Numerical fingerings (5, 4, 3, 6, 7, 6, 7, 3) are written below the bass staff.

[f]

[f!]

[f]

f

p

*virtuous, a vir - tuous wife.*

*For the num-ber of his days shall be*

6  
4

5  
3

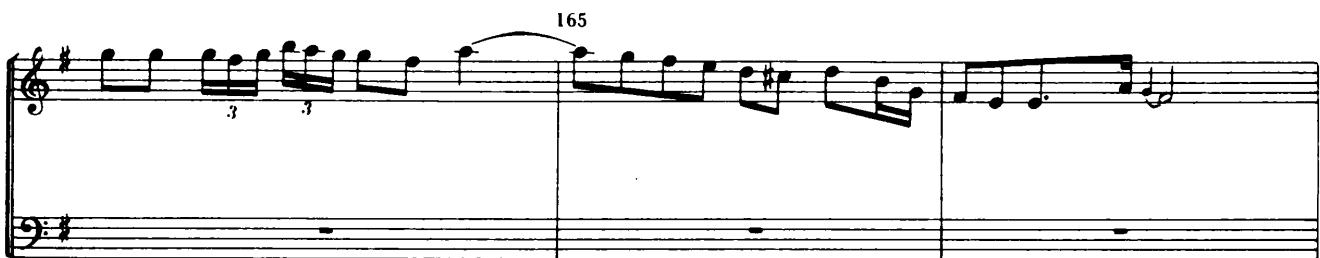
6

5

6

6/5

5



Musical score page 47, measures 167-168. The top staff continues with rests. The bottom staff shows a bass clef and a key signature of one sharp. Measure 168 begins with eighth notes and sixteenth-note pairs, followed by a descending eighth-note line.

Musical score page 47, measures 169-170. The top staff shows a treble clef and a key signature of one sharp. Measure 169 consists of eighth notes and sixteenth-note pairs. Measure 170 begins with a melodic line starting at the top of the staff and descending.

dou - ble,      be dou - ble,      the num -      ber of his\_ days shall be dou - ble.

Musical score page 47, measures 171-172. The top staff shows a treble clef and a key signature of one sharp. Measure 171 consists of eighth notes and sixteenth-note pairs. Measure 172 begins with a melodic line starting at the top of the staff and descending.

7            7            6            9        6        5            6        [6]

A musical score page featuring five staves of music. The top staff uses a treble clef, the second and third staves use a soprano clef, the fourth staff uses a bass clef, and the bottom staff uses an alto clef. The key signature is one sharp. Measure 5 begins with a dynamic of *f*. Measures 6 through 8 show various melodic patterns, including eighth-note chords and sixteenth-note figures. Measure 9 starts with a dynamic of *f*. Measures 10 and 11 conclude the section.

170

p

Bless - ed, blessed is the man that

6 4 5      6 8      6 6      5 6 7      7

[f]

*f*

[*f*]

[*f*]

*f*

*f*

hath a vir - tuous wife, a vir - tuous, a vir - tuous wife.

6      7      3      6      5      6      4      5      3      6

175

p

For the num-ber of his days shall be dou-ble, be dou-ble, the

p

6 5      7      4 9 8      6 b5      6      6 4 5 3 6      6 4 5 3 6

52

num-ber of his days shall be dou - ble. Bless -

9      8      6      6      5      7      7      b5

180

ed.

bless -

ed is

the man that hath a

3

$\begin{smallmatrix} \text{6} & \text{7} \\ \text{4} \end{smallmatrix}$

3

6 9 7

6 6

3 3

*p*

[*p*]

[*p*]

[*p*]

vir - tuous wife. For the

*p*

6 5 5 6 6

num - ber      of      his days,      the      num - ber of his days shall be

6      5      9      6      6      6

185

dou - ble, be dou - ble, the num - ber of his days,

6            9    8            6            6            6

his days shall be dou-ble.

6      6/4      5      6      6/5      7      4/3      6

140

6      4      6      6

6      5      5      3

A musical score page featuring six staves of music. The top four staves are in common time (indicated by a 'C') and the bottom two are in 6/8 time (indicated by a '(6/8)'). The key signature is one sharp (F#). Measure 6 starts with a dynamic 'f' and includes slurs and grace notes. Measures 7-9 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 10 begins with a dynamic 'f' and a 6/4 harmonic progression.

# Countertenor: A Virtuous Woman Is a Crown

**Larghetto**

195

Solo Flute

Violin I [mf]

Violin II p

Viola p

Bass p

Solo Counter tenor

Organ Larghetto

A vir - tuous

200

wo - man is— a crown to her hus - band.

205

210

A vir - tuous wo - man is a crown to her hus - band. Her price is

6      5      6      b5      6

215

far a - bove ru - bies. Her price is far a - bove ru - bies.

8      4+      6      8      6      6      8      6      8

## Countertenor: Strength and Honor Are Her Clothing

The musical score consists of five staves of music in G major (two treble clefs) and F major (one bass clef). The lyrics are written below the bottom staff:

strength and hon - or are her cloth - ing,

Below the staff numbers 6, 6, 5, 6, b5, 5, and 6 are placed under the corresponding measures.

(a) The organ part in C (MS c.119<sup>b</sup>) gives the indication "tasto" for measure 219, beat 4, through measure 221; measure 232, beat 4, through measure 235, first half of beat 3; measure 251, beat 2, through measure 253; and measure 267, beat 2, through measure 271, beat 3. Neither the organ part in D (MS c.117<sup>b</sup>) nor the score (MS c.117<sup>a</sup>) contains this instruction, however.

225

and she shall re - joice,

6 6 4 6 6 9 7 6

she shall re - joice,

re - joice in

6 6 5 7 5 7 5 6 8 5

230

*[f]*

*f*

*f*

*f*

time to come.

*f*

6 5 6 6 b5 3 5 6

235

*p*

*f*

*ff*

6 5 6 6 5 6 6 5

Strength and hon - or are— her cloth-ing,

6      5      b5      [6]      2      6      6      6      6

240

strength and hon - or are— her cloth-ing,      and she shall re - joice,

[6]      2      6      6      3      6      2      6      6

245

re-

6                    6                    5                    [6]              7              3     6

joice,        re - joice        in time        to come, shall re - joice,

6              6              6              5              [4]              6              6

250

she shall re - joice in time to come.

255

Strength and hon - or are her cloth - ing,

strength and hon - or are — her cloth - ing,

258      259      260

260

and she shall re - joice

261      262      263

in time to come, she shall rejoice in

6      6      6      4      5      6      6      6

265

[f]

f

f

f

f

time to come.

6      5      6      3      6      b5      3      5      6

270

p

6 5 [7] 6 6 4 3 6 6 b5

f

f

f

f

5 6 b5 4 3 6 6 5 6 6 4 5 3

# Tenor: Harken, O Daughter

(a) Bassoon      275      **Largo**

**Solo Tenor**

Hark-en, O daugh-ter, con-

(b) Organ

Largo

sid - er, O\_\_ daugh - ter, and in - cline thine ear, for - get.

(a) Boyce's setting is for one principal and one ripieno bassoon. In the following measures these are designated "solo" and "2nd" respectively.

(b) This section of the anthem is marked "tacet" in the organ part in C (MS c.119<sup>b</sup>), which gives no bass figuring. This edition combines the figures from the organ part in D (MS c.117<sup>b</sup>) and the score (MS c.117<sup>a</sup>).

280

Allegro

al - so, thine own peo - ple, and thy fa - ther's house. So shall the

b6 b5 4                    3 6                    7                    7

Allegro

285

p

f

f

p

f

p

King have pleas-ure in\_\_ thy beau - ty, have pleas-ure in\_\_ thy

6                    5                    7                    4                    3                    6                    7                    7                    4                    3                    6                    5                    7

*Solo*

beau-ty, the King shall have—pleas-

6 8 7 4 3 6

290

ure, have

6 4 6 6 6 6

add 2nd Bsn.

add 2nd bsn.

f

(f)

(f)

.f

.f

pleas - ure in \_\_\_\_\_ thy beau - ty.

16      3      6      6      5      7      7      6

4      3

295

295

So shall the

**solo** 300

King have pleas-ure in thy-beau-ty, the King shall have...

add 2nd Bsn.

*f*

*[f]*

*[f]*

*f*

*p*

*f*

*p*

pleas - ure      in thy - beau - ty,      the King shall have

6                    6                    6                    7

305

pleas -

5            6            5            6            5            6            6

solo

ure,

have pleas -

4     3     6            4     3            7     3            6

310 add 2nd Bsn.

ure in thy beau - ty.

6 5 6 4 5 6

A musical score page featuring five staves of music. The top staff uses a bass clef, the second and third staves use a treble clef, and the bottom two staves use a bass clef. The music consists of measures 5 through 9. Measure 5 starts with a bass note followed by a treble note. Measure 6 begins with a bass note. Measures 7-9 feature complex sixteenth-note patterns in the upper voices. Measure 10 concludes the section with a bass note. The page number 315 is located at the top right.

Musical score for "Instead of thy fathers thou shalt have children," featuring five staves of music and lyrics.

The score consists of five staves, each with a different clef (Treble, Alto, Bass, Tenor, and Bass) and a key signature of one flat. The music is divided into measures by vertical bar lines. Dynamics are indicated by *p* (piano), *f* (forte), and *b7* (bass 7th). Measure numbers 6, 6, 7, 4, 3, and 6 are placed below the bass staff at the end of the page.

*In - stead of thy fa - thers thou shalt have chil - dren,*

320

thou shalt have children whom thou mayest make

4 3 6 [b]7 4 3 6 5 4 3 1 16

325

solo

*p*

fa - thers thou shalt have chil - dren, thou shalt have

1      5      6      5  
b3

add 2nd

330

solo

chil-dren, in - stead of thy fa - thers thou shalt have chil-dren

335

335

whom thou mayest make prin-c-es in all \_\_\_\_ lands, make prin - es in all

336

lands. In - stead of thy fa - thers thou shalt have

6 7 7                    b5 3                    6 7 7 4 3  
[6]

340

chil - dren, thou shalt have chil - dren whom thou mayest make

7 5 6                    4 3                    6                    6

345

p

p

*[p]*

8 princ - es in all lands, whom thou mayest make—

6 7 7

add 2nd

f

f

f

f

8 princ - es in all lands.

6 6 6 4 5 3

## Chorus: Children Are an Heritage of the Lord

Oboes I,II      350      Largo

(a) Bassoons

Trumpets in C,  
I,II      [f]

Timpani

Violin I

Violin II      [f]

Viola      [f]

Bass      [f]

Soprano I

Soprano II

Alto

Tenor

Bass

Organ

The musical score page 350 features a 'Largo' tempo marking at the top right. The instrumentation includes Oboes I, II, Bassoons (indicated as '(a)'), Trumpets in C (I, II), Timpani, Violin I, Violin II, Viola, Bass, Soprano I, Soprano II, Alto, Tenor, Bass, and Organ. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'Chil - dren are an her - it - age of the' in four-line stanzas, with each line starting with a sharp sign. The organ part is located at the bottom of the page.

(a) Bassoon parts appear only among the partbooks (MS c.117<sup>c</sup>), not in the score (MS c.117<sup>a</sup>).

355

Lord, and the fruit of the womb is his re-ward.  
 Lord, and the fruit of the womb is his re-ward.  
 Lord, and the fruit of the womb is his re-ward.  
<sup>8</sup> Lord, and the fruit of the womb is his re-ward.  
 Lord, and the fruit of the womb is his re-ward.

8                    13                    7                    6

Allegro

360

Allegro

Lo, thus, thus shall they be bless-ed, thus shall they be bless-ed that

Violoncello

Violoncello

fear the Lord, thus shall they be bless - ed  
 Lo, thus shall they be bless-ed that  
 Lo, thus, thus shall they be bless-ed,  
 Lo, thus, thus shall they be bless-ed,

Violoncello

4 3 6 4 2 6

365

that fear the Lord, that fear the Lord, thus shall they be blessed,  
 fear the Lord, thus shall they be blessed, thus shall they be blessed,  
 thus shall they be blessed that fear the Lord, thus,  
 thus shall they be blessed that fear the Lord, shall they be blessed.

6 6 4+ 6 7. 8 4 3 5 6 [7] 9 8 3



370

that fear the Lord, that fear the Lord.

that fear the Lord, that fear the Lord.

shall they be bless-ed, thus shall they be bless-ed that fear the

shall they be bless-ed that fear the Lord, thus shall they be bless-ed,

thus shall they be bless-ed that fear the Lord, thus, thus,

6      6      5      4      6      7      6      4      3      4      3      4      3

375

Lo, thus shall they be bless - ed that fear the Lord, that  
 Lo, thus shall they be bless - ed that fear the Lord, that  
 Lord, thus shall they be bless - ed.  
 shall they be bless - ed that fear the Lord, thus shall they be blessed,  
 thus shall they be bless - ed, be bless - ed that fear the

4 — 6      4      3      6      b5      6      7      6      7      6

Violoncello.

tutti

Violoncello.

fear the Lord, be bless - ed, thus  
fear the Lord, be bless - ed, thus  
Lo, thus shall they be bless - ed, Lo, thus  
be bless - ed that fear the Lord. Lo, thus  
Lord, Lo, thus,

Violoncello.

tutti

4 3 4 3 6 4 #3 4 #3

380.

shall they be bless-ed      that fear the Lord, that fear      the Lord,  
 shall they be bless-ed      that fear the Lord, that fear      the Lord,  
 shall they be bless-ed,      shall they be bless - ed that fear      the Lord,  
<sup>8</sup> shall they be bless-ed,      shall they be bless - ed,      thus shall they be bless-ed,  
 thus shall they be bless-ed.      thus shall they be bless - ed that fear      the Lord,

6    5    4    6                 6    5    4+    2                 6                 7                 6    4    3

A musical score for a four-part choir (SATB) and piano. The score consists of eight staves. The top three staves represent the choir parts: Soprano (G clef), Alto (C clef), and Tenor/Bass (F clef). The bottom staff represents the piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts enter in pairs, starting with Soprano and Alto, followed by Tenor and Bass. The piano part provides harmonic support, featuring sustained notes and chords. The lyrics are integrated into the vocal parts, with the first two entries containing the phrase "thus, thus," and the subsequent entries containing "thus shall they be bless-ed," followed by a melodic flourish. The score concludes with a final piano chord.

thus, thus, thus shall they be bless-ed,

thus, thus, thus shall they be bless-ed,

thus, thus, be bless -

thus, thus, be bless -

6 4 5 7 4 2 9 4 8 3

385

tutti

be bless - ed, Lo,  
be bless - ed, Lo,  
ed, be bless - ed, Lo,  
ed, be bless - ed that  
be bless-ed, be bless - ed, Lo,



thus shall they be bless - ed, thus shall they be bless-ed, thus shall they be bless-ed that  
 thus shall they be bless - ed, thus shall they be bless-ed, thus shall they be bless-ed that  
 ed, be bless - ed, thus shall they be bless-ed, thus shall they be bless-ed that  
 bless - ed, shall they be bless-ed that

Lo, thus shall they be bless-ed that

tutti

7 5 3 7 3 6 7 6

395

fear the Lord, thus, thus, thus shall they be bless - ed.  
 fear the Lord, thus, thus, thus shall they be bless - ed.  
 fear the Lord, thus, thus, thus shall they be bless - ed.  
 fear the Lord, thus, thus, thus shall they be bless - ed.  
 fear the Lord, thus, thus, thus shall they be bless - ed.

4      5      5      6      6      3

400

be bless - ed that fear the Lord, thus, thus, thus shall they be bless-ed,

be bless - ed that fear the Lord, thus, thus, thus shall they be bless-ed,

be bless - ed that fear the Lord, thus, thus, thus shall they be bless-ed,

8 be bless - ed that fear the Lord, thus, thus, thus shall they be bless-ed,

be bless - ed that fear the Lord, thus, thus, thus shall they be bless-ed.

(6) 3 5 6 6 3

## Adagio

405

be bless - ed that fear \_\_\_\_\_ the Lord. A - - men.

be bless - ed that fear \_\_\_\_\_ the Lord. A - - men.

be bless - ed that fear \_\_\_\_\_ the Lord. A - - men.

be bless - ed that fear \_\_\_\_\_ the Lord. A - - men.

be bless - ed that fear \_\_\_\_\_ the Lord. A - - men.

Adagio