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entitled A Transcription and Critical Analysis of Rejoice in the Lord, O Ye Righteous by Maurice Greene (1695-1755)

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A TRANSCRIPTION AND CRITICAL ANALYSIS OF
REJOICE IN THE LORD, O YE RIGHTEOUS

BY MAURICE GREENE (1695-1755)

A thesis submitted to the

Division of Graduate Studies
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING

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by

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PREFACE

A recent perusal of the catalogues of several major choral music publishers has revealed the reason for Maurice Greene's relative obscurity in the United States. Only twelve of his 104 anthems are currently in print and readily available. It is the intention of this thesis to contribute a modern performing edition and analysis of the anthem Rejoice in the Lord, O Ye Righteous (second version) and give background information germane to a broad understanding of its place among Greene's oeuvres. Hopefully this modern edition will encourage others to examine in detail other works by this composer and thus increase the sum of information available for future scholars and musicians.

The prime focus of this thesis is editorial and analytical in scope. Background information has been gleaned from secondary sources and largely from two British dissertations: "The Life and Work of Maurice Greene" by Dr. H. Diack Johnstone, and "The English Church Music of Maurice Greene and His Contemporaries: A Study of Traditional and Contemporary Influences" by Dr. Ellsworth Janifer.

I would like to thank the libraries of the University of Nottingham, the University of London, and the University of Oxford for supplying me with needed microfilms, my advisor Dr. Elmer Thomas, and especially my wife and daughter for their support and encouragement.

CHAPTER I

BIOGRAPHY

In an age which viewed music as little more than a pastime, Maurice Greene rose from his humble surroundings as a minister's son to become the leading English musician of the early eighteenth century. Overshadowed by Handel, Greene focused his attention upon church music and excelled as both an organist and composer. He was the only English musician of his time accorded an international reputation, and his anthems were well-known among the cathedrals and chapels of England.

Maurice was not the first Greene to gain social prominence. The family geneology reveals that the sixth wife of Henry VIII, Catherine Parr, was a distant relative¹ and that Greene's grandfather was the Recorder for the city of London and ". . . a man of considerable wealth and stature" ² Thomas Greene, Maurice's father, earned his way as a pluralist clergyman and served the parishes of St. Olave's, Jewry and St. Martin's, Ironmonger's Lane. He held a Doctor of Divinity degree and in 1696 was appointed one of the king's forty-eight Chaplains in Ordinary.³

¹Harry Diack Johnstone, "The Life and Work of Maurice Greene (1696-1755)" (Ph.D. dissertation, University of Oxford, 1967), p. 2.

²A Vindication of Thomas Greene, Doctor in Divinity . . . from the Complaints and Objections which Lawrence Smith, Doctor of Civil Law . . . and some of his friends have made against him, for endeavouring to remove him from the Sunday after-noon Lecture in the Church belonging to these Parishes, n. 5 quoted in Ellsworth Janifer, "The English Church Music of Maurice Greene and His Contemporaries: A Study of Traditional and Contemporary Influences" (Ph.D. dissertation, University of London, 1959), p. 54.

³Johnstone, "Life and Work," p. 16.

Maurice was born in London on August 12, 1696 and was the youngest of seven children, only three of whom survived infancy.⁴ He sang in the choir of St. Paul's Cathedral entering ". . . about the age of six or seven, probably not later than 1703, and almost certainly before John Elow quitted his post as Almoner in the autumn of that year."⁵ His membership in the choir undoubtedly brought him into frequent contact with Jeremiah Clark, Organist and Master of the Choristers; Richard Elford, a famous countertenor; and William Turner. He reportedly first wore his surplice on December 31, 1706 at a service in the unfinished cathedral commemorating the victories of the Duke of Marlborough in Brabant with the queen and both houses of Parliament in attendance.⁶ The following year Jeremiah Clarke committed suicide and was succeeded as Almoner and Master of the Choristers by his brother-in-law, Charles King, and as organist by Richard Brind. In addition to singing in the St. Paul's choir, Greene's early training probably included some preparation for the ministry as evidenced by the following paragraph from Thomas Greene's Vindications of February 12, 1710:⁷

⁴Ibid., p. 15.

⁵Ibid., p. 24.

⁶John S. Bumpus, A History of English Cathedral Music 1549-1889 (London: T. Werner Laurie, 1908; reprint ed., Westmead, Farnborough, Hants, England: Gregg International Publishers Limited, 1972), p. 244. This information seems to be generally accepted, however, F.G. Edwards cites the occasion as being ". . . the General Thanksgiving of the happy Union of the Kingdoms of England and Scotland on May 1, 1707 . . ." in his article entitled "Dr. Maurice Greene," 44 Musical Times (February 1903): 89.

⁷Vindications was written as a face-saving document in the wake of an unethical maneuver by the author to place his son in the pulpit by removing an incumbent lay-minister. A detailed account is given in Janifer pp. 57-61.

. . . I think I have reason to believe that by the blessing of God upon his Studies and Labours in the Ministry, and by my advice and assistance and by your favour and incouragement, he will so improve every day, in the gift and talent of Preaching that they who perhaps are now only pleas'd with the Harmony of his Voice, and with the clearness of his Expressions, and with the gracefulness of his Delivery, will hear him Preach in a time with that soundness of Judgement, and strength of Reason as will mightily tend to the Glory of God, and to their Spiritual Benefit and Edification. . . .

Although Maurice is not mentioned by name, the phrase "Harmony of His Voice" carries a definite implication and is further supported by the following physical description from the same document confirming a well-known fact:

I confess my Son is Young and very little and low of stature, and therefore they who judge by outward appearances may be apt to despise him, and to think meanly of his performance.

Maurice most certainly must have been preaching before he was fifteen, according to Thomas Greene's undeniably prejudiced account:

. . . I dare appeal to any of you who have seen and heard my Son's performances in the Pulpit, whether he has not always given you Satisfaction even beyond your Expectations from him. I thank God I have often heard him preach to my great Content and Satisfaction and (pardon me if excess of natural affection for my Son has blinded and perverted my Judgement) I know his Learning and Parts and Abilities in that kind

Circumstances undoubtedly arose which turned Maurice away from the pulpit and set him on the course for which he was destined. After his voice broke in 1710 he was apprenticed to Richard Brind for a period of "at least seven years."⁸ Around 1711 Greene came under the tutelage of Charles King and may have studied harmony with him. That Greene excelled in his youthful training is confirmed by Hawkins:

Being an ingenious and studious young man, he was very soon distinguished, as well for his skill in musical composition

⁸Johnstone, "Life and Work," p. 28.

as for an elegant and original style in performing on the organ.⁹

In 1710 and again from 1712 on, Handel became the dominant musical force in London. Greene was greatly impressed with the Saxon, and although their initial encounter with one another is not documented, we do know that Greene participated in the first performance of Handel's Utrecht Te Deum and Jubilate which took place in St. Paul's on July 7, 1713.¹⁰ A cordial friendship developed over the next ten years and Greene was often seen with Handel at the Queen's Arms Coffee House in St. Paul's Churchyard, Burlington House, and Canons, the palatial estate of the Duke of Chandos.¹¹ Although still an apprentice to Richard Brind, Greene courted Handel's friendship by allowing him to play the organ at St. Paul's. The friendship, which lasted until the mid 1720's, ended abruptly when Handel learned that Greene was also befriending Bononcini, a rival opera composer. As a result, Handel severed all relations with Greene and was vocal in his disdain for the ambitious Englishman. Later Handel declined a Cambridge Doctorate because Greene had been awarded the same degree there and given a professorship.¹²

With the assistance of his uncle, Sergeant Greene, Maurice secured his first professional organ position at St. Dunstan's-in-the-West,

⁹John Hawkins, A General History of the Science and Practice of Music 2 (London: Payne and Son, 1776; reprint ed., New York: Dover Publications Inc., 1963): 800.

¹⁰Johnstone, "Life and Work," p. 29.

¹¹Recent information alleging that Greene may have written Chandos Anthem No. 12 previously attributed to Handel is given by H.D. Johnstone in his article entitled "The Chandos Anthems, the authorship of No. 12 ("O Praise the Lord, Ye Angels")" in Musical Times 117 (July 1976): 601-603.

¹²Elizabeth Cole, "The Bellows Blower," The Royal College of Music Magazine, September 1955, p. 64.

Fleet Street, on March 19, 1714¹³ by a majority vote of the Vestry.

Although this position was by no means prestigious, Greene's opportunity to further his career came a few years later when, after the death of Daniel Purcell (Henry's brother) in 1716, an organ vacancy occurred in one of London's largest churches, St. Andrew, Holborn.¹⁴ Greene announced his intentions in the following advertisement which appeared in Post Boy on December 5, 1717.

Being a Candidate for the Organist's Place of St. 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 Inhabitant for the Favour of his Vote and Interest; but the Parish being so large, and the Time so short, I presume the 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.¹⁵

A week later an announcement appeared in the Daily Courant revealing another contender for the coveted position and giving details concerning the selection process.

Whereas Edward Purcell, only son to the Famous Mr. Henry Purcell, stands candidate for the Organist's place of St. Andrew, Holborn, in the room of his uncle Mr. Daniel Purcell, deceased - This is to give notice, that the place is to be decided by a general Poll of Housekeepers of the Parish, whom he humbly hopes, notwithstanding the false and malicious reports of his being a Papist, will be assistant to him in obtaining the said place.

N.B. - The election will begin upon Tuesday the 17th, at nine in the morning, and continue till Friday following, to four in the afternoon.¹⁶

¹³Johnstone, "Life and Work," p. 30.

¹⁴Ibid., p. 32. Johnstone states that membership at St. Andrew was 5,000 families according to a 1710 census.

¹⁵John Harley, "Per Ardua ad Organum," 111 Musical Times (October 1970): 1037.

¹⁶Edwards, "Dr. Maurice Greene," p. 90.

The voting result of the Housekeepers of the Parish is not available but the Vestry, which seems to have made a final decision, recorded the following tally in the minutes of February 17, 1718:

The question being put whether the vestry should take the election of an organist into their nomination, it was agreed in the affirmative. The candidates were:

Mr. Short	
Mr. Isham	
Mr. Young	
Mr. Green	/////
Mr. Pursill [sic]	
Mr. Haydon	
Mr. Harris	
Mr. Hart	

Mr. Green is elected Organist of the Parish of St. Andrew, Holborn.¹⁷

Greene was unanimously elected and, following the pluralistic tradition, served both St. Dunstan's and St. Andrew's conjointly (probably by alternating morning and evening services).

Greene's tenure at St. Andrew's was short lived, because on March 14, 1718 Richard Brind died and five days later Greene was chosen to succeed him as organist of St. Paul's. Greene met with St. Dunstan's Vestry on April 1st and tendered his resignation: two days later John Isham was chosen to fill the organ vacancy at St. Andrew's.¹⁸

Greene's appointment at St. Paul's may have been facilitated by the Dean of the Cathedral, Henry Godolphin, a personal friend of the family. This is not to deny the fact that at twenty-two years of age Greene was undoubtedly an accomplished organist. Although his duty did not require compositions from him, a recent discovery of organ music in

¹⁷Ibid.

¹⁸Johnstone, "Life and Work," p. 38.

the northwest tower of the cathedral proves that he involved himself considerably in this venture.¹⁹

Greene's title was that of Vicar Choral, the same rank held by his predecessors, Clark and Brind. St. Paul's had traditionally employed six Vicarii Chorales since the early sixteenth century. Greene's peers sang in the choir with the boys and some extended their services to Westminster Abbey as well, thus creating a situation in which irregular attendance was the rule rather than the exception. Substitute singers were drawn from a pool of twelve Minor Canons, the most famous at this time being Rev. John Gostling formerly associated with Henry Purcell. (Advanced age prevented the great basso from assisting on a regular basis.) The exact number in the choir during Greene's tenure is uncertain, but Percy Young quotes a figure of six men and ten to twelve boys as being the traditional size.²⁰

As the organist of St. Paul's, Greene was in an enviable position. An article in The Spectator of December 2, 1697 characterizes the instrument as having ". . . the sweetest tone (except that of the Temple), the most noble chorus, and a swell which produced the finest effects of any in the kingdom."²¹ In 1720, after pedals were added by Christopher Shrider (son-in-law to the original builder, Father Smith), Applebee's Weekly Journal on October 22 provided the following information:

¹⁹Ibid., p. 51.

²⁰Percy Young, Preface to Hear My Prayer, by Maurice Greene (New York: Broude Brothers Limited, 1974).

²¹Janifer, "English Church Music," p. 64.

The new stops and addition of notes to the Organ of St. Paul's is now finish'd and, by the best judges, thought to be the finest in Europe.²²

Although the addition mentioned above included two octaves of pedals, their mechanism enabled them only to be coupled to the great organ. It is difficult to understand Greene's reasons for requesting the addition of pedals ". . . for there is not the slightest hint in his own music that he ever made any use of them . . ." ²³ Bumpus describes the organ further by noting that the ". . . compass not only extended down to the 16-foot C, . . ." but that the ". . . tone was then by far the most superb in the British Isles."²⁴

Greene established a reputation as an outstanding improviser and a great fugist. He was particularly recognized for his handling of solo stops as noted by Hawkins:

. . . he was an excellent organist, and not only perfectly understood the nature of the instrument, but was a great master of fugue, he affected in his voluntaries that kind of Practice on single stops, the cornet and the vox humana for instance, which puts the instrument almost on a level with the harpsichord; . . . and in this view, Greene may be looked on as the father of modern organists.

Greene's ability enabled him to be the only English musician of his time to acquire an international reputation. He was mentioned in Walter's Musikalisches Lexikon in 1732 and listed as one of the outstanding European organists of the present day in Mattheson's book, Der Vollkommene Capellmeister (1743).

²²Bumpus, History, p. 248.

²³Johnstone, "Life and Work," p. 53.

²⁴Bumpus, History, p. 248.

If anyone is a greater organist than Handel, it must be Bach in Leipzig. Apart from these two, the following, in alphabetical order, are also outstanding . . . Böhme in Lüneburg; Callenberg in Riga; Clerambault in Paris; Green in London; Hoffman in Breslau; Kuntze in Lübeck; Lubeck in Hamburg; Lüders in Flensburg; Rameau erhals in Clermont; Raupach in Stralsund; Rosenbuch in Itzehoe; Pezold in Dresden; Stapel in Rostock; Vogler and Walther in Weimar . . .²⁵

Greene married Mary Dillingham soon after his appointment at St. Paul's. The daughter of a prominent woolen maker and the cousin of Charles King's wife, Mary operated a milliner's shop with her sister on Paternoster Row, not far from St. Paul's. The Dillinghams were "an old well-established family" and had several Cambridge educated clergymen to their credit.²⁶ It is believed that Mary's father, Theophilus, was the Dillingham who served the prestigious rank of Steward at the Sons of the Clergy Festival in 1702, an annual event that was to figure prominently in Greene's career.²⁷ Although a marriage license cannot be located, Johnstone speculates that the wedding took place in the summer of 1718 and probably in Hampton Parish Church.²⁸ The Greenes had five children all of whom except Katherine, the eldest, died at an early age. Katherine later married Rev. Michael Festing Jr., Vicar of Wyke, Dorset, and son of the famed violinist and composer.

On December 4, 1718 Greene became affiliated with the Sons of the Clergy Festival, an annual charitable event for the widows and children

²⁵Janifer, "English Church Music," pp. 95-96.

²⁶Johnstone, "Life and Work," p. 70.

²⁷Ibid., p. 68.

²⁸Johnstone disproves Fuller-Maitland's date of 1727 (p. 507, Dictionary of National Biography) by documenting the christening of Greene's son on May 28, 1719 and the birth of his daughter, Mary, on December 14, 1720. Ibid., p. 70-71.

of orthodox clergymen.²⁹ His association with this festival lasted thirty-two consecutive years and he composed numerous instrumental anthems and other works for the occasions. In 1697 the festival, which had existed for nineteen years devoid of music, moved to St. Paul's Cathedral. Since that time, it had been the organist's responsibility to provide festive sacred music for the eleven o'clock service, and entertainment numbers for the feast which followed. Money was raised by taking a collection at the public rehearsal earlier in the week and at the festival itself which was held ". . . on the second Thursday in December up to and including 1726, and from 1728 onwards in the spring--the second Thursday after Easter if one mid-eighteenth century source is to be trusted."

Since this event was the first of its kind, it gained immense popularity and attracted a large number of performers. Singers were supplied by London's three main churches, St. Paul's, Westminster Abbey, and the Chapel Royal; instrumentalists were procured from the town musical societies. From 1739 on, the Governors of the Fund for the Support of Decayed Musicians provided the orchestral musicians. An account in The Country Journal and The Craftsman of February 15, 1735 notes that "about 140 Instrumentalists, and 40 singers" were involved in the festival.³⁰ The Daily Post of December 13, 1723 reported that at the public rehearsal Greene's music met "with great Applause" and was thought ". . . so Curious that it drew a vast Concourse of Gentry to hear the performance."

²⁹All of the information concerning the Sons of the Clergy Festival has been taken from Johnstone. Ibid., pp. 55-66.

³⁰Johnstone states that this coincides with other accounts of contemporary performances such as that of Handel's Deborah on March 27, 1723 where, out of nearly a hundred performers, only twenty-five were singers.

The year 1713 marked a musical turning point in the history of the festival, since before this date all music had been written by native born composers. In that year Handel dominated the festival with his Utrecht Te Deum and Jubilate plus two Coronation Anthems.³¹ In 1736 Greene's Te Deum preceded Handel's Utrecht Jubilate, an arrangement undoubtedly deplored by Handel.

The novelty and attraction of the massed musical event like the Sons of the Clergy Festival wore off towards the middle of the eighteenth century, due to the increased number of similar programs sponsored by the big London hospitals. As public interest waned so did Greene's, and after the 1750 festival he turned over the conductorship to his pupil, William Boyce.

In 1725, seven years following his St. Paul's appointment, Greene joined the Masonic Lodge. The Master of the Lodge was Charles King, his former mentor, and two Minor Canons from St. Paul's served as Wardens. Cole suggests that this was the ". . . least spectacular, but most astute move of his life, . . ." because "after this strategem honours came thick and fast."³²

Greene was constantly seeking influential contacts and it seems that his fraternal affiliation paid off the following year when Dr. Pepusch, Handel's predecessor at Cannons, founded the Academy of Ancient Music. Of Masonic origins, the Academy became "the largest and most

³¹According to Johnstone the Utrecht Te Deum was one of the most consistently performed compositions, along with the Overture to Esther, until 1744 when the Dettingen Te Deum became popular. Since this work did not include a Jubilate the Utrecht version was coupled with it in performance.

³²Cole, "Bellows Blower," p. 63.

influential"³³ musical organization in London with such names as Gates, Gaillard, Croft, Bononcini, Geminiani, Dieupart, Senesino, and Greene appearing on its roster. Membership was open to ". . . any Gentlemen of his Majesty's Chappel Royal or of the Cathedrals . . ." and ". . . no other persons but such as profess Musick and shall be approv'd of by the Majority . . ."³⁴ were permitted to join. The academy was unique in that it championed an interest in renaissance music in an age which preferred to ignore its musical heritage. Members also contributed works and the academy had its own library of which Greene may have been the first librarian.³⁵ Greene remained active in the academy for five years when ". . . towards the end of 1730--possibly even as late as January 1731 . . ."³⁶ a madrigal by Lotti, In sua siepe ombrosa, was performed by the academy. A member recalled that Greene had introduced the same madrigal a few years earlier as a work by Bononcini, and thus began a bitter feud concerning its origin. Bononcini remained aloof throughout the ordeal contending that the madrigal was his, but after the academy received word from Lotti in Vienna stating that he had given a copy of the work to the choirmaster of Emperor Leopold's Court, and documentation from Abbe Pariati, the author of the text, as well as other composers active in Vienna,³⁷ Bononcini withdrew from the academy in disgrace and left the country shortly

³³Ibid.

³⁴Johnstone, "Life and Work," p. 99.

³⁵Ibid., pp. 105-106.

³⁶Ibid., p. 107.

³⁷Janifer, "English Church Music," p. 71.

thereafter. Greene's role in the incident has never been clarified. Whether or not he knew of the hoax cannot be determined, but it is known that Greene remained a faithful supporter of Bononcini throughout the dispute and became so incensed at the outcome that he left the academy in May of 1731, accompanied by Charles King and St. Paul's choristers, and established his own academy in the Devil Tavern, Temple Bar in the fall of that year.³⁸ This act gave rise to the often quoted joke rumored among academicians, and erroneously attributed to Handel, that "Dr. Greene was gone to the Devil."³⁹

Greene's Apollo Academy was so named for the Great Room in which it met in the Devil Tavern. In contrast to the repertoire performed at the Academy of Ancient Music, members of the Apollo society heard mostly contemporary music by Greene, Boyce, and Festing. A majority of the works performed were vocal with the boys of St. Paul's providing the treble parts, however, Boyce and Festing did provide some chamber music and concertos. The Apollo ". . . met once a month, on Thursday evenings perhaps to avoid conflict with the twice monthly Public Nights of the Academy of Ancient Music, also on Thursdays."⁴⁰ In 1734 Bernard Gates and the boys from the Chapel Royal withdrew from the Academy of Ancient Music and the society was left without treble singers. It survived until 1792, outliving Greene's Apollo Academy by forty-two years.

³⁸Johnstone, "Life and Work," p. 199.

³⁹Hawkins, History, p. 862.

⁴⁰A General History of Music, n. 11, quoted in Johnstone, "Life and Work," p. 200.

The following entry, which appeared in the Cheque Book of the Chapel Royal, introduces the next major appointment in the composer's career:

Mr. Maurice Greene, by Virtue of a Warrant from the Rt. Revd. Edmund, Lord Bishop of London, Dean of His Majesty's Royal Chapels, was Sworn Organist and Composer of the Chapel Royal, vacant by the death of Wm. Croft, Dr. of Musick, this 4th day of September, 1727.⁴¹

Hawkins states that Greene attained his new position through the influence of the Countess of Peterborough,⁴² the former Anastasia Robinson and a past singer in Bononcini's operas. Cole goes so far as to suggest that Greene may have had a "romantic interlude" with the Countess.⁴³ One fact is certain, Greene supported Bononcini in the latter composer's bitter disputes with Handel over the Royal Academy and thus fostered a close relationship with the popular Italian. It is not inconceivable that Bononcini, who owed his financial success to the countess,⁴⁴ showed his appreciation for Greene's faithfulness by exerting some influence on the Countess in Greene's behalf.

Greene's official rank at the Chapel Royal was Second Organist and Composer,⁴⁵ thus duplicating the two separate positions Croft had held. It was common, in situations which employed more than one composer or organist, for individuals to alternate their duties on a monthly basis

⁴¹Edwards, "Dr. Maurice Greene," p. 90.

⁴²Hawkins, History, p. 884.

⁴³Cole, "Bellows Blower," p. 63.

⁴⁴It was the Countess of Peterborough who influenced the daughter of the deceased Duke of Marlborough to provide Bononcini with an annual pension of five hundred pounds, thus enabling him to resign from the Royal Academy and reside in comparative affluence. Janifer, "English Church Music," p. 69.

⁴⁵John Weldon's nineteen year seniority at the Chapel Royal allowed him to advance to the position of first organist. Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Greene, Maurice," by William H. Husk and Alfred Loewenberg.

(i.e., months of waiting). Greene may have chosen to be organist one month and composer the next, especially since the latter position seems to have required ". . . one new anthem on the first Sunday of each month of waiting."⁴⁶ Although Greene's position at St. Paul's required no compositions of him, fifteen of his anthems were regularly performed at the Chapel Royal three years before his appointment there. It was the latter position, however, which provided the impetus for the majority of Greene's anthems.

The Chapel Royal under the Georges fell into a declining state, a situation which may account for the inconsistent quality of Greene's anthems. Forces dwindled in number, pluralism became more widespread and fostered much absenteeism (salaries had not been raised since the time of Charles I), and the kings showed little interest in the Chapel ceremonies. Handel was the chosen favorite of the royal family and duties which had traditionally been assigned to composers of the Chapel Royal were often given to him instead. George II actually forbade Greene to compose his coronation music, and six years later Greene was passed over after composing and publically announcing his special music for the wedding of Princess Anne.

The Chapel employed fine singers, the best of whom gained notoriety as soloists. The children were quite skilled as well and, in addition to their normal duties, provided the treble parts for the Academy of Ancient Music, the Apollo Academy and Handel's oratorios. Chapel services were held twice daily: Matins at eleven o'clock in the morning

⁴⁶All subsequent information concerning the Chapel Royal is found in Johnstone, "Life and Work," pp. 133-147.

and Evensong at five o'clock in the afternoon. Weekday services used full anthems in the morning and verse anthems in the afternoon; the latter type were used at both services on Sunday.⁴⁷ Accompaniment during the week was provided by the organ with the bass part reinforced by double bass or violoncello. Although the decline of artistic values was most noticeable in the weekday services, Viscount Percival records the following entry in his Diary for Sunday, January 8, 1738:

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.⁴⁸

Special music was often performed on the Sunday morning in which the royal family attended the chapel services. On these days, as well as Collar Days (i.e., occasions in which the king wore the Order of the Garter), holidays, and special affairs of state, the King's Band would combine with the choir. Some of the most festive occasions occurred in October on the first Sunday morning after the king's return to St. James' from his German dominions.⁴⁹ Johnstone points out, "The fact that, with the single exception of George II's return from Dettingen in 1743, Greene, not Handel was the composer employed for this purpose may perhaps be taken as a measure of the king's evident disinterest in the proceedings."⁵⁰ Greene

⁴⁷Janifer, "English Church Music," p. 74.

⁴⁸Johnstone, "Life and Work," p. 459.

⁴⁹Williams points out the both Georges accumulated a total of nineteen visits to Germany and that these sojourns normally lasted about six months. The Whig Supremacy, 2nd ed., quoted in Johnstone, "Life and Work," p. 150.

⁵⁰Ibid., p. 151.

received a total of eight such commissions,⁵¹ one being for Sunday, October 25, 1741 at which time the first version of Rejoice in the Lord, O Ye Righteous was performed.⁵²

On July 7, 1730 Greene was awarded the Doctor of Music degree at Cambridge.⁵³ For his exercise, he set Pope's Ode to St. Cecilia which the author altered and shortened for the occasion. The stanza beginning:

Amphion thus bade wild dissension cease,
And soften'd mortals learn'd the arts of peace.

may have been a reference to the Handel-Bononcini feud or perhaps the severed relationship between Greene and Handel. A number of famous London musicians accompanied him to Cambridge to take part in the performance. This entourage included eight vocal soloists from St. Paul's and the Chapel Royal and the oboist, Giuseppi Sammartini.

The ode was obviously well-appreciated because three days later Greene was awarded the honorary title, Professor of Music, at Cambridge and given the chair that had been vacated by Thomas Tudway since November 1726. Greene received no stipend for this honorary appointment and was not required to teach or present candidates for degrees, a duty traditionally carried out by others of the same rank.⁵⁴

On January 14, 1735, following the death of John Eccles, Greene

⁵¹Ibid.

⁵²Harry Diack Johnstone, "A Descriptive Catalogue of the Works of Maurice Greene" (Ph.D. dissertation, University of Oxford, 1967), p. 29.

⁵³Fuller-Maitland states that Greene was also awarded the Bachelor of Music Degree at the same time. The Dictionary of National Biography, s.v. "Greene, Maurice," by J.A. Fuller-Maitland.

⁵⁴A Short Historical Account of the Degrees in Music at Oxford and Cambridge, n. 99, quoted in Johnstone, "Life and Work," p. 123.

reached the pinnacle of success by being appointed Master of the King's Music, the most prestigious post in England with an equally accommodating salary of two hundred pounds per year.⁵⁵ Thus before he was forty years of age, Greene simultaneously held all of the most important positions in England: Organist of St. Paul's, Organist and Composer to the Chapel Royal, Professor of Music at Cambridge, and Master of the King's Music. Once again Greene's connections may have assisted him in obtaining this most coveted position. His recent professorship at Cambridge had given him increasing prestige which resulted in a wider circle of aristocratic acquaintances. The fact that the appointment to the Mastership of the King's Band did not require monarchical approval and was solely entrusted to Charles Fitzroy, the Lord Chamberlain who ". . . by a strange coincidence, happened also to be the Lord of the manner of Greene's Norton, the ancestral seat of the original Northhamptonshire branch of the Greenes," leads Johnstone to speculate that ". . . it was almost certainly the powerful influence of the Duke of Newcastle [an acquaintance of Bononcini's] who had himself been Lord Chamberlain from 1717 until 1724 which secured Greene's promotion"56

The King's Band was comprised of twenty-four members, primarily strings, with the occasional addition of a few temporary musicians who were employed to remain until a permanent place fell vacant. Greene's chief duty was to compose and conduct the official court odes which were required twice a year (New Year's Day and the king's birthday on October 30), in addition to the aforementioned activities at the Chapel Royal. Of the

⁵⁵Ibid., p. 163.

⁵⁶Ibid., p. 164.

thirty-five odes which Greene composed between the king's birthday in 1735 and New Year's Day of 1755, only eleven are extant.⁵⁷ Most of Greene's instrumental anthems also date from 1735 onwards.⁵⁸

Six months after his appointment as Master of the King's Music, Greene incorporated his doctorate at Oxford University (July 8, 1735).⁵⁹ His reasons for doing so are pure speculation, but Johnstone believes that perhaps, "he wished to ensure his eligibility as a candidate for the Heather chair in the event of Professor Richard Goodsen's decease." If this is true, then Greene must have been disappointed when the chair was given to William Hayes in 1741.⁶⁰

In 1736 Greene was appointed administrative steward of the Sons of the Clergy Festival, a position traditionally reserved for prominent community leaders. Greene was only the third musician in the history of the festival to attain such a post; John Blow and Richard Elford had preceded him in 1698 and 1707 respectively.⁶¹

Greene, like other English composers, was continually overshadowed by Handel. Nevertheless there were some individuals who still considered Handel a foreigner, as evidenced by the following item written by Lord

⁵⁷Ibid., pp. 160-180.

⁵⁸Janifer, "English Church Music," p. 78.

⁵⁹Alumni Oxoniesis, n. 104 quoted in Johnstone, "Life and Work," p. 124.

⁶⁰Ibid., pp. 124-125.

⁶¹Ibid., p. 57.

Chesterfield in 1738 and published in the October 14th issue of Common Sense:

The Swiss have a Tune which when play'd inspires them with such a Love of their Country, that they run Home as fast as they can. Could such a Tune be compos'd here, it would then indeed be worth the Nation's while to pay the piper. I would therefore most earnestly recommend it to the Learned Doctor Greene 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 Greene; 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.⁶²

While it is uncertain whether or not Greene accepted Lord Chesterfield's charge, the National Anthem published seven years later has prompted Thurston Dart to speculate upon Greene's possible involvement in the project.⁶³

On April 19, 1738 Greene and his friend, Michael Festing, established the Royal Society for Musicians to provide funds to the families of deceased musicians. Not only did Greene's aristocratic acquaintances contribute to the cause, but a number of well-known musicians became active members in the Society, among them Boyce, Arne, Henry Carey, Hayes, Pepusch, Christopher Smith, Travers, Edward Purcell, and Handel.⁶⁴

The 1730's witnessed Greene's first ventures in dramatic music. His acquaintance with John Hoadly, ". . . among the most celebrated--and most heartily disliked--of all eighteenth century Anglican divines,"⁶⁵

⁶²Cole, "Bellows Blower," p. 64.

⁶³Thurston Dart, "Maurice Greene and the National Anthem," Music and Letters 37 (July 1956): 205-210.

⁶⁴Edwards, "Dr. Maurice Greene," p. 91.

⁶⁵Johnstone, "Life and Work," p. 202.

developed into a working relationship that provided the composer with the librettos to most, if not all, of his oratorios (i.e., Deborah and Barak, 1732; Jephthe, 1737; and The Force of Truth, 1744) and semi-dramatic works (i.e., Florimel, 1731 or 1734; and Phoebe, 1747). Although Greene's oratorios ". . . were written on a small scale and lacked the dramatic sweep and power of Handel's monumental choral dramas,"⁶⁶ their historical importance lies in the fact that they are early examples of this form by a native English composer.

The popularity of Handel's oratorios during the 1740's had a profound influence upon native musicians. Whereas the contemporary Italianate style compelled the English church composer to ignore the full anthem in favor of those with verse or solo, Handel's grandiose choruses rekindled the spirit of the English choral tradition and forced composers to comply with the new dictates of the populace. Those failing to do so quickly lost favor with the public who viewed excessive solo sections as secular and theatrical.⁶⁷

Thus was the fate of Maurice Greene who, at the beginning of the 1740's, enjoyed a great popularity for his Chapel Royal anthems. In 1743 he published his Forty Select Anthems, undoubtedly modeled upon Croft's Musica Sacra of 1724, and dedicated his two-volume collection to King George II with the following inscription:

Sir,

May it please Your Majesty to permit me, in the humblest manner, to beg your majesty's gracious acceptance for the

⁶⁶Janifer, "English Church Music," p. 84.

⁶⁷Ibid., pp. 81-83.

following Anthems, composed for the Service of Your Royal Chapel, as a Sincere Testimony of that Duty and Zeal with which I am

Your Majesty's Most Faithful and
Obediant Subject and Servant
Maurice Greene⁶⁸

Although the dedication states that the works were composed specifically for the Chapel Royal, the contents of the collection (seven full anthems, twenty-two verse anthems, and eleven solo anthems) actually represent a survey of the composer's output from 1719 to 1742 and confirm the contemporary preference for the solo voice.⁶⁹ Johnstone writes that ". . . no fewer than twelve anthems, nearly one-third of the total, appear definitely to have been written before ever Greene obtained the Chapel Royal appointment,"⁷⁰ and Bumpus characterizes the contents by stating ". . . these compositions lack in some measure the solemnity of those of Croft, for Greene was avowedly a man of more secular habits,"⁷¹ thus reflecting the sentiment shared by some of the composer's contemporaries. Nevertheless, Greene's anthology achieved a popularity greater than any other similar church music collection during the century.

In 1745 Greene took several Gentlemen from the Chapel Royal, Westminster Abbey and St. Paul's to Gloucester to participate in the Three Choirs Festival with the Gentlemen of Hereford, Gloucester, and Worcester. Conducted by William Boyce since 1737, the twenty-eight year old festival, which still survives, provided funds to assist the families of deceased

⁶⁸Ibid., p. 79.

⁶⁹Johnstone, "Life and Work," p. 229.

⁷⁰Ibid.

⁷¹Bumpus, History, p. 250.

clergymen. This same year witnessed the publication of Greene's only orchestral pieces, the Six Overtures in Seven Parts, which were arranged and published six months later for keyboard and entitled Six Overtures for Harpsichord or Spinnet . . . Being proper Pieces for the Improvement of the Hand. In addition, the first book of A Cantata and Four English Songs appeared in this year; the second book followed in 1746.

Social singing had enjoyed a great vogue in England, particularly during the Restoration. With the publication of Greene's Catches and Canons for Three and Four Voices in 1747, practitioners of this joyful pastime acquired a major collection of new material written, for the first time, in a score format. Heretofore, Walsh's The Catch Club, or Merry Companion (ca., 1730) had been the main source of repertoire, and much of it was already quite well known. Greene's collection contained both sacred and secular subject matter and the texts were in English, Latin, and Italian. Johnstone regards the collections as ". . . probably the most important of Greene's five books of secular vocal pieces,"⁷² no doubt because they had ". . . a considerable influence upon the general revival of interest in convivial singing which took place during the second half of the eighteenth century."⁷³ Charles Burney, in a rare moment of support, found favor with the collection, according to the following quotation:

There is considerable merit of various kinds in the collection of catches, canons, and two-part songs . . . the composition is clear, correct, and masterly; the melodies, for the times when they were produced, are elegant, and designs intelligent and

⁷²Johnstone, "Life and Work," p. 242.

⁷³Ibid., p. 244.

ingenious. It was sarcastically said, during the life of this composer, that his secular music smelt of the church, and his anthems of the theater.⁷⁴

In November of 1750 Greene published A Collection of Lessons for the Harpsichord with Walsh's competitor, John Johnson. Although his earlier harpsichord music had followed a binary design and been grouped in a loosely ordered suite arrangement with corresponding dance titles, the new pieces embraced the galant style of Scarlatti and, to some extent, Alberti with the former dance titles and rhythms abandoned.⁷⁵ Also in this year, age and failing health compelled Greene to relinquish his conductorship of the Sons of the Clergy Festival and retire as director of the Apollo Academy, an act which spelled the demise of the organization.

Greene's various salaries plus his success in the stock market afforded him a relatively comfortable living.⁷⁶ This situation was further enhanced when in 1752⁷⁷ he inherited much of an estate, including the residence of Bois Hall, from his cousin John Greene VI, son of Sergeant Greene. This large estate plus the inheritance of seven hundred pounds a year, enabled him to retire to live the remainder of his life in comparative affluence and embark upon a final project of collecting and arranging, in score,

⁷⁴Charles Burney, A General History of Music from the Earliest Ages to the Present Period 2 (London: 1776-89; reprint ed., New York: Dover Publications Inc., 1957): 491.

⁷⁵Johnstone, "Life and Work," p. 248.

⁷⁶Ibid., p. 262.

⁷⁷Johnstone notes that John Greene VI died on January 14, 1752 not 1750 as Hawkins states. The Daily Advertiser, n. 47 quoted in Johnstone, "Life and Work," p. 259.

an anthology of cathedral music which he intended to freely distribute to all cathedral choirs. The idea for the score format did not originate with Greene and may well have had its inception in the Preface of William Croft's Musica Sacra (1724), as evidenced in the following excerpt.

When the Benefit and Advantage of this way of Printing Church-Musick shall, by use and Practise, be better understood, some able Hand may be induced to procure and publish correct Copies in Score, of all that is valuable in the Church-Way; this it is conceived may be done with no great expense, if the Cathedral Bodies would give encouragement to it, by furnishing their Choirs with one Copy for every Performer of their respective churches . . . The Choral Bodies might be supplied with them in this correct and perfect State at a much Cheaper Rate than is now paid for imperfect and erroneous Copies.⁷⁸

Contemporaneous with Greene, John Alcock, organist of Lichfield Cathedral, also embarked upon an identical project. After learning of Greene's intentions, Alcock abandoned his work and turned over all of his material to Greene. Age and poor health prevented Greene from completing his monumental project before his death on December 1, 1755. In his will he bequeathed his manuscript collection to William Boyce who completed the three-volume work in 1778 and entitled it Cathedral Music.

Greene was succeeded at the Chapel Royal by James Nares, at St. Paul's by John Jones, in the mastership of the King's Band by William Boyce, and in the professorship at Cambridge by John Randall. He was buried in the clergyman's vault in his father's church of St. Olave's Jewry and reinterred next to William Boyce in St. Paul's Cathedral on May 18, 1888, in order to make way for urban renewal.

⁷⁸Janifer, "English Church Music," p. 85.

CHAPTER II

GENERAL STYLISTIC CHARACTERISTICS OF GREENE'S ANTHEMS

Of Greene's 104 anthems, fourteen are characterized as full, sixty-five as verse, and twenty-five as solo; eighteen anthems (two solo and sixteen verse) have instrumental accompaniment.¹ Johnstone remarks that it is difficult to date Greene's works because ". . . his musical style does not seem to have changed appreciably over a period of thirty-five years or more."² His church music, however, did cover the gamut of existing genres and a closer examination of his anthems will reveal those characteristics indigenous to each.

Full Anthems

Janifer states that the interest in the full anthem by native composers at this time was ". . . stimulated partly by Handel's overwhelming domination of the English musical scene and partly by a genuine regard for the great English masterpieces of the past."³ That Greene had more than a casual interest in his heritage was mentioned in Chapter I which cited his activities as librarian in the Academy of Ancient Music and his

¹The information in this chapter is taken in large part from Janifer, "English Church Music," pp. 100-237 and will not be cited beyond this point except for direct quotations. Additional sources will be given proper acknowledgement.

²Johnstone, "Descriptive Catalogue," Introduction p. xii.

³Janifer, p. 100.

collection of Tudor manuscripts which ultimately found publication in Boyce's Cathedral Music. Of the fourteen extant full anthems, eleven are written for five voices and one each for four, six, and eight voices. Four of the anthems have verse sections. While this may seem peculiar, precedent had been set in the fifteenth-century Eton choirbook where red and black ink differentiated the texts for chorus and soloist. Other more recent composers such as Byrd and Purcell also employed solo sections in their full anthems.

Greene's anthems are a curious mixture of sixteenth and eighteenth-century styles. The term "full" denotes these works as embracing a predominantly polyphonic, imitative style in which each new textual phrase is wedded to an appropriate short melodic phrase over a harmonically conceived bass line. Brief homophonic passages are sparingly employed for textural contrast and usually occur simultaneously with the introduction of a new textual idea. The text is generally set in a syllabic manner except in certain instances when melismata is used to pictorially characterize such words as "praise" or "rejoice." Unlike his verse and solo anthems, individual words are not generally repeated within the melodic line.⁴

All of the anthems are meant to be accompanied by continuo and figures generally appear below the vocal bass or the lowest sounding voice. Independent continuo parts are included in the verse sections of several works,⁵ and in the funeral anthem Lord, Let Me Know Mine End, a separate continuo line is added to the four-part texture, thus rendering the piece

⁴John H. Moore, "The Church Music of Maurice Greene" (M.A. thesis, University of Nottingham, 1961), p. 25.

⁵Ibid., p. 23.

in five parts.

A three-part harmonic scheme is common in Greene's full anthems. A typical example is found in Bow Down Thine Ear, O Lord which begins and ends in g minor. The middle section is characterized by a change of tonal levels commencing in B^b, moving to c minor, and returning to B^b again.

A change of tonality is commonly associated with a contrast in texture, as in Lord, Let Me Know Mine End. The opening contrapuntal section in a minor is contrasted by an imitative verse section for two treble voices embracing the areas of C major, E major, and d minor. The concluding section is primarily homophonic and cadences in A major.

Greene expands the small three-part structure of the full anthem by creating separate contrasting movements in How Long Wilt Thou Forget Me? and I Will Sing of Thy Power. Janifer clearly shows the contrasting features of each anthem in the following charts:

HOW LONG WILT THOU FORGET ME?

<u>Movement</u>	<u>Voices</u>	<u>Tempo</u>	<u>Texture</u>	<u>Key</u>	<u>Meter</u>
1	8-part choir	Largo	Polyphonic	a	C
2	2 trebles	Andante	Chordal	A	3/4
3	8-part choir	Vivace	Polyphonic	A	C

I WILL SING OF THY POWER

<u>Movement</u>	<u>Voices</u>	<u>Tempo</u>	<u>Texture</u>	<u>Key</u>	<u>Meter</u>
1	5-part choir	Andante Vivace	Polyphonic	A	C
2	5 solo voices	Vivace	Chordal	A	3/4
3	5-part choir	Allegro	Polyphonic	A	C

The final chorus of I Will Sing of Thy Power represents the only single

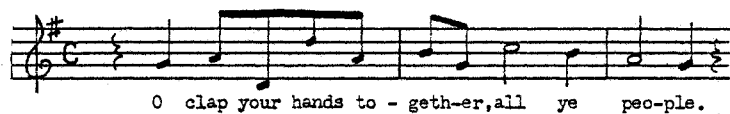
instance of fugue in Greene's full anthems.⁶

Occasionally movements strong in dance character are included in the full anthem structure. The second movements of the two aforementioned anthems are illustrative of this fact. In each instance, a quick homophonic section in triple meter contrasts with the surrounding polyphonic texture. That this provided no deterrent to worship is evidenced in the following quotation of the period:

The different species of Music for the Church, the Theatre or the Chamber, are, or should be, distinguished by their peculiar Expression. It may easily be perceived, that it is not the Time or Measure, so much as Manner and Expression, which stamps the real Character of the piece.⁷

Both sixteenth and eighteenth-century melodic styles are found in the full anthems. The aggressive quality of the thematic material in O Clap Your Hands is characteristic of the contemporary Italian instrumental style (Ex. 1) while the clearly controlled melodic contours in Bow Down Thine Ear, O Lord and Try Me, O God preserve an earlier tradition (Ex. 2).

EX. 1 O CLAP YOUR HANDS



⁶Moore, "Church Music," n.1 p. 29.

⁷An Essay on Musical Expression, quoted in Janifer p. 112.

EX. 2 BOW DOWN THINE EAR, O LORD

Musical notation for Example 2, showing a single melodic line in treble clef with a key signature of one flat and a common time signature. The melody consists of six notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The lyrics are: Bow down thine ear, O Lord,

TRY ME, O GOD

Musical notation for Example 2, showing a single melodic line in treble clef with a key signature of one flat and a common time signature. The melody consists of six notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The lyrics are: Try me, O God,

Upon occasion both modern and archaic elements appear simultaneously. The following excerpt from the opening of Lord, Let Me Know Mine End reveals the modern double theme technique while the nature of the melodic lines is reflective of traditional sixteenth-century style. (Ex. 3)

EX. 3 LORD, LET ME KNOW MINE END

Musical notation for Example 3, showing two staves of music in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of six notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a half note A4. The lyrics are: Lord, let me know mine end, and the number of my my days: of my days:

The criticism concerning Greene's frequent use of sequence is not valid for his full anthems because they are modeled on an earlier style. Only two works, Lord, How Long Wilt Thou Be Angry? and O Clap Your Hands, contain significant examples of this principle.

Verse Anthems
With Organ Accompaniment

Greene's verse and solo anthems have been regarded by some to be of inferior quality to his full anthems.⁸ This belief was held in the first part of this century by Edmund Fellowes and William Walker, the latter stating that the verse anthems ". . . in the majority of cases are marked by a sort of mechanically monotonous style that retains enough musicianship to avoid (as a rule but not invariably) conventional triviality but not enough to produce anything of living interest."⁹

Modern research has chosen to re-evaluate this earlier contention and while admitting that weaknesses and inconsistencies are present, nevertheless finds much that is meritorious and a few works that not only compare favorably with the full anthems, but also to some of Handel's works as well.

The overall structure of the verse anthem does not conform to a set pattern. Solo and ensemble sections of from one to four voices are freely interspersed throughout; the only consistent features being an opening verse and a concluding chorus. Soloists and chorus may share a movement or have separate sections in closely related keys with contrasting

⁸The term "solo anthem" does not imply the absence of chorus, but denotes the presence of only one soloist in the verse sections.

⁹William R. Walker, The History of Music in England (London: Oxford University Press, 1907; reprint ed., Oxford: Clarendon Press, 1970) p. 220.

tempo indications. Sometimes Greene employs a three-part harmonic scheme in which only one central movement is in a closely related key; at other times he casts all of the movements in the same key.

Greene's solo movements generally represent his best verse writing. Rococo features are evident in the tunefulness of his melodies and the amount of ornamentation delegated to his soloists. Most sections are short and through-composed while some, such as the soprano solo in Arise, Shine, are lengthy and cast in a binary design with accomodating contrasts in text, meter, and melodic content.

A penchant for melody sometimes results in Greene's subordination of the text. Kenneth Long suggests that in the bass solo Hear, O Lord, and Consider (Ex. 4) ". . . the repetition of 'Hear, O Lord' is highly effective in that it emphasizes the earnestness of the plea, whereas the repetitions of '[consider] my complaint' are merely there to carry the melodic phrases."¹⁰

EX. 4 HEAR, O LORD, AND CONSIDER

The musical score consists of three staves of music in bass clef with a common time signature (C). The first staff contains the melody for the first phrase: "Hear, O Lord; hear, O Lord, and con - si - der". The second staff continues the melody: "my com-plaint, con - si - der my com-plaint, con - si-der". The third staff shows the beginning of a new phrase: "my com-plaint". The music features various rhythmic values including eighth and sixteenth notes, and rests.

¹⁰The following source mistakenly quotes the phrase as "hear my complaint" instead of "consider my complaint." Kenneth Long, The Music of the English Church (London: Hodder and Stoughton, 1972), p. 298.

He further mentions that the eighteenth-century practice of using textual repetition primarily to accommodate melodic contour contrasts with the intent of earlier composers to use this technique to heighten textual meaning and expressiveness.

Janifer has determined the following seven types of solos commonly employed in verse anthems of this period.

- Type I: those related to the Italian aria di bravura accompanied by the indications vivace or allegro. A rhythmic pattern of sixteenth notes generally characterizes the vocal solo while the organ bass maintains an ostinato figure. The prevailing mood is often that of triumph or praise. (Greene - "Then Shall He Be Thy Defense" from Arise, Shine.)
- Type II: florid airs in adagio, largo, or andante style and generally written in common time. This type often serves a meditative and reflective purpose. (Greene - "The Sun Shall Be No More" from Arise, Shine, and "I Will Lay Me Down in Peace" from O God of My Righteousness)
- Type III: resembles the minuet and popular ballade songs by its 3/4 meter and simple melody. (Greene - "The Gentiles Shall Come" from Arise, Shine)
- Type IV: similar to the previous type except that the mood is brighter and the tempo faster - vivace or andante vivace. (Greene - "Praise be the Lord" from O Sing Unto God, and "Because Thou Hast Been My Helper" from O God, Thou Art My God).
- Type V: characterized by the presence of an obbligato line, often supplied by the coronet or trumpet organ stop, that either mirrors the vocal melody or alternates with it. (Greene - the opening section of Acquaint Thyself With God. The use of solo cello obbligato in the counter-tenor solo from Turn Thy Face From My Sin represents a rare departure from the normal organ function.)
- Type VI: short recitatives and declamatory sections employed in a transitory manner between movements or for introductory purposes. These

sections are often characterized by their modulatory function. (Greene - beginning of the second section in Arise, Shine)

Type VII: solos over a ground bass in 3/2 time. (Greene did not employ this type in his anthems.)

In Greene's verse anthems with solo ensemble, duets appear in twenty-seven anthems, trios in fifteen, and quartets in five. Since the treble parts were performed by boys, most of the solos were assigned to the men with special consideration given to the popular counter-tenor voice.

Greene's preference for the two-part verse ensemble reflects the influence of both the seventeenth-century verse anthem and the Italian chamber duet. Bononcini's Cantate e Duetti (1721) was well-known to music lovers of the time. Although their experimental harmonic and structural features were intended for connoisseurs and not suitable for duplication in a liturgical setting, certain melodic and structural elements did influence Greene. Janifer has identified five types of two-part ensembles used by the Georgian composers and notes that Greene particularly favored types one, two, and four.

- Type I: Fugal or imitative texture in free sectional or binary form. Each section is set to a different psalm verse and has a separate theme. Towards the end of a section, the voices generally unite in thirds and sixths. The imitative entries are often closely spaced and may be either strict or free.
- Type II: Two themes (each one with different texts) in free imitation between the two voices.
- Type III: Double theme technique similar to that of Greene's full anthems.
- Type IV: Proceeds largely in thirds and sixths, occasionally breaking off into pseudo-contrapuntal texture.

Type V: Two solo voices in alternation with chorus.¹¹

Upon occasion, two duet types are employed in one ensemble. This occurs in the opening movement of Hear My Prayer And Let My Supplication Come Before Thee where Greene combines types one and three.

Greene's trio ensembles have been rated superior to his duets. Although the variety of techniques employed prohibits generalization, Janifer notes that seldom are the three voices used together. One anthem which contains integrated trio writing is Hear My Prayer.¹² The first movement, a trio for alto, tenor, and bass, is primarily imitative in texture with occasional instances of voice-pairing and only four bars of homophony. The same ensemble is retained for the fourth movement and after a brief five-measure vocal introduction in common time, a shift to triple meter and strict homophony characterizes the final eighteen bars of the movement. The anthem corresponds to the following design:

HEAR MY PRAYER

<u>Mvt.</u>	<u>Meter</u>	<u>Measures</u>	<u>Key</u>	<u>Parts</u>	<u>Tempo</u>
I	4/4	29	c	ATB soli	Adagio
II	4/4	16	c	B	Largo
III	4/4	13	c	A	Recit.
IV	4/4 + 3/4	5+18	c	ATB soli	Adagio
V	4/4	23	c	SATB chor.	Andante dolce

Notable features include the predominance of one tonality throughout, the presence of a ground bass in the second movement, and a concluding chorus.

Of Greene's five anthems for solo quartet and chorus, four are

¹¹Janifer, p. 199.

¹²Published by Broude Brothers and edited by Percy Young in the series Music of the Great Churches.

designated for SATB soli and one for AABB. His solo quartet writing is similar to his full anthem style and is characterized by a free contrapuntal texture and timbre contrasts between the upper and lower voices. Arise, Shine, O Zion is one of Greene's most famous anthems and totals 255 measures in length. Unlike Hear My Prayer, the verse soloists participate in the choral movements. Further comparison reveals a greater variety of tonal areas, longer movements, and numerous instances of word painting. The following chart outlines the scheme of this anthem.

ARISE, SHINE O ZION

<u>Mvt.</u>	<u>Meter</u>	<u>Measures</u>	<u>Key</u>	<u>Parts</u>	<u>Tempo</u>
I	3/4	69	C	Full/Verse	Andante
II	4/4	7+21	C/a	Bass recit/Verse/Full	Largo/Allegro
III	3/4	135	F	Tenor solo	Largo/Andante
IV	4/4 + 3/4	21+44	c	Soprano solo	Andante
V	4/4	38+18	C	Verse/Full	Vivace

That Purcell's influence was very much alive can be evidenced especially in the first movement of Hear My Prayer, O God (Ex. 5). The rising chromatic line in the continuo is reminiscent of similar passages by this earlier composer.¹³

EX. 5 HEAR MY PRAYER, O GOD



¹³Richard Graves, "The Forty Anthems of Maurice Greene," Musical Times 91 (January 1950): 26.

Greene's choruses generally serve three main functions: 1) to repeat the text previously stated by the soloist or ensemble, 2) to alternate in a rondo-like manner with the verse section, and 3) to add a sense of finality to the anthem. Although the first type is generally found in opening movements, upon occasion Greene shuns this traditional design and gives new words and music to the chorus (e.g., Let My Complaint). Similar substitutions occur in the final movements where the popular rondo-like scheme is sometimes replaced by a dance movement in 3/2 or 2/2 meter (e.g., O Sing Unto the Lord and Hide Not Thyself). The simple homophony that characterizes the final chorus of Have Mercy Upon Me is rare and has prompted Janifer to remark, ". . . there is no doubt that this chorus rivals Handel on his own ground. Indeed, it is one of the finest specimens of choral writing in the entire Georgian period."¹⁴

Those movements that strictly preserve the choral texture throughout are generally contrapuntal with a free use of imitative procedure.¹⁵ The judicious use of homophony likens the style of these movements to that of the full anthems; the primary difference being the preference given to four-part texture in the verse and solo anthems.¹⁶

In addition to the popular demand for solo performance, the influence of the doctrine of affections provided composers with another impetus to abandon the full anthem style in favor of a multi-sectional structure capable of accommodating the varying moods of an expanded text. While non-conformist churches admitted the religious poetry of Isaac Watts and the

¹⁴Janifer p. 209.

¹⁵Moore, "Church Music," p. 38.

¹⁶Ibid.

Wesleys, the Anglican church held fast in its preference for scriptural texts. Georgian composers, therefore, relied almost exclusively upon the psalms and verses from the Old Testament; Greene's only exception to this mandate being the anthem Behold, I Bring You Glad Tidings which is based upon verses from St. Luke.

In order to heighten contrast and provide interest, composers of this period preferred to choose their textual material from a variety of psalm verses and scriptural passages rather than set consecutive verses. Greene differed from his peers in that he sometimes paraphrased lines, such as in the first movement of the solo anthem O Lord Grant The King A Long Life where he combined the sixth and seventh verses of Psalm 61.¹⁷

Psalm 61:6

Thou wilt preserve the king's life:
and his years as many as generations.

Psalm 61:7

He shall abide before God forever:
O prepare mercy and trust which may
preserve him.

Greene's Version

O Lord, grant the king a
a long life;
O prepare thy loving
mercy and faithfulness
that they may preserve
him.

The popular technique of interpolating a Hallelujah or Amen section (a vestage of the Restoration) resulted in the following design for the final movement of Sing Unto the Lord a New Song:

Solo:	The Lord our God is with us
Chorus:	Hallelujah
Solo:	The Lord our God is with us
Chorus:	Hallelujah
Solo:	Hallelujah

¹⁷This paraphrase also appears in the fourth movement of Rejoice in the Lord, O Ye Righteous (Version I).

Chorus: The Lord our God is with us
 Solo: Hallelujah
 Chorus: Hallelujah
 Solo: Hallelujah

The formal structure of a movement was often dictated by the scheme of the textual verse. The three separate verses of Isaiah 42:8-10 are each set to a different theme in the first movement of O Praise Our God Ye Peoples resulting in a form reminiscent of the classical rondo:

- A Tenor & Alto Solos/Chorus - O Praise our God ye people, and make the voice of his praise to be heard.
- B Tenor & Alto Solos - Who holdeth our soul in life and suffereth not our feet to be moved.
- A' Chorus
 C Tenor & Alto Solos - For thou O God, has proved us: thou hast tried us silver.
- A''

Of the thirty-four verse and solo anthems contained in Greene's Forty Select Anthems, twelve movements adopt this classical structure.

The ornate character of Greene's organ accompaniments set him apart from his peers; his fondness for ornamentation, obbligato figures, and repeated bass patterns earmark his style. Occasionally he employs an Alberti bass (e.g., Sing, Sing Unto the Lord), but more frequently his repetitive figures are similar in design to those shown below (Ex. 6):

EX. 6 BEHOLD, I BRING YOU GLAD TIDINGS



EX. 6 ARISE, SHINE

Fellowes conjectures that these bass patterns indicate that many of Greene's anthems ". . . were written without sufficient trouble, in accordance with a formula."¹⁸

Greene often begins his anthems with a short introduction in which the melody is presented on a solo stop (usually the coronet or vox humana) over a patterned bass line before it is stated by the vocal part. The opening measures of Acquaint Thyself With God are characteristic of Greene's introductions. (Ex. 7)

EX. 7 ACQUAINT THYSELF WITH GOD

¹⁸ Edmund H. Fellowes, English Cathedral Music, 5th ed. (New York: Barnes and Noble, 1969), p. 192.

The fact that he always wrote out the treble and bass lines of these introductions shows his preference for controlling the over-all melodic content rather than relying upon improvisational means.

In choral sections Greene's organ bass generally parallels the vocal bass line; in fact some manuscripts reveal the placement of the continuo figures below the vocal part. In contrast to this accompanimental function, the continuo takes on a character of its own when combined with a solo voice, and often moves in counterpoint with it.

Orchestral Anthems

Greene's orchestral anthems were brilliant occasional works written especially for the festive events at the Chapel Royal and, more often, the Sons of the Clergy Festival. In style, these works closely resemble the multi-sectional verse anthem and adopt many of the same characteristics previously discussed, however, their extended length, added instrumental support, and adherence to a four-part choral texture (with the exception of O Lord, Who Shall Dwell) distinguish them from the former type.¹⁹

The usual instrumentation called for in these anthems included trumpets, oboes, strings, and continuo (nearly always organ). A knowledge of the King's Band informs us of the instruments at Greene's disposal:²⁰

3 Trumpets in D	4 First Violins
2 Oboes	4 Second Violins
2 German Flutes	2 Violas
2 Bassoons	2 Cellos
Timpani	2 Double Basses

¹⁹Moore, "Church Music," p. 50.

²⁰This number of instrumentalists was doubled for the festival performances in order to complement the nearly fifty singers from the combined choirs of St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal. (Janifer, p. 231).

This information reveals that bassoons and timpani were undoubtedly employed in the anthems even though no indication of this fact appears in the score. Whereas the bassoons doubled the continuo line, usually marked basso, bassi, or tutti i bassi, the timpani followed the time-honored practice of playing the lowest trumpet part two octaves lower. Oboes often doubled the violin parts even though they were occasionally omitted in the score and transposed those notes that went out of range. They were often used as obligato instruments, a function occasionally performed as well by the flutes which seldom played with the full orchestra.

Of the six anthems containing independent introductory movements, two adopt the form of the French overture (The Lord is Our Light and Our Salvation, and Sing We Merrily).²¹ Open the Gates of Righteousness begins with a slow introduction followed in the next movement by a quick, fugal instrumental passage that merges with the chorus. This scheme strongly suggests the French overture influence, but in a condensed manner. Other anthems containing independent introductions are O Lord Who Shall Dwell, All Thy Works Praise Thee, and Blessed Are All They.²² The latter anthem reveals the Italian influence of the concerto grosso principle and has a solo ensemble of two violins and cello set against a full orchestra of oboes and strings. The opening Larghetto contains one of Greene's rare uses of 12/8 meter.

The continuo bass nearly always doubles the vocal bass in the choral movements. Although the other instruments frequently double

²¹There are two works entitled Sing We Merrily. The one referred to above is BM Add. MS 17851.

²²The preceding material in this paragraph is taken from Moore, "Church Music," p. 51.

respective choral parts, they do have moments of independence particularly in interludes, postludes, and verse sections. Like the organ introductions in the verse anthems, the orchestra often introduces the primary melodic material before it is picked up by the vocal complement.²³

The choral movements in the orchestral anthems are more numerous and longer than those found in the verse anthems. Whereas the opening chorus serves to establish the character of the entire work, the internal and final choruses function to summarize or elaborate on the scriptural message. The longest and most complex movements are placed at the beginning and end of the anthem.

Solos and ensembles often serve a contemplative role and do not differ markedly from their counterparts in the verse anthems. Although Greene employed the da capo aria in his dramatic works, he conformed to English tradition by avoiding it in his church music. Only one anthem, O God, Thou Hast Cast Us Out, contains an aria of this type. Burnett suggests that composers realized the form contributed to a lack of dramatic continuity and that a single psalm verse could not easily be adopted to its ternary design.²⁴ Janifer notes that even Purcell avoided the da capo aria in his church music and believes that the continued rejection of this form by Georgian church composers confirms the secular connotation which the form traditionally held for many Englishmen.

²³Ibid., pp. 51-52

²⁴Henry Burnett, Preface to I Will Magnify Thee, O God, by King, by Maurice Greene (New York: Walton Music Corp., 1977).

CHAPTER III

HISTORICAL BACKGROUND AND ANALYSIS

Two of Greene's orchestral anthems entitled Rejoice in the Lord, O Ye Righteous presently exist. The original version (Bodl. MS 16755 d. 50) was written to celebrate the safe return of King George II from Hanover, and first performed before the royal family in the Chapel Royal on Sunday, October 25, 1741.¹ Written for four-part chorus and soloists, the orchestration includes two trumpets, one flute (designated traversier), two oboes, four-part strings and continuo (Organo e tutti e bassi) marked at the beginning of the score. The work totals 371 measures in length and is constructed according to the following scheme:

REJOICE IN THE LORD, O YE RIGHTEOUS

VERSION I

<u>Movement</u>	<u>Key</u>	<u>Accompaniment</u>	<u>Tempo</u>	<u>Measures</u>	<u>Meter</u>	<u>Text</u>
I: Chorus	D	Tutti	Vivace	76	4/4	Ps. 97:12
II: Ten. Solo/Chorus	D	Viola obb.	Andante	43+8	4/4	Ps. 33:4,5
III: Alt. Recit.	A	Strings	Largo	18	4/4	Ps. 33:12
IV: Alt. Solo/Chorus	e	Str./Fl. obb.	Andante	91+6	3/4	Ps. 61:6,7
V: Sop.-Alt. Duet	C	Strings (a2)	Vivace	64	4/4	Ps. 33:20,21
VI: Chorus	A-D	Tutti	Vivace	65	3/4	Ps. 33:22

The unmistakable character of a ceremonial anthem is particularly evident in the paraphrased psalm text of the fourth movement.

¹Johnstone, "Descriptive Catalogue," p. 29.

O Lord grant the King a long life.
 O prepare thy loving mercy and faithfulness
 that they may preserve him. Amen.²

A second version (Bodl. MS 16755 d. 49) survives mostly in autograph except for the first and third movements which are borrowed intact from the original and copied by Greene's pupil, Samuel Porter. Concerning the occasion and dating of the work, Johnstone states, ". . . the words suggest that it was composed for the Sons of the Clergy [Festival]. If so, it cannot be later than 1750, and with Porter as copyist, it can hardly be earlier than 1745."³ The anthem is scored similarly to the first version with the exception of the missing flute part, and totals 467 measures in length, ninety-six measures longer than the original version. The following chart shows the overall scheme of the second version.

REJOICE IN THE LORD, O YE RIGHTEOUS

VERSION II

<u>Movement</u>	<u>Key</u>	<u>Accompaniment</u>	<u>Tempo</u>	<u>Measures</u>	<u>Meter</u>	<u>Text</u>
I: Chorus	D	Tutti	Vivace	76	4/4	Ps. 97:12
II: Alt. Solo	D-A	Strings	Andante Vivace	68	4/4	Ps. 9:1,2
III: Bar. Recit.	a-C	Strings	Adagio Andante	25	4/4	Ps. 86:5
IV: Sop.-alt. Duet	C	Strings	Vivace	64	4/4	Ps. 33:20,21
V: Chorus	a-A	Ob. & Strings	Andante	32	4/4	Ps. 10:17
VI: Alt. Solo	D-A	Strings	Largo Andante	24	4/4	Ps. 89:8
VII: Ten. Recit.	A-E	Strings	Largo	9	4/4	Ps. 89:11
VIII: Ten. Solo/Chorus	A	Str./Ob. & Str.	Andante Vivace	58+24	3/4	Ps. 89:13
IX: Chorus	D	Tutti	Vivace	87	4/4	Ps. 89:15,16,18

²The entire text to both anthems is given in Appendix I.

³Johnstone, "Descriptive Catalogue," p. 29.

In this version Greene retains the first and fifth movements of the original anthem and adds seven new movements which Ernest Walker characterizes as being ". . . distinctly superior to those they replace."⁴

Further comparisons reveal that the obligato concept used in the original anthem (second and fifth movements) has been deleted in the recent version. Festal framing choruses have been retained, but the addition of a central choral movement in the second version functions as a structural pillar and enhances its symmetry. Both versions contain one extended verse movement concluded by a short choral finale.

Excluding the alto recitative, each movement in the original version begins with the primary material first stated in an instrumental introduction. Strict adherence to this concept is not retained in the second version where only one movement - movement eight - adopts this procedure (in addition to the two borrowed movements).

The recitatives of both versions conform to a binary design. Each begins with a few measures of slow harmonic rhythm (with long notes in the string accompaniment) before entering a measured second section characterized by increased rhythmic activity in the string accompaniment and a quickened harmonic rate.

The second version contains more overall rhythmic activity than does its counterpart. The shorter version shows slightly more metrical interest by containing two movements in triple meter rather than a single instance as in the latter version.

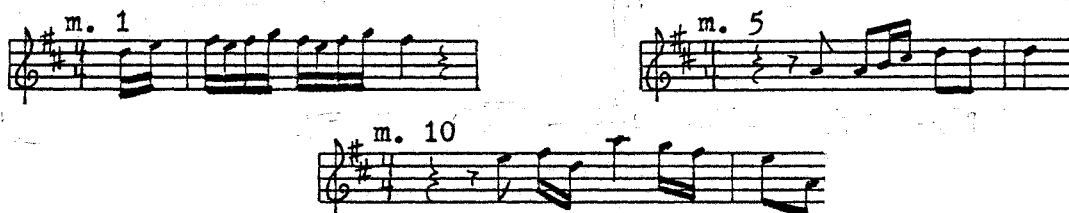
⁴Ernest Walker, "The Bodleian Manuscripts of Maurice Greene," Musical Antiquary, April-July 1910, p. 212.

Both versions find the composer adhering harmonically to closely related keys for the succession of movements. It is not unlike Greene to begin in one key and end in another, as evidenced in the final chorus of the original version and in four movements of the later anthem.

In order to more thoroughly understand the present edition, a detailed structural analysis of the second version follows, concluded by a discussion of the major features of the work.

Movement I: Chorus

The first movement, designated for full orchestra and chorus, is a tripartite structure with a sixteen-measure fulcrum balanced on either side by a thirty-measure unit. A D major tonality predominates throughout with periodic brief excursions to the supertonic, mediant, subdominant, dominant, and submediant levels. Each of the large sections is marked by the recurrence of the primary motive and the repetition of the complete text. The melodic activity is generated by the following motives, each of which begins with an anacrusis:



The opening section is divided into an eleven-bar instrumental introduction followed by a nineteen-measure unit for chorus and orchestra. The introduction, which omits the trumpets, serves to introduce the first three motives and progresses harmonically from the tonic to the dominant level. In measures six through eight, the upward melodic sequence associated with motive two creates an awkward harmonic progression (V^7/V , V^7/vi ,

V⁷/bvii) which results in a series of parallel fifths between the continuo and the second violins (a feature which recurs in the chorus as well in measures twenty-two and twenty-six). This apparent disregard for harmonic function and part-writing technique is a result of Greene's penchant for melodic sequence.

The return of the primary motive in the tonic by the chorus in measure twelve, and the entrance of the trumpets, marks the beginning of the second sub-section and reveals the upper voices (melody in the alto is doubled by the first violins and principal oboe) rhythmically displaced and paired against the lower voices. Following the initial five-measure choral statement (3+2), motive one is repeated on the supertonic level at measure seventeen. This repetition interrupts the regular motivic sequence and illustrates a technique of melodic transference. In this instance the melody which is begun in the alto voice is transferred to the soprano voice at its mid-point. Motive two begins after the mediant cadence in measure twenty-one progressing in the next five measures through its characteristic harmonic sequence to the dominant level at measure twenty-six and the statement of motive three by the orchestra, a sequence that remains consistent throughout. The textural change in measure twenty-nine from tutti to unison male voices and continuo signals the first appearance of motive four. This brief two-measure phrase marks the reappearance of the tonic area and serves to complete the textual verse and the first major section.

The sixteen-measure fulcrum (m. 31-46; 4+5+3+4) repeats the previous nineteen-measure section (m. 12-28) at the dominant level but omits the repetition of the primary material as stated back in measure seventeen. Beginning with motive one in the sopranos (doubled by the second violins

and second oboe) Greene once again employs his technique of melodic transference by assigning the second half of the motive to the alto voices, an opposite exchange from the original statement. After progressing through motives two and three (m. 35 and 40), in the submediant and tonic areas respectively, Greene expands motive four (m. 43-46) into a four-measure phrase by assigning it separate statements by the upper two voices, rather than a combined unison statement as evidenced earlier in measure twenty-nine by the tenors and basses. Instrumental doubling, so conspicuously absent in the earlier statement, is accorded the violins at this point.

In the final section (m. 47-76), the previously established order of motivic appearance is rearranged and the textual phrase "for it becometh," associated with motive four, greatly expanded. After a seven-measure unit, which contains motive one on the subdominant level followed by motive three (m. 51) on the dominant, a twenty-three-measure section of imitative counterpoint beginning with motive four commences in bar fifty-three in the tonic key of D major. At this point the final textual phrase is expanded through a series of fifth-related imitative entries at the distance of two measures. This is followed by another motive (m. 59), based upon the alteration of motive two, which introduces a new series of fifth-related entries, this time at the distance of one measure (with the exception of the tenor entrance in measure sixty). After the intervening pedal points of f# and b (m. 62 and 65 respectively) the latter motive returns (m. 67) with its imitative points now occurring every two beats. The final alto entry (m. 68) breaks the established sequential pattern and occurs instead at the harmonic interval of a minor third. The dominant pedal point (m. 70-71; m. 73) prepares for the concluding recapitulation in D major of the

opening material by the orchestra (m. 74) and foreshadows the end of the movement.

Movement II: Alto Solo

The second movement, for alto solo and strings, is in D major and is structurally organized into two sections (AB), each thirty-four measures in length. The first section contains a sixteen-measure introduction (8+3) and an eighteen-measure unit (9+9), while section two is comprised of three nearly equal units (12+11+11). Although melodically the movement divides exactly in half, an harmonic analysis reveals three major tonal sections of nearly equal proportion beginning with twenty-five measures in D major followed by twenty-two measures in the dominant and returning to the tonic area for the final twenty bars. A brief three-measure excursion to the submediant level occurs in measures fifty-one to fifty-four and a final shift, via the secondary dominant sonority to an A major chord concludes the movement. The deceptive harmonic movement from dominant to submediant is particularly noticeable throughout the movement and numbers fifteen separate occurrences.

The introduction contains four orchestral motives (m. 1 = motive 1; m. 4 = motive 2; m. 7 = motive 3; m. 9 = motive 4) each of which serves either as subsequent interlude material or accompaniment. The first three motives are stated in the tonic, dominant, and tonic levels respectively while the final sequential motive reveals its characteristic harmonic instability. The restatement of motive two in measure eleven in the tonic key initiates a series of deceptive progressions (I, IV, V, vi) which leads ultimately to a tonic resolution in measure sixteen.

The second unit begins in measure seventeen with the alto soloist

stating the opening of Psalm 9 in D major. After a nine-measure phrase (2+3+4) which concludes with a four-bar modulatory interlude based on motive one, the solo material is repeated in A major (m. 25-34) and moves in similar fashion (2+4+3) to a cadence on an E major chord in measure thirty-two. Motive one returns in the string interlude (m. 32-34) and cadences in A major, thus terminating the first major section of the movement.

The second half begins with a twelve-bar unit (m. 35-46; 3+3+4+2) which moves harmonically from A major to D major. Motive two is heard above the solo voice in measures forty-one and forty-two, and the third motive in measures forty-five and forty-six leads to the conclusion of this section in the tonic key (m. 47).

The second verse of Psalm 9 begins the next eleven-measure section (m. 47-58; 7+4), and after a one-measure false start by the soloist, the melodic line begins again and sequences upward, progressing via an Italian sixth chord to a cadence on an F# major chord in measure fifty-three (which functions as the dominant of the ensuing b minor tonality in measure fifty-four). At this point, the downward sequential solo line states the final textual phrase (the last half of verse two), and within four bars the tonality returns to D major in measure fifty-eight by way of a pivot chord.

The final eleven-measure unit (m. 58-68; 4+5+2) serves to expand the existing text and reveals a marked increase in the simultaneous occurrence of instrumental motives and solo material for the first time in the movement. The orchestral material in measures fifty-eight through sixty-four is a repetition of measures seven through twelve (motives 3, 4, and 2 successively) and measures sixty-five through sixty-seven are a literal

repetition of measures sixty and sixty-one. A deceptive cadence initiates the penultimate bar, and the surprising appearance of the secondary dominant chord at the adagio leads to an unexpected resolution in A major and the termination of the second movement.

Movement III: Baritone Recitative

The third movement begins not in D major, as expected from the dominant preparation of the previous movement, but in a minor. Set as an accompanied recitative for high baritone (the tessitura lies rather consistently between c' and f'), the movement is formally designed in a binary scheme (ABA'B') and totals twenty-five measures in length. The major sections (13+12) are closely parallel in design; each opens with a homophonic adagio in which long held notes in the strings complement the static solo line, and each concludes with an andante section characterized by quicker note values, an increase in harmonic rhythm, imitative procedure, and chromatic movement.

The opening thirteen-measure unit is subdivided into a five-measure adagio and an eight-measure andante section. The melodic line adheres closely to the tonic note a and, after a dominant cadence in measure five, the andante section commences with the first violins doubling the opening motive of the new, arioso-like solo line; imitation by the violas and continuo follows at the distance of two beats. The ensuing chromaticism briefly embraces the subdominant level of d minor (m. 8-10) before modulating, via the flat seven chord in measure ten (last beat), to the key of C major and the perfect authentic cadence three measures later (m. 13). The angular string interlude (m. 11-13) with its dotted rhythms, quick

note values, and wide leaps occupies a central position and is not heard again throughout the movement.

The final twelve-measure unit (2+10) reveals a truncated adagio and an expanded andante. While the adagio retains the C major tonality, a change of mode to the parallel minor initiates the andante section. Following two measures of a descending, chromatic bass line, a weak harmonic progression in measure nineteen from the dominant chord through the second inversion mediant seventh chord momentarily introduces the submediant level and a series of deceptive progressions dictated by an ascending repeated bass figure. The pivot chord on the third beat of measure twenty-two functions to bring back the concluding C major tonality. The unexpected textural change resulting from the abrupt cessation of the orchestral accompaniment in the penultimate bar prohibits the resolution of the 4-3 suspension by the second violins and leaves the conclusion to the soloist and the continuo.

Movement IV: Soprano-Alto Duet

The soprano-alto duet, which constitutes the fourth movement, structurally conforms to a binary scheme (AA') of two nearly equal units (30+34). Although the tonality of C major is maintained throughout, brief melodic excursions to the dominant and secondary dominant areas are a frequent occurrence. The duet feature is complemented throughout by two-part string accompaniment with only an occasional division in the combined violin part. The movement is based upon the regular recurrence of four germinal motives (m. 1, 4, 17, 26), each beginning with an anticrisis. Both sections of the movement contain a complete statement of text and the independent nature of each solo voice in the first half contrasts with the integrated duet

texture of the second half.

The first half of the movement is divided into a sixteen-measure unit and a fourteen-measure unit. The first unit is subdivided into a six-measure introduction (3+3) which contains the first two motives on the tonic and dominant levels in measures one and four respectively, and a ten-measure section (6+4) in which the first two motives are restated by the soloists in alternation. The harmonic pattern associated with the vocal material begins in measure seven and follows a sequence of four successive ten-bar units, which conforms to the skeletal harmonic progression I V $\frac{V}{V}$ V (I) and underscores nearly the entire movement. (Each pattern is preceded by an instrumental interlude of varying length.)

The fourteen-measure unit (m. 17-31; 9+5) which comprises the second half of the first major section, contains the first repetition of the above ten-bar harmonic progression (m. 19-29) framed by string interludes (m. 17-19; 28-31). Motive three is introduced in C major by the strings in measure seventeen, and after two bars is reiterated by the alto soloist followed by the soprano soloist on the dominant key. The character of the motive aptly captures the spirit of the word "rejoice." The roulade over a pedal point on d in measure twenty-three marks the first joining of the two soloists and further develops the word painting inherent in the text. After a one-measure extension of this phrase, motive four is introduced in measure twenty-six to complete the textual line. The violins, in the concluding instrumental interlude (m. 28-31), restate the first half of motive three at the dominant level before suddenly shifting to the tonic key in measure twenty-nine and recapitulating the entire motive, thus bringing the first major section to a close.

The second half of the movement is divided into three nearly equal units (11+11+12). The first unit (m. 31-42; 6+5) repeats the material previously found in measures seven through sixteen, this time in double counterpoint at the fifth. The lead voice in each instance conforms to the previously established order of appearance (alto followed by soprano) and the first two motives are stated. The restatement of the opening text ("Our soul hath patiently tarried for the Lord") coincides with the third appearance of the ten-measure harmonic unit which has heretofore provided an underlying sense of cohesiveness to the structure.

After a one-measure orchestral extension (m. 41) which reiterates the last half of motive two, the second eleven-measure unit commences (m. 42-53: 4+5+2) and closely parallels the material found previously in measures nineteen through twenty-eight. This point marks the final appearance of the ten-measure harmonic pattern and initiates the restatement of motive three by each of the solo voices which culminates again in a roulade characterizing the word "rejoice." The textual phrase is completed once again with its accompanying fourth motive (m. 51-52) and the unit is terminated.

The final twelve-bar unit (m. 53-64; 7+5) serves to reiterate the last half of the textual line, "Our heart shall rejoice in him . . ." and repeats the accompanying third motive at the dominant level over a dominant pedal point. The appearance of motive four in measure sixty returns the tonality to C major, and the movement ends after a one-bar orchestral extension (m. 62) with a two-measure cadential formula that omits the upper strings and focuses the listener's attention solely upon the soloists.

Movement V: Chorus

Movement five, for chorus and orchestra (without trumpets), functions as the central pillar of the anthem and is in the dominant key of a minor. The movement conforms to a binary design (AB) and its thirty-two measures are clearly divided into two distinct parts, a fourteen-measure homophonic section followed by an eighteen-measure contrapuntal section.

The first section (m. 1-14) is symmetrically divided into two seven-measure units (4+3), the second of which (m. 8-14) is a transposition of the first at the dominant level and cadences in measure fifteen on B major. The separate vocal entries in measures seven and eight mark the second unit and add interest to a section characterized by a static melody, an independent, recurring dotted accompaniment figure, and a slow harmonic rhythm.

The final eighteen bars (15-22; 8+8+2) clearly differ from the first part by the presence of imitative counterpoint, shorter note values, and a quicker harmonic rhythm. The counterpoint is based upon the free interchange of the following motives:

m. 14-15: Tenor

and thine ear

m. 16-17: Alto

and thine ear heark - eth

m. 14-16: Alto

Thou pre - par - est their heart

The harmonic sequence in measures fifteen through twenty-two leads to a brief return to a minor and the beginning of the second unit. The concluding two-measure cadential phrase (m. 31-32) ends on the third beat with the picardy third supplied by the violas. Whereas instrumental doubling was virtually non-existent in the first half of the movement, measures fifteen through twenty-two reveal a consistent pairing of strings and voices throughout the

second half. The doubling technique applied to the oboes, however, is markedly different from that of the strings in that each instrument wanders between the soprano and alto parts according to the following scheme:

Oboe I	Oboe II
m. 15/4 - 17/1 = Soprano	m. 14/4 - 16/2 = Alto
m. 17/2 - 19/2 = Alto	m. 17/2 - 21/2 = Soprano
m. 21/1 - 22/3 = Tenor	m. 21/3 - 28/4 = Alto
m. 23/1 - 27/3 = Soprano	m. 29/1 - 32/4 = Soprano
m. 29/1 - 32/4 = Alto	

The open cadences (omitted third) are particularly noteworthy in measures twenty-two, thirty, and in the choral parts in measure thirty-two.

Movement VI: Alto Solo

Movement six for alto solo and strings is the shortest air in the anthem and totals twenty-four measures in length. Based upon Psalm 89:8, the movement is cast in a binary design (AB; 12+12) complementary to the two distinct sections of the text.

The movement begins in the key of D major with a six-measure introduction (2+2+2). The angular melodic line in the violins reveals a theme composed generally of dotted rhythmic figures and large leaps, characteristics peculiar to this movement only. The basically ascending line reaches its climax after a deceptive cadence in measure five and immediately begins a two and one-half octave descent (passing through a second deceptive cadence in measure six) while assimilating a new rhythmic figure, the triplet, as it seeks its cadential point in measure seven. It is notable that the termination of this line is immediately preceded by a large downward leap (m. 6), a reverse gesture of its inception in measure five. Following the introduction, the strings continue their independence from the solo throughout.

The vocal entry in measure seven begins the next six-bar phrase (2+2+2) with an outline of the tonic triad. The ensuing solo line stays within the range of a perfect fifth and the melodic and textual repetition in measures nine and ten underline the interrogative nature of the text. Following the tonic cadence in measure eleven, Greene moves to the dominant area, via the pivot chord on the submediant scale degree, and introduces the opening words of the second sentence, "Lord God of hosts," concurrently with the half-cadence which closes the first major section of the movement.

The second half (m. 13-24; 5+7) reveals an asymmetrical phrase distribution and an expansion of the vocal range to include the octave. The first unit remains on the dominant level throughout with the words, "most mighty," pictorially set by chromatic alteration (a result of the momentary melodic borrowing from b melodic minor) and by an upward leap in the melodic line, a gesture carefully counterbalanced by a gradual step-wise descent over the following three measures to the A major cadence in measure seventeen.

The final seven-measure unit (4+3) is characterized by harmonic fluctuation and textual repetition. The brief return to the tonic area of D major (m. 18 and first beat of m. 19) is quickly dispelled in measure twenty by the brief tonicization of the subdominant level followed in measure twenty-one by a harmonic shift to b minor. The ensuing series of suspensions and the sequential pattern in the final two measures blurs the existing tonality sufficiently to allow a convincing A major cadence to close the movement. The curvilinear shape of the melodic line is similar to that of the previous unit (m. 13-18) and reveals a controlled contour in which each upward skip is carefully counterbalanced by a descending line

of proportionate length.

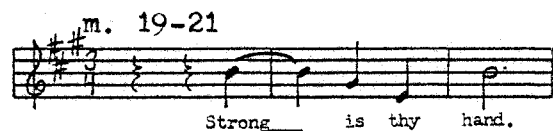
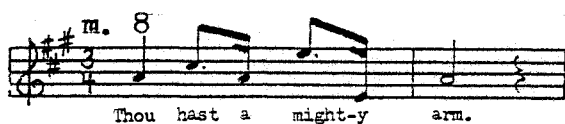
Movement VII-VIII
Tenor Recitative, Aria, Chorus

The nine-measure tenor recitative that comprises the seventh movement is accompanied throughout by strings and is the shortest movement of the entire anthem. The sustained instrumental support is in sharp contrast to the disjunct, syllabic solo line which encompasses the range of an octave. Text painting is evident in the upward leap to the word "heaven" in measure one and the pictorial circling of the pitch d^2 in measure five to the textual fragment "of the round world." The recitative begins in the key of A major and terminates on the dominant chord, thus preparing for the A major opening of the following movement.

The eighth movement, for tenor solo and chorus, is the only movement in the entire work which is set in triple meter. Formally cast in a tripartite structure, each section contains a complete statement of text and conforms to the following design:

A	m. 1-29	(29)	tenor solo
A'	m. 30-58	(29)	tenor solo
A''	m. 59-82	(24)	tenor solo and chorus

The tenor solo is accompanied throughout by strings, and oboes are added in the final section to complement the increased vocal sonority. The melodic line is primarily syllabic and disjunct with broken chord figures, and each textual phrase is wedded to a rhythmic motive that enhances the affective nature of the words.



The first section of the movement is subdivided into two units (15+14; m. 1-15, 16-30) and progresses harmonically from tonic to dominant. After a seven-measure introduction in which motive one is presented imitatively by the violins and continuo, the vocal solo enters with a clear declamation of the first motive devoid of accompaniment. The textual phrase, "Thou hast a mighty arm," is stated three times during the ensuing eight measures (m. 8-15; 5+3) each time followed by a string figure of like nature. The third statement of motive one (m. 13-16) reveals a melodic expansion at the dominant level in which ascending disjunct motion is carefully counterbalanced by descending conjunct motion.

The cadence in measure sixteen establishes E major as the new tonic and marks the beginning of the second unit (4+5+5). After a four-bar interlude based upon motive one, the soloist enters on the last beat of measure nineteen with the second motive, at which point the upper strings adopt a sustained accompaniment figure while the continuo conforms to the original rhythmic figure. Following an upward sequence the third motive appears (m. 25) and continues the textual phrase, bringing the first major section to a close in measure twenty-nine.

The second section (A'; 30-59) is comprised of two units (15+13) and emphasizes the second textual phrase "strong is thy hand." The first unit (2+7+7) begins in E major with a modified first motive that is rendered once in a brief two-measure phrase (a sharp contrast to the original statement in measures eight through sixteen which contain three textual statements and total eight measures in length.). The deceptive harmonic movement to the submediant chord in measure thirty-two begins a fourteen-measure span which is harmonically unstable until the c# minor cadence in measure forty-five. The intervening measures (m. 32-45; 7+7) contain balanced statements

of the second and third motives with a vocal flourish in measure forty-two providing a notable exception to the prevailing syllabic style. The final thirteen measures of this section (m. 46-59; 4+5+4) function as an extension of the first half and rely upon sequence and repetition to return the tonality to A major in measure fifty-four. The upward melodic leaps on the word "high" (m. 50-51, 55-56) pictorially represent the text.

The final section (A" m. 59-82) is symmetrically divided into two major units (13+11) and distinguished by the entry of the chorus and the addition of the oboes to the orchestration. The heterophonic doubling between orchestra and chorus in the violins, oboes and treble voices continues from the beginning of the section to the end of the movement.

The first unit (m. 59-71) begins with imitative entries of motive one in all voices except the slto. The first seven-bar phrase (4+3) progresses from A major to its dominant and concludes homophonically. The ensuing six-measure phrase (m. 66-71; 3+3) reveals a textural change with the tenor solo emerging from the choral fabric and initiating the second motive followed by a homophonic choral response. After sequencing upward, the second unit (m. 72-82; 5+4+2) begins on the tonic with motive three and continues the above pattern of solo and response. The chorus cadences two measures from the end and the instruments conclude with the dotted rhythmic pattern that has characterized the movement from the beginning.

Movement IX: Final Chorus

The final movement, for full orchestra and chorus, is cast in a binary design (AB; 40+47) and set in the key of D major with brief parenthetical excursions to the supertonic, mediant, subdominant, and dominant tonal areas. Textural variety is exploited throughout with

the homophonic first section contrasting markedly with the point of imitation employed in the second half. The text is taken from Psalm 89:15, 16, 18 and each textual phrase is accorded its own melodic material.

The predominant structural feature of the first half is the rondo-like return, in the tonic key, of the first motive, "Blessed is the people" (m. 1-4, 13-17, 23-27), preceded in each instance by a common tone pivot and highlighted by the addition of trumpets to the orchestration. The initial statement, with the melody in the alto voice doubled by the first instrumental parts, begins a twelve-bar unit (4+8) and reveals Greene's penchant for deceptive harmonic movement already in the first measure. Motive two begins in measure five and is characterized by a textural contrast that reveals the unison imitative pairing of the alto and tenor parts repeated at the dominant level by the first, and only, divisi soprano passage in the entire work. The accompanying orchestration complements the change of vocal timbres with a corresponding exchange between string and oboe doubling of the vocal parts.

The return of motive one (m. 13-22; 4+6) marks the beginning of the second unit and, compared to the original statement in measure one, reveals an exchange of parts between the sopranos and tenors. The initiation of motive three in measure seventeen, while similar to motive two (m. 5), contrasts with the former by 1) commencing with the same vocal pairing but beginning with the tenor part instead of the alto, 2) increasing the length of the imitative entry by two beats, 3) beginning the first imitative voice at a different pitch level and omitting two points of imitation, 4) reversing the melodic direction of the first two intervals and, 5) parenthetically embracing the supertonic area.

The second return of motive one (m. 23-32; 4+6) marks the beginning of the third unit and is an exact repetition of measures thirteen through sixteen. The succeeding motive in measure twenty-seven retains the alto-tenor pairing but omits the imitative procedure evident in previous doublings. The cadence on f# minor (m. 32) culminates four bars of parenthetical harmony related to the mediant chord. The chordal texture evident in the concluding section of the first half (m. 33-39; 2+5) contrasts dramatically with the surrounding material and functions as a bridge to the final section of the movement. Beginning in D major, the tonal shift in measure thirty-five succeeds in closing the first half on the dominant level.

The second half of the movement (m. 40-87) nearly parallels the first half in textural design. Whereas the first section consists of thirty-two measures of continuo homophony followed by a seven-measure chordal bridge passage, the second half is comprised of thirty-six measures of point of imitation followed by twelve measures of concluding homophony. Formally the second half is divided symmetrically into two nearly equal parts (25+23), each consisting of two units (12+13; 11+12).

The first unit (m. 40-52) contains a series of three-measure phrases that alternate imitative entries of the complete subject at the tonic and dominant levels. The first statement begins with the tenors and altos in unison, doubled by the upper strings and tasto solo organo. The next entry (m. 43) reveals an immediate leap in the alto part in order to join with the soprano in a unison subject entry at the fifth. At this point the oboes and first violins reinforce the upper voices and the tenors adopt a contrasting contrapuntal associate doubled by the second violins, violas, and

cellos, which takes on the characteristic of a countersubject but never returns. Free counterpoint surrounds the bass and tenor entries (m. 46 and 49 respectively) and the unit concludes on the dominant level.

The second unit (m. 52-65; 4+7+2) begins with a four-bar sequential string interlude, omitting continuo, which returns the tonality to D major and the beginning of the second series of imitative entries (m. 56). Starting with the bass which begins early and presents the complete subject in augmentation doubled by the violas and continuo, the soprano entry follows at the fifth, doubled by the first oboe. After a thematic statement which deviates slightly from the original in its concluding three notes, the sopranos immediately repeat the subject at the tonic level. The tenor and alto entries present only the head motive of the subject while the violins provide a broken chord figure of running eighth notes quite independent of the vocal line. The unit closes with a two-bar string interlude, without continuo which sequences upward to the tonal area of the subdominant and initiates the third series of imitative entries.

The ensuing eleven-measure phrase (m. 65-76) reveals imitative vocal entries on the pitches G, D, A, A, and D by the alto, soprano, bass, soprano, and tenor sections respectively, surrounded by free counterpoint. Each of the vocal entries is doubled instrumentally and the tenor/trumpet I statement (m. 73) culminates the forty-seven bars of contrapuntal texture and grounds the tonality in D major.

The final twelve-measure unit (m. 76-87; 4+5+3) commences with a new motivic flourish in the violins and oboes which sets up the concluding homophonic texture. The final statement of the fugal theme is rhythmically anticipated in measure seventy-nine by the sopranos and rendered in augmentation by the full chorus followed by a repetition of the text "our king"

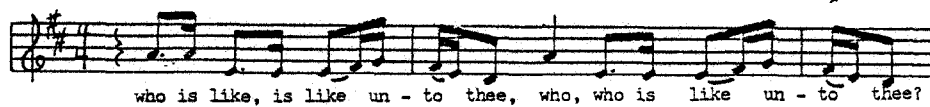
in longer note values which concludes the anthem.

Text

The text of Rejoice in the Lord is based upon selected verses from six psalms, Psalm 89 being particularly favored in the last four movements.⁵ Greene is cognizant of correct word accentuation and takes care in the placement of each syllable as evidenced in the subject of movement seven which seems almost dictated by the text. Word painting is employed sparingly with words such as "rejoice" and "glad" accommodated by conventional roulades. A syllabic style is evident throughout and melismas are kept to a minimum.

Textual design is generally wedded to formal structure. Each major section either repeats the entire text (e.g., Mvts. I, IV, VIII) or is assigned its own peculiar textual phrase (e.g., Mvts. III, V, VI, IX). Exceptions to these designs are found in movement two which contains three textual phrases in the second half of its binary structure, and movement seven which adopts the free form of a recitative.

Although Greene's taste for melodic contour often results in textual repetition, sometimes subordinating the words to the music, the repetition in the following example only serves to underscore the interrogative nature of the text.



⁵See chart on page 45 for psalm and verse numbers.

Texture

Textural variation plays an important role in Greene's compositional technique. One finds continuo homophony, strict chorded declamation, imitation, and fugal procedure employed. A change of texture often defines major structural points as evidenced in the binary division of movement five (chordal-polyphonic) and the ternary structure of the final movement (continuo homophony-chordal-free-fugal procedure). The most dramatic textural gesture occurs twice in the final movement (m. 52 and 62). In each instance the violins emerge alone from a full choral-orchestral sonority to play, without continuo, a brief sequential episode which separates the fugal expositions.

Voice pairing is common in the outer movements resulting in both two-part and unison texture with varying combinations of voices. A four-part sonority pervades the choral sections with only one brief divisi passage occurring in the soprano part of the last movement resulting in a two-part texture. Unison violins produce a trio texture in the second and fourth movements.

Solo movements also reveal textural variety. Movement eight is reminiscent of a verse anthem with a concluding choral section following the extended tenor solo. In movement three a linear imitative accompaniment contrasts markedly with the opening chordal support of the baritone soloist. The final measures of this movement reveal an abrupt textural change as a result of the sudden cessation of string accompaniment shortly before the final cadence creating a rather weak conclusion by the soloist and continuo. The fourth movement duet proceeds to its midpoint before

the voices are combined to any great extent, thereby revealing a notable contrast to the dialogue spirit of the first half.

Orchestration

Greene's orchestration is typical of the period. Trumpets appear only in the outer movements, oboes are restricted to choral sections, and all solos are accompanied by strings. Four-part string writing predominates, but trio texture is evident in the second and fourth movements as a result of unison violins. Oboes generally duplicate the violin parts and, in contrast to the solo movements, there is much instrumental doubling of vocal lines in the choral sections. This instrumental duplication of vocal material finds each instrument wandering among the various choral voices rather than remaining paired with one voice throughout a movement. The choral section of movement eight reveals a heterophonic type of doubling technique, the only such instance in the entire work. In solo movements the string parts are independent of the vocal line, except for occasions when melodic material is introduced or reiterated as an interlude.

Harmony

Greene's harmonic practice, while generally conforming to the established tradition of the day, is often unconventional. Diatonic harmony prevails throughout enhanced by an abundance of parallel thirds. Although actual modulations are infrequent and initiated in each instance by a pivot chord, Greene does not hesitate to make frequent brief parenthetical visits, via the pivot chord, to closely related tonal levels. Harmonic

movement is generally to the dominant area, the next favored level being the submediant, followed by an equal number of occurrences to the areas of the mediant, subdominant, and secondary dominant of the dominant. There are two instances of harmonic movement to the supertonic area and one occasion of movement to the relative major. The first movement reveals the greatest degree of harmonic flexibility by embracing five different harmonic levels.

Greene often ignores existing rules of functional harmony. Progressions such as tonic-supertonic and subdominant-dominant-submediant-mediante, while infrequent, nevertheless do occur. Retrogression is also found upon occasion. Greene's penchant for melodic sequence often takes precedence over harmonic function and part-writing technique as evidenced by the parallel fifths which repeatedly occur in the first movement (m. 5-7, 22-24, 36-38) supported by the weak harmonic progression V^7/V , V^7/vi , $V^7/bvii$.

Next to sequence, the deceptive progression dominant-submediant ranks as one of Greene's most frequently employed harmonic formulas. With the exception of the tenor recitative this progression is often present in each movement, the most frequent usage being found in movement two where it appears on fifteen separate occasions!

A number of features make infrequent appearances throughout the anthem. The most notable of these features are: 1) open cadences which omit the third of the chord (Mvt. I: m. 10, 21, 26, 35, 51; Mvt. V: m. 30, 32), 2) doubling of the third in a first inversion chord (Mvt. I: m. 69; Mvt. V: m. 3, 5, 21, 28, 31), 3) tripling of the third in a first inversion

chord (Mvt V: m. 24), 4) pedal points (Mvt. I), 5) Italian sixth chords (Mvt. II: m. 52; Mvt. III: m. 18), 6) cross relationships (Mvt I: m. 38 soprano part), and 7) irregular voice leading (Mvt. VII: m. 6-7 continuo).

Five movements, over half the total number, conclude on a chord other than the opening tonic. Three movements (Mvts. II, VI, VII) terminate on the dominant sonority, movement three ends on the relative major chord, and the fifth movement concludes with a picardy third.

Rhythm

Greene adopted the rhythmic conventions of the day. Dotted figures are prominent in movements three, five, six, and eight; triplets are found in movements six and eight. Movement eight is the only movement in triple meter, all others adopt the meter signature 4/4.

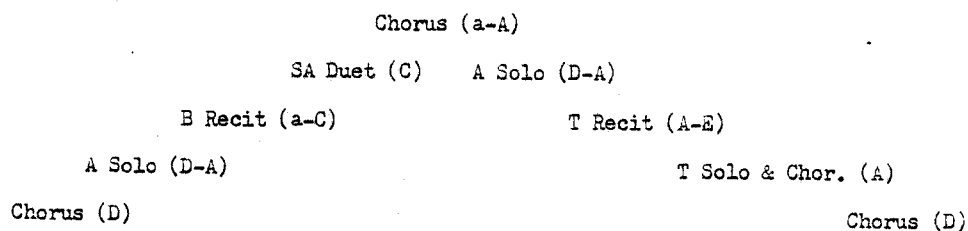
The anacrusis figure functions as an important rhythmic element in the motivic content of movements one, four, five, and nine. Of the four motives which comprise the first movement, three commence with an anacrusis (m. 1, 5, 10) and the fourth motive employs it as an integral thematic element (m. 28). All four motives of the fourth movement begin with this figure (m. 1, 4, 17, 26) while movement five contains one example (m. 14) and the final movement employs the figure twice (m. 4 and 16).

Two movements contain examples of rhythmic displacement, and in each instance the displacement occurs at an important structural point in the movement. In the first movement, a comparison of measures one and twelve reveals a shifting of motive one from a metrical accent on the first beat of measure one to an emphasis on the third beat of measure twelve. The rhythmic displacement in the latter measure marks the only occurrence of

this event in the movement and offers an added dimension of rhythmic interest to the initial motive. The alto solo entrance at the beginning of the second half of movement four (m. 31), reveals another instance of rhythmic displacement. Compared with the original statement, which begins on the weak portion of the second beat in measure seven, the alto entrance in measure thirty-one states the same material on the second half of the fourth beat. The continuo accomodates the vocal part by making the same rhythmic adjustment in the latter measure.

Form

The nine movements that comprise Rejoice in the Lord are symmetrically arranged in an arch design and reveal an equal distribution of performing forces and a logical sequence of keys.



Individual movements also show a well-balanced formal structure. Six movements are binary in design, two movements are cast in ternary form, and one movement, a short nine-bar tenor recitative, is through-composed.

I.	AA'A"	30+16+30
II.	AB	34+34
III.	AA'	13+12
IV.	AA'	30+34
V.	AB	14+18
VI.	AB	12+12
VII.	through-composed	
VIII.	AA'A"	29+29+24
IX.	AB	40+47

While the larger structures clearly conform to a balanced symmetrical order, a phrasal analysis reveals that the irregular phrase length is the rule rather than the exception. Phrases of three, five, and seven measures are common in this work and one need only examine the eleven measure introduction to movement one (4+5+2), the sixteen measure introduction to movement two (3+3+2; 2+3+3), the first half of movement five (7+7), and the initial fifteen measures of the final movement (7+5+3), to cite only a few instances, to support this fact.

Although the popular da capo aria is omitted, such operatic conventions as the accompanied recitative (Mvts. III, VII) and the rage aria (Mvt. VIII) are present in this work.

Melody

Greene was very much a melodist. His melodies, motivic in nature and curvilinear in design, possess a well-balanced contour and instances of disjunct motion are often effectively counterbalanced by conjunct motion in the opposite direction (an exception being the predominance of angular skips in movement seven). Chromaticism is rare (Mvt. III: m. 8 and 16; Mvt. V m. 15) and his inclination toward melodic repetition and sequence is a consistent feature throughout. Six of the nine movements reveal primary motivic material based upon broken chord tones of the tonic triad (Mvts: I, II, VI, VII, VIII, IX), two movements employ opening repeated notes to evoke a static quality (Mvts: III, V), and movement four commences with an upward leap of a perfect fifth, omitting the third of the chord. The anacrusis figure is often employed and is a consistent feature in movements one and four. Octave displacement occurs in several instances (Mvt. IX,

m. 13 vocal bass altered from measure one; Mvt. IX, m. 71 vocal bass and continuo altered; Mvt. VIII, m. 2 first violin note altered). The initial choral entry in the outer movements reveals a technique of melodic exchange, similar to stimmtausch, between vocal parts. (In the first movement this exchange occurs between sopranos and altos in measures twelve and thirteen and between sopranos and tenors in movement nine, measures one and thirteen).

Five of the nine movements contain introductions, and of these five, three introductions (Mvt. I, IV, VIII) present motivic material which is subsequently employed by the chorus or soloist. The first and fourth movements are both comprised of four motives. Whereas the first movement introduction contains three motives and leaves the final motive to be stated by the voices (m. 28), the introduction to movement four presents two motives in the introduction, one motive in an internal interlude and, like the first movement, leaves the final motive to be stated by the vocal forces (m. 26). The introduction to movement eight states the head motive and also includes a triplet figuration which is found later in the melodic line.

Greene's vocal ranges are generally conservative as noted in the chart below.

Range - Solo Movements

Alt.	II	M9	a - b'
Bar.	III	m9	e - f' (high tessitura)
Duet	IV	m9, m10	f#'-g ² ; f# - a'
Alt.	VI	8va.	d' - d ²
Ten.	VII	8va.	e - e'
Ten.	VIII	M9	e - f#'

Range - Choral Movements

<u>Choruses</u>	<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
I	m11	M9	Aug.9	M13
V	m7	8va	M12 (8va)	d10 (8va)
VIII	M10	P5	M9	8va
IX	M9	M10	P12	m11

CHAPTER IV

EDITORIAL COMMENTARY

The present edition is based upon the microfilm reproduction of the second version of the anthem Rejoice in the Lord, O Ye Righteous (Bodl. MS 16754 d. 49) and the first and third movements coordinated with their original version (Bodl. MS 16755 d. 50). Care has been exercised throughout to preserve the intentions of the composer by including all additions and/or corrections in brackets; editorial slurs have been marked with a slash (i.e., \diagup). Original clefs, key signatures, and meter signatures appear at the beginning of each movement followed by their modern equivalents. Instrumentation and performing forces, often determined by clef signs, also appear in the same place. Tempo terminology, originally placed above the upper part, has been duplicated and set in brackets above the vocal part(s) and the continuo.

Numerous figures are missing in the continuo and have been added in brackets to assist those wishing to extemporize their own accompaniment. The continuo realization should be regarded only as a suggestion.

A standardized placement of dynamic marks has been adopted. Signs which originally appeared above the instrumental parts have been moved below each corresponding staff (with the exception of the trumpet and oboe parts which share one staff) and dynamic marks in the continuo have been placed between the staves rather than left under the instrumental bass line. For the sake of consistency, dynamic marks have been added in brackets to the instrumental and vocal parts. (The only sign which appeared in the

vocal parts occurred in measure four of the alto line in the final movement. It has been moved above the staff in compliance with the placement of the other vocal dynamic indicators.) Modern abbreviations have replaced the "Fort" and "Pia" originally written in the manuscript.

Modern notational practices have been followed throughout. Those appearing without notice include consistency in beaming, the addition of obvious rests, and the deletion of accidentals which have appeared earlier in the measure or in the key signature. The numerous dots which are omitted in the string accompaniment in movement six have also been added without notice.

Trills appear to be of a consistent type throughout and are marked *tr* in this edition. Although Porter was careful to cross the *t*'s when he copied the original manuscript, Greene himself did not exercise the same care and often omitted the crossbar. Instances in which the *t* is not crossed sometimes occur simultaneously with a crossed *t* in another part thus corroborating the fact that the ornaments are identical.

Textual additions are enclosed in brackets and capitalization, punctuation, and modern spelling employed in a consistent manner without comment. Textual characteristics indicative of the period have been retained and account for such word usage as "hoped" sung to two syllables (Mvt. IV), "O thou most highest" (Mvt. II), and "Blessed is the people" (Mvt. IX). In the first movement the phrases "in ye Lord" and "in the Lord" are used interchangeably. Since usage of the latter phrase greatly exceeds that of the former, it has been chosen to be used consistently throughout the movement.

Measure numbers have been added above the staff at an interval of

every five measures to facilitate quick reference. The chart in Appendix 2 details in chronological order the corrections and additions pertinent to each movement.

CHAPTER V

SUMMARY AND CONCLUSION

Maurice Greene was the leading English musician during the first half of the eighteenth century. Although working in the shadow of Handel, Greene's position among fellow composers ranked undeniably high due to the four prestigious appointments that he held simultaneously: 1) Organist at St. Paul's Cathedral (1718), 2) Joint Organist and Composer to the Chapel Royal (1727), 3) Professor of Music at Cambridge (1730), and 4) Master of the King's Music (1735). He was the only native musician of his time to be accorded an international reputation and was mentioned in both Walter's Musikalisches Lexicon (1732) and Mattheson's book, Der Vollkommene Capellmeister (1743).

Greene's reputation was firmly established with the publication of his Forty Select Anthems (1739). This collection received more reprints during the eighteenth century than any other similar collection. In addition, he composed sixty-four anthems, three oratorios, three dramatic pastorales, keyboard works, odes, numerous songs and miscellaneous works.

Greene's church music reveals an amalgamation of styles. Although the contrapuntal, imitative texture of the full anthems clearly shows the influence of the sixteenth century motet, modern features such as figured bass, double theme technique, and dance-like movements are also present. The verse and orchestral anthems contain instances of ritornello and concerto grosso techniques, ostinato figures, energetic rhythmic patterns,

and dance patterns reminiscent of the popular Italian instrumental styles of the day. In addition, these same works reveal Greene's link with the Restoration by their concluding Hallelujah choruses and reliance upon the counter-tenor voice. Rococo features are especially apparent in the florid, ornamental melodies of the solo airs and the organ accompaniments; the latter also supplies an Alberti bass figure upon occasion.

Rejoice in the Lord, O Ye Righteous is typical of Greene's festive orchestral anthems. The use of sequence, parallel thirds and sixths, reliance upon closely related keys, text painting, brilliant orchestration all closely parallel those features found in other works of the same genre. The fact that the formal scheme of some movements is dictated by the structure of the text also relates this anthem to the verse type as well.

While some scholars have pointed out Greene's indebtedness to the Handelian style, others have been quick to retort that Greene, and other composers, simply used the conventions of the day and would have sounded the same had Handel returned to the continent. There can be no doubt that Handel's presence in England provided a standard by which all composers were, and have been, measured. That Greene's works make a respectable showing, as compared with his contemporaries, confirms the fact that there were a few bright moments in English church music of the period and that Greene helped to create some of them.

ANTHEM

Vivace

Tromb[a] [5 & 2]

Oboe 1 & 2

Vio[lin]1

Vio[lin]2

Viola

[Soprano] [Vivace]

[Alto]

[Tenor]

[Bass] 8

Organo e tutti i bassi [Vivace]

5

Handwritten musical score on 12 staves. The score is in G major (one sharp) and 6/8 time. It features a complex rhythmic pattern in the upper staves with many accidentals and a circled '5' above. The lower staves show a bass line with some notes and rests. At the bottom, there are handwritten numbers: 4, 5, 2, 4, 6, [4/2], [6], [7].

Handwritten musical score for a 12-stave instrument, likely a guitar. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of two systems of six staves each. The first system contains musical notation with various dynamics (f, p, [f], [p]) and articulation marks. The second system contains mostly empty staves. The third system contains musical notation with dynamics (f, p) and chord diagrams (7, 6, [6/5]).

The musical score consists of 12 staves. The first system contains measures 9 through 14. The key signature is two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are present. Fingerings are indicated by numbers 1-5. A circled number '10' is located above the first system. The second system contains measures 15 through 18, which are mostly empty staves. The third system contains measures 19 through 22, featuring a bass line with a treble clef and a key signature of two sharps. Measure numbers 9, 8, 6, 5, 4, 3, and 2 are written below the bottom staff.

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano accompaniment and three vocal parts. The piano part includes a right-hand melody with various ornaments and a left-hand bass line. The vocal parts are arranged in three staves, with lyrics printed below the notes. The lyrics are: "Re - joice in the Lord, re - joice in the Lord, in the Lord O". The score includes dynamic markings such as [f] and [f], and various musical notations like slurs, accents, and ornaments. The piano part features a complex texture with many sixteenth and thirty-second notes, and the vocal parts have a more melodic and lyrical quality.

15

ye right - eous. Re - joice in the Lord, re -

o ye right - eous. Re - joice in the Lord, re -

o ye right - eous. Re - joice in the

o ye right - eous. Re - joice in the

6/5 # 4 # # # [#]

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests, and is marked with dynamic symbols like 'f' and 'mf'. The second staff is also a treble clef with the same key signature and time signature, featuring more complex rhythmic patterns. The third staff is a bass clef with the same key signature and time signature, showing a steady bass line. The fourth staff is a treble clef with the same key signature and time signature, containing notes and rests. The fifth staff is a bass clef with the same key signature and time signature, providing a harmonic foundation.

The second system of the musical score includes vocal lines and piano accompaniment. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics: "- joice in the Lord, in the Lord 0 ye right -". The second staff is a treble clef with the same key signature and time signature, containing the lyrics: "- joice in the Lord, in the Lord 0 ye right -". The third staff is a treble clef with the same key signature and time signature, containing the lyrics: "Lord, re - joice in the Lord 0 ye right -". The fourth staff is a bass clef with the same key signature and time signature, containing the lyrics: "Lord, re - joice in the Lord 0 ye right -".

The third system of the musical score features piano accompaniment. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests. The bottom staff is a bass clef with the same key signature and time signature, showing a steady bass line. Below the staves, there are several chord symbols: [#], [#], [#], 6/5, 6/4, and #.

- eous, re-joyce in the Lord, re-joyce in the Lord, re-joyce in the
- eous 0, 0,
- eous 0, 0,
- eous 0, 0,
- eous 0, 0,
#

25

[mf] [mf] [sf]

[f] [sf] [sf] [sf] [sf] [sf] [sf] [sf] [sf] [sf] [sf] [sf]

Lord O ye right - eous, O ye
O ye right - eous, O ye
O ye right - eous, O ye

7 5 6 6 9 8 6 5 4

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system continues the vocal line with lyrics: "right - eous, O ye right - eous,". The third system continues the vocal line with lyrics: "right - eous, O ye right - eous, for it be-cometh well the just to be". The fourth system continues the vocal line with lyrics: "right - eous, O ye right - eous, for it be-cometh well the just to be". The bottom system includes a piano accompaniment line with the instruction "[violoncelli]" and dynamic markings "[p]" and "[mf]".

30

Re - joyce in the Lord, re - joyce in the Lord, in the
Re - joyce in the Lord, re - joyce in the Lord, in the
thank ful. Re-joyce in the Lord, re - joyce in the
thank ful. Re-joyce in the Lord, re - joyce in the

[f] [tutti]

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps (D major). The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of two sharps. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of two sharps. The score includes various musical notations such as notes, rests, and dynamic markings like [p]. There are also some handwritten annotations above the staves, including a 't' with a downward arrow and some bracketed notes.

Handwritten musical score for the second system, including lyrics. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two sharps. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of two sharps. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of two sharps. The lyrics are: "Lord O ye right - eous, re-joyce in the". The score includes various musical notations such as notes, rests, and dynamic markings like [p].

Handwritten musical score for the third system, consisting of two staves. The top staff is piano accompaniment for the right hand, with a treble clef and a key signature of two sharps. The bottom staff is piano accompaniment for the left hand, with a bass clef and a key signature of two sharps. The score includes various musical notations such as notes, rests, and dynamic markings like [p].



The musical score is written for a 12-staff system. It features a vocal line and piano accompaniment. The key signature is G major (one sharp). The score includes dynamic markings such as [f] (forte) and [p] (piano). The lyrics are: "Lord, re-joyce in the Lord, re-joyce in the Lord o". The manuscript is identified as Manuscript No. 51.

40

The musical score consists of 12 staves. The first four staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fifth staff begins with the lyrics "ye right - eous, O ye right-eous, O ye". The sixth and seventh staves continue the lyrics. The eighth staff has a "8" written below the first measure. The ninth and tenth staves continue the lyrics. The eleventh staff has a "Cp]" marking above it. The twelfth staff is instrumental and includes a "Cp]" marking above it. At the bottom of the page, there are two empty staves and a sequence of numbers: 9, 8, 4, 3, 6, 5, 3, 6.



The musical score is written for voice and instruments. It features a key signature of one sharp (F#) and a 6/8 time signature. The score is divided into several systems. The first system shows the vocal line and piano accompaniment. The second system includes the lyrics: "right - eous, for it be right - eous, for it be-cometh well the just to be thank - - ful, to be". The third system continues the lyrics: "right - eous, right - eous,". The fourth system shows the vocal line and piano accompaniment. The fifth system includes the instruction: "* [violoncelli] [6] [6]".

*Originally designated Violoncello Solo (m. 44, beat 3).



45

cometh will the just to be thank - ful. Re - joice in the Lord, re -
 thank - ful. Re - joice in the Lord, re -
 Re-joyce in the
 Re-joyce in the

[6] tutti

Handwritten musical score for a hymn. The score consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The second system includes three vocal lines and piano accompaniment. The lyrics are: "- joice in the Lord, in the Lord O ye right-". The music is in G major and 4/4 time. A circled number "50" is written above the first vocal line. The score ends with a double bar line and a key signature change to G major.

The musical score consists of several systems. The first system contains instrumental parts for strings and woodwinds. The second system features vocal lines with the lyrics: "- eous, O ye right-eous, O ye right-eous,". The third system continues the vocal lines with the lyrics: "- eous, O ye right-eous, O ye right-eous, for it be-". The fourth system shows the vocal lines concluding with the lyrics: "- eous, O ye right-eous, O ye right-eous, for it be-". The fifth system is a cello solo, marked with dynamics [p] and [mp], and includes fingering numbers 6/4, 5/3, 6/4, and 5/3. A bracketed note at the end of the solo is marked with an asterisk and "[violoncelli]".

*Originally designated Violoncello Solo (m. 57, beat 4).



55

The musical score consists of 12 staves. The first system (staves 1-4) features a vocal line on the second staff with a first ending bracket [1.] and a dynamic marking [mf]. The piano accompaniment is on the third and fourth staves, with a dynamic marking [mp]. The second system (staves 5-8) includes vocal lines on the second and third staves with lyrics: "for it be-cometh well just to be cometh well the just to be thank - - ful, to be thank - -". The piano accompaniment is on the fourth and fifth staves. The third system (staves 9-12) shows the piano accompaniment with two six-measure rests marked [6].

for it be-cometh well just to be thank - - ful.
the to be thank - - ful.
thank - - ful, to be thank - - ful.
- ful to be thank - - ful.
- - ful. It be-

5 5 # 6 5 tutti



60

The musical score consists of 12 staves. The top two staves are for the vocal line, and the remaining ten staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as [mf] and [f]. The lyrics are: "It be - cometh well the just to be thank - - - cometh well the just to be thank - - - cometh well the just to be thank - - -". At the bottom of the piano part, there are figured bass notations: #, 2 6 7, 4 3 #, and 4.

65

[mf] [mf]
 - ful, to be thank - - ful, to be thank - - ful, to
 to be thank - -
 - ful, to be thank - - ful, to be thank - - ful, thank - -
 - - - - - ful, to be thank - -
 # F F F F # F F F F # F F
 # 6 7 # 6 # 6 7 6 # 6 7 6



The musical score consists of 12 staves. The first five staves are instrumental accompaniment for piano, featuring a treble and bass clef with a key signature of one sharp (F#). The sixth staff is the vocal line, with lyrics: "be thank - ful. It be - cometh well the just". The seventh staff continues the vocal line with lyrics: "- ful, to be thank - ful. It be -". The eighth staff continues with lyrics: "- ful. It be - cometh well the". The ninth staff continues with lyrics: "- ful, to be thank - ful. It be - cometh well the just to be thank -". The tenth and eleventh staves are piano accompaniment. The twelfth staff contains figured bass notation: "# 4 7 # 4 # # 2 5".

70

to be thank - - ful, to be thank-ful, - -
 - cometh well the just to be thankful, to be thank - ful, to be thank - -
 just to be thank - ful, to be thank - - ful, to be thank - -

2 6 6 5 6/4 7 6/4 5 6/4 7 6/4

The musical score is written for a 12-string guitar, as indicated by the logo at the bottom left. It consists of two systems of staves. The first system has five staves: four treble clefs and one bass clef. The second system has six staves: four treble clefs and two bass clefs. The music is in the key of D major (two sharps) and 4/4 time. The lyrics are: "to be thank - - - ful, to be - ful, to be thank - - - ful, to be - ful, to be thank - - - ful, to be". There are various musical notations including slurs, ties, and dynamic markings like [t] and [tr]. At the bottom of the second system, there are fret numbers: 6, 7, 6, 5, 3.



75

thank - - - ful.

thank - - - ful.

8
thank - - - ful.

thank - - - ful.

Andante Vivace

[Violin 1]

[Violin 2]

[Viola]

[Alto Solo]

[Andante Vivace]

[Andante Vivace]

[f]

[f]

[f]

[f]

[6] [6] [6] [7] [6] [7]

Handwritten musical score on 12 staves. The score includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music features complex rhythmic patterns with many beamed notes and slurs. A circled number '5' is written above the second staff. The bottom two staves contain chord diagrams: [6], [6/5], [#][7], and [#][7].

The musical score on page 106 is arranged for guitar and consists of several systems of staves. The first system includes three staves: two treble clefs and one bass clef. The top two staves contain melodic lines with various ornaments and dynamics. The bottom staff of this system contains a bass line with chordal accompaniment. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. Specific guitar techniques are marked with 'tr' (trills) and 'x' (natural harmonics). The second system features a single treble clef staff with a melodic line. The third system consists of a treble clef staff with a melodic line and a bass clef staff with a bass line, including chord diagrams like [6], [6/4], [4 3], and [6].



(10)

f
[f]
[f]

— — — — —

[f]

[6] [6] [6] [6] [6] [6] [7]



The musical score is arranged on 12 staves. The top two staves are empty. The third staff is a guitar-specific staff with an 'x' over the first string in every measure. The fourth staff contains a melodic line with dynamics *p* and *f*, and accents (*acc*). The fifth staff contains a bass line with dynamics *p* and *f*, and chordal markings *[P]* and *[f]*. The sixth staff is empty. The seventh staff contains a melodic line with dynamics *p* and *f*. The eighth staff contains a bass line with chords marked *[6]*. The bottom two staves are empty.

15

tr p [p] [f] [7]

[mp] tr tr

I will give thanks

[7] [4 3]

The image shows a musical score for a 12-stave system. At the top right, a circled number '20' is present. The score is written in D major (one sharp) and 6/8 time. It features three systems of staves. The first system consists of three staves with a treble clef and a key signature of one sharp. The second system consists of two staves, with the upper staff containing the lyrics 'un-to thee, O' and a fermata over the first measure. The third system consists of two staves, with the lower staff containing two bracketed figures: $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ and $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score is arranged for a 12-staff instrument, likely a guitar, and includes vocal lines. The key signature is G major (one sharp) and the time signature is 6/8. The score is divided into three systems. The first system consists of three staves: the top two are treble clefs and the bottom is a bass clef. The guitar part features complex patterns with trills and slurs. The vocal line is on the top staff of the second system, with the lyrics "Lord, with my whole heart." The guitar accompaniment continues in the third system, with a bass line and guitar part. Chord diagrams are provided below the guitar part in the third system: [6], [6], [6] [7], [6] [7].

25

p

[*p*]

p

ta *ta*

I will give thanks

[6]

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a bass line with chord symbols [7], [#], and [6] in the third system. The lyrics 'un-to thee, O' are written under the vocal line in the second system.

30

Lord, with my whole heart, with my whole heart;

[#] 6 6/8 # 5 6 6/8 4/3 # 6 [6]



35

I will of all thy mar -
speak

[6] [6] [7] 6 7#

The musical score is written in D major (one sharp) and 4/4 time. It consists of several systems of staves. The first system includes a vocal line and two piano accompaniment staves. The second system features a vocal line with lyrics and a piano accompaniment staff. The third system shows a vocal line and piano accompaniment. The lyrics are: "ve-lous works, will speak of all thy". The piano accompaniment includes chords labeled with numbers and accidentals: 6, 7#, 6, #6, 6, #6.

40

mar - ve - lous works, speak all thy
will of

5 6 5 6 # 6

P 12 Stave
Piscentino
Manuscript No. 51

P 12 Stave
Piscentino

The musical score is arranged in a 12-staff system. The top two systems consist of guitar tablature for the upper and lower strings, respectively, with fret numbers and bar lines. The third system is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "mar-ve-lous, mar-ve-lous works, of all thy mar - ve - lous". The fourth system is a piano accompaniment in treble and bass clefs, featuring chords and a bass line with figured bass notation: [6], [6], [#], [4 3].

50

tr tr tr tr tr

I will be glad

[4] [6] # [#]

The musical score is arranged in two systems. The first system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by a more complex passage with trills and a forte (f) dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes, with a forte (f) dynamic marking and a bracketed sharp sign [F#]. The bass line provides harmonic support with a similar rhythmic pattern and a bracketed sharp sign [F#].

The second system also consists of three staves. The vocal line continues with the lyrics: "and re - joice, re - joice in thee. Yea, my". The piano accompaniment and bass line continue with their respective parts, including a forte (f) dynamic marking and a bracketed sharp sign [F#].

The third system consists of two staves: a piano accompaniment line (treble clef) and a bass line (bass clef). The piano accompaniment features a series of chords, with a forte (f) dynamic marking and a bracketed sharp sign [F#]. The bass line continues with a rhythmic pattern and a bracketed sharp sign [F#].

55

ta ta ta

p

[*p*] ta ta ta

[*p*]

songs will I make, will I make of thy name O thou most highest, O

p

[6/5] [4 #] [6/5] [4] [7]

... thou most highest. Yea, my songs will I make of thy

P 12 Stave
Pocantino
Manuscript No. 51

P 12 Stave
Pocantino

60

name O thou, thou most high-est, my songs

[6] [6] [6] 7 [6]

The musical score consists of several systems of staves. The top system shows two empty staves. The second system shows two empty staves with a circled number '65' in the right margin. The third system contains a vocal line (treble clef) and a piano accompaniment (treble clef). The vocal line has lyrics: "will I make of thy name O thou,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The fourth system shows a single staff with a vocal line and a piano accompaniment. The fifth system shows a vocal line and a piano accompaniment with three bracketed numbers: [6], [6], and [6]. The sixth system shows two empty staves. The seventh system shows two empty staves.

12 Steve Pascentino Manuscript No. 51

Adagio

[Adagio]

thou most highest, thou most high - est.

Adagio

[6] [6] [7]



The musical score consists of four staves. The top three staves are for Violin 1, Violin 2, and Viola. The bottom staff is for Baritone Solo. The score is in 4/4 time and begins with a common time signature (C). The tempo is marked 'Adagio'. The first three staves (Violin 1, Violin 2, and Viola) play a sustained chord in the first measure, marked with a piano (p) dynamic. The Baritone Solo part begins in the second measure with the lyrics 'For Thou Lord art good and'. The Baritone Solo part continues with a melodic line in the second measure, marked with a piano (p) dynamic. The Violin 1, Violin 2, and Viola parts continue with the sustained chord in the second measure. The score ends with a double bar line in the second measure.

The musical score consists of several systems of staves. The first system shows two empty staves. The second system shows two empty staves with a circled number '51' on the right. The third system contains the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "gra - - cious, art good, [art good] and gra - cious". The piano accompaniment is in bass clef. The fourth system shows two empty staves. The fifth system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics "gra - - cious, art good, [art good] and gra - cious". The piano accompaniment is in bass clef. The sixth system shows two empty staves. The seventh system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics "gra - - cious, art good, [art good] and gra - cious". The piano accompaniment is in bass clef. The eighth system shows two empty staves.

Andante

[Andante]

and of great _____ mer-cy, great mer-cy, great, mer-cy, great mer-cy un-to

Andante

[6] [6] [6] [6] [6] [6]

(10)

all, all - them that call up - on Thee, that call up - on Thee.

tr Adagio

tr p

p

p

[Adagio]

Thou Lord art good, art

Adagio

[6] [6] [6]

*Originally

15

Andante

good and gra - cious and of great mer-cy, great mer-cy, great

[#] [4] [4][6]

(20)

mer - cy un-to all, all Thou that call up - on Thee,

[6] [4] b b6 5 6 [5] 6 6 # 5 6 [7]



un-to all, all them that call

b b/5 # 2 b 7

up - on Thee.

The musical score is arranged in a system of 12 staves. The top two staves are for Violins (1 & 2) and Viola. The middle two staves are for Soprano and Alto Solo. The bottom two staves are for the lower strings. The score is in 4/4 time and marked *Vivace*. The Violins and Viola parts feature dynamic markings of *[f]*. The Soprano and Alto parts are marked *[Vivace]*. The lower string parts include dynamic markings of *[f]* and *[6]*. The score includes various musical notations such as notes, rests, and articulation marks.

The musical score consists of 12 staves. The first two staves are empty. The third staff contains a circled '5'. The fourth and fifth staves contain a melodic line with a circled 'x' above a note. The sixth and seventh staves are empty. The eighth and ninth staves contain a melodic line with a circled 'P' below a note. The tenth staff contains six chord diagrams: [9], [6], [5], [6], [6], and [6]. The eleventh and twelfth staves are empty.

The musical score consists of several systems of staves. The first system shows a piano accompaniment with a treble and bass clef. The second system continues the piano accompaniment. The third system features a vocal line in a treble clef with lyrics: "Our soul hath pa-tient-ly tarried, hath". Above the vocal line, there is a dynamic marking [f]. The fourth system continues the piano accompaniment with figured bass notation: [6], [6], 6/5, 9 8, 6. The score is written on 12 staves in total.

10

[X]

[f]

Our soul hath pa-tient-ly tarried, hath

pa-tient-ly tar-ried for the Lord,

9 6 [6] [6] 4 6 6 6 # 9 6

pa-tient-ly tar-ried for the Lord,
for he is our help and shield, our help and

1 6 [f] [p] [#]

The musical score is arranged in a 12-staff system. The first two staves are empty. The third staff is a vocal line starting with a circled '15' in a circle. The fourth and fifth staves are piano accompaniment, with a forte 'f' dynamic marking. The sixth staff is a vocal line with the lyrics: "for he is our help and shield, our help and shield." The seventh staff is piano accompaniment. The eighth and ninth staves are piano accompaniment, with a forte 'f' dynamic marking and guitar chord diagrams: [6][6] [7] and [6]. The tenth and eleventh staves are empty.

20

Our heart re-joice shall in him, Our

[p]

[67] [67] [67] [67]



heart shall re-joyce in him, shall re-joyce shall re-joyce

(25)

in him, be-cause we have hope -

in him, be-cause we have

[#] [#] [#] [#]

- ed in his ho - ly name.

hop-ed in his ho - ly name.

[A#] [G] [F#] [G] [G]

30

Our soul hath pa-tient-ly tar-ried

Our soul hath pa-tient-ly tar-ried, hath pa-tient-ly

[p] [6] [6] [4]

P 12 Stave
Passantino
Manuscript No. 51

P 12 Stave
Passantino

35

for the Lord. Our soul hath pa-tient-ly tar-ried, hath pa-tient-ly tar-ried for the Lord. Our soul hath pa-tient-ly tar-ried

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

P 12 Stave
Pascantino
Manuscript No. 51

P 12 Stave
Pascantino

The musical score consists of several systems. The first system shows two empty staves. The second system shows a vocal line in treble clef with lyrics: "tar-ried for the Lord. He _____ is our help, our help and shield, for". The third system continues the vocal line with lyrics: "for the Lord, for he _____ is our help and shield, our help shield. He _____ and". The fourth system shows a guitar accompaniment with a treble and bass clef staff. Below the bass staff are guitar chord diagrams: [6] [6] [#] [6] [#] [6] 4 5 #. The fifth system shows two empty staves.



40

f

f

he is our help and shield, our help and shield.

is our help, our help and shield.

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

The musical score consists of several systems of staves. The first system shows two empty staves. The second system contains a vocal line in treble clef and a piano accompaniment line in bass clef, both starting with a piano (*p*) dynamic marking. The third system features a vocal line with lyrics: "Our heart re-joyce shall in him," and a piano accompaniment line. The lyrics are written below the notes, with "shall" and "in him," appearing on a lower line. The fourth system shows a vocal line with lyrics: "Our heart re-joyce shall" and a piano accompaniment line. The lyrics are written below the notes, with "shall" appearing on a lower line. The fifth system shows a vocal line with lyrics: "Our heart re-joyce shall" and a piano accompaniment line. The lyrics are written below the notes, with "shall" appearing on a lower line. The sixth system shows two empty staves.

The musical score consists of several systems of staves. The top two systems are empty. The third system shows a vocal line with lyrics: "in him, shall re-joice, shall re-joyce" and a piano accompaniment line. The fourth system continues the vocal line with lyrics: "shall re-joyce" and the piano accompaniment. The fifth system shows a piano accompaniment line with chords marked [6], [6], [#], and [#].



The musical score on page 152 consists of three systems of staves. The first system includes two empty staves at the top, followed by a circled measure number '50' on the second staff. The first system of music has a treble clef staff with a piano part marked with a dynamic of **[f]** and a bass clef staff with a dynamic of **f**. The second system features two vocal staves with lyrics: the top staff has 'in him, be-' and the bottom staff has '[in him,] be-cause'. The piano accompaniment in the second system includes a dynamic of **f** and a performance instruction **[p]**. The third system shows the piano accompaniment with a dynamic of **[f]** and a performance instruction **[4]**. The page concludes with two empty staves at the bottom.

The musical score consists of several systems of staves. The first system shows two empty staves. The second system contains a vocal line (treble clef) and a piano accompaniment line (bass clef), both starting with a forte 'f' dynamic. The third system features two vocal lines with lyrics: '- cause we have hop-ed in his ho - ly name. Our heart re-joice, - shall' and 'we have hop... - ed in his ho - ly name. Our heart re-joice, - shall'. The piano accompaniment continues below. The fourth system shows the piano accompaniment with dynamics 'f' and '[P]', and includes bracketed markings [7], [6], and [4] below the staff. The fifth system consists of two empty staves.

our heart re-joyce in him, shall re-joyce,
shall re-joyce in him, shall re-joyce,
our heart re-joyce in him, shall re-joyce,
shall re-joyce in him, shall re-joyce,

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

12 Stave
Poesantino

12 Stave
Poesantino
Manuscript No. 51

The musical score consists of several systems of staves. The first system shows a piano introduction with a treble clef staff containing chords and a bass clef staff with a simple bass line. A dynamic marking of *f* is present. The second system contains two vocal staves with lyrics: "shall re-joyce in him, be -" and "shall re-joyce in him, be-cause". The piano accompaniment continues with chords and a bass line, including dynamic markings *[f]* and *[f]*. The third system shows the piano accompaniment continuing with chords and a bass line, with dynamic markings *[f]* and *[f]*. The score concludes with a double bar line and the number 66 in a box.

60

[F]

f

cause we have hop-ed in his ho - ly name. We have

we have hop - ed in his ho - ly name. [We have

[F]

[67] [7]

The musical score on page 157 consists of several systems of staves. The first system shows two empty staves. The second system contains two staves with a treble clef and a bass clef, each with a whole rest. The third system features a vocal line with lyrics: "hop - ed in _____ his ho - ly name." and a piano accompaniment line with lyrics: "hop - ed in _____ his ho - ly name.].". The piano accompaniment includes a melodic line in the treble clef and a bass line in the bass clef. The fourth system shows two empty staves. The fifth system contains two staves with a treble clef and a bass clef, each with a whole rest.

Chorus

Andante

Oboe 1 *glc* [p]

Oboe 2 [p]

Vio[lin]1 [p]

Vio[lin]2 [p]

[Viola] [p]

[Soprano] [Andante] [p]

[Alto] [Lord, thou hast heard the de -]

[Tenor] [Lord, thou hast heard the de -]

[Bass] [Lord, thou hast heard the de -]

[Andante] [p]

The musical score consists of two systems of staves. The first system has five staves, all in treble clef, with a key signature of one flat (B-flat). The second system has six staves. The first four staves are vocal parts with lyrics: "- sire of the poor,] hast heard the de -". The fifth staff is a bass line in bass clef. The sixth staff is for violoncelli, with dynamics markings *f* and *[tutti]*. Below the sixth staff, there are additional markings: *b* and *b₃*.

The musical score consists of seven systems of staves. The first four systems are instrumental, likely for a string quartet, with treble and bass clefs. The fifth system is a vocal line with lyrics: "- sire of the poor. Lord, Lord, thou hast". The sixth system is another vocal line with lyrics: "- sire of the] poor. Lord, thou hast". The seventh system is a basso continuo line with lyrics: "- sire of the poor. Lord, Lord, [thou hast". The basso continuo line includes figured bass notation: 7, 6 [#], 5 #3, 7. There are also performance instructions: "[violoncelli]" and "[tutti]".

heard the de - sire of the poor, hast
[heard the de - sire of the poor,] hast
heard the de - sire of the poor,]
heard the de - sire of the poor,

[6] [6]

heard the de - sire of the poor.

heard the de - sire of the poor. Thou pre-

hast heard the de - sire of the poor and

the de - sire of the poor

violoncelli] tutti [6] [7] [4] [5] violoncello]

15

Thou pre - par - est their heart, pre-par - est their
 - par - est their heart and thine ear heark - eth, thou pre-
 thine ear heark - eth there - to, and
 and thine ear,

tutti [7 - 6] [4 - 3] [7 - 6] [7 - 4] *violoncelli* [7]

heart. Thou pre - par - est their heart, pre-par - - -
 - par - est their heart and thine ear heark - eth
 thine ear heark - eth there - to, and thine ear heark -
 and thine ear, and thine

tutti [4] #3 7 6 7 6 b violon[celli] tutti b3

- est, pre-par - est their heart and thine
 there - to. Thine ear heark - eth there - to, -
 - eth there - to. Thine ear heark - eth there - to
 ear heark - eth there - to. Thou pre-par - est

4 6 4 3 # 6 4 # tutti 2 5

violin[celli]

First system of musical notation, featuring vocal staves with lyrics and piano accompaniment. The lyrics include "ear heark - - - eth there - to. Thine".

Second system of musical notation, continuing the vocal and piano parts. The lyrics include "and thine ear, and thine ear heark - eth. there - and thine ear, and thine".

Third system of musical notation, concluding the vocal and piano parts. The lyrics include "their heart and thine ear,".

violin[cello] tutti 3 6 b6 b6 5 6 4 #3 7 6 7 6



ear, and thine ear heark - eth -
 - to. Thine ear, thine ear heark - - eth there -
 ear heark - - - eth there - to, heark -
 and thine ear heark - - eth there -

violon[celli] tutti

4 6 4 3 4 6 # 5 6 #3 4

(30)

there - to. Thine ear heark - eth there - to.
 - - to. Thine ear heark - eth there - to.
 - eth, thine ear heark - eth there - to.
 - - to. Thine ear heark - eth there - to.

4 #3 # 6 5 6/4 #3 #

The musical score is arranged in a system of five staves. The top three staves are for Violin 1, Violin 2, and Viola. The bottom two staves are for Alto Solo and Cello/Double Bass. The score is in D major (one sharp) and 4/4 time. The tempo is marked 'Largo Andante'. The dynamic marking is '[f]' (forte). The Violin 1 and Violin 2 parts feature a melodic line with slurs and accents. The Viola part has a rhythmic accompaniment. The Alto Solo part is mostly rests. The Cello/Double Bass part has a rhythmic accompaniment. The score is divided into measures by vertical bar lines.

The musical score is arranged in three systems of staves. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of one treble clef staff with rests. The third system consists of two staves: one treble clef and one bass clef. The score includes various musical notations such as chords, triplets, and fingering numbers (1-5). A circled '5' is present in the second system. Chord diagrams [7] and [6] are shown below the bass staff in the third system.

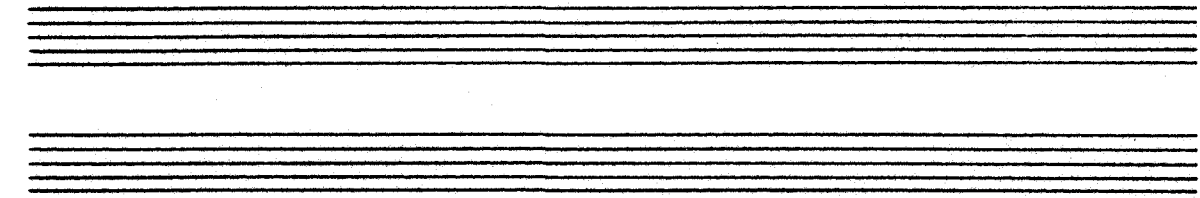
The musical score is arranged in two systems. The first system consists of five staves: three piano staves (treble, treble, and bass clefs) and two vocal staves (treble and bass clefs). The piano accompaniment is in D major and 4/4 time. The vocal line is in the same key and time. The lyrics "O Lord God of hosts," are written under the vocal staves. The score includes various musical notations such as triplets, trills, and dynamic markings like *p*, *f*, and *[mf]*. The second system consists of two piano staves (treble and bass clefs) and two empty vocal staves.

(10)

who is like, is like un-to thee, who, who is like un-to thee? Lord God of

[6] [6] [5] [6/5]





[p]

hosts, thy truth, might-y Lord, might-
most most

[p] [f]

[7] [6] [4]



15

- y Lord, most might - y Lord, thy truth ev'-ry side?
is on

7 [b5] [6] [6] [6] [2]

20

Thy truth, thy truth most might-y Lord, most might-y Lord, most

[6] [6] 7 7

might-y Lord, thy truth is on ev'-ry side? Thy truth is on ev' - ry side?

[6] [6] [7] [6] 7 6 7 7 7 7

The musical score consists of four staves. The top three staves are for Violin 1, Violin 2, and Viola. The bottom staff is for Tenor. The key signature is D major (two sharps) and the time signature is 4/4. The Violin 1 and 2 parts feature long, sustained notes with a *p* dynamic marking. The Viola part also has a *p* dynamic marking and includes a *[p]* dynamic marking. The Tenor part includes the lyrics: "The heavens are thine, the earth al-so is". The score is written in a standard musical notation style with various dynamics and articulations.

The page contains three systems of musical notation. The first system consists of three staves with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo marking "Largo" is placed above the first staff. The second system consists of a single staff with a treble clef, the same key signature, and a common time signature. It includes the lyrics "thine. Thou hast laid the foun - da - tion of the round world, and" below the notes. The tempo marking "[Largo]" is placed above the staff. The third system consists of two staves, with a treble clef on the top staff and a bass clef on the bottom staff, both in the same key signature and time signature. The tempo marking "[Largo]" is placed above the top staff. There are several empty staves at the top and bottom of the page.

The musical score is written in D major (two sharps) and 4/4 time. It consists of several systems of staves. The first system includes three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The second system features a vocal line with lyrics: "all, and all that is there-in." The piano accompaniment continues with chords and melodic lines. The third system shows the piano accompaniment with figured bass notation below the bass line: [2] [6] [7] 4 #3. The score concludes with several empty staves.

Andante Vivace e Staccato

[Violin 1] [3] [3]

[Violin 2] [f]

[Viola] [f] [f]

[Andante Vivace e Staccato] [Tenor Solo]

[Andante Vivace e Staccato] [f] [6]

Handwritten musical score on 12 staves. The score includes a circled '5' in the second staff, a treble clef with a key signature of two sharps (F# and C#) in the third staff, and a bass clef with the same key signature in the eighth staff. The music consists of various notes, rests, and accidentals. At the bottom of the eighth staff, there are three bracketed symbols: [6], [6], and [#].

The page contains three systems of musical notation. The first system consists of three staves: two treble clefs and one bass clef, all in the key of D major (two sharps). The second system consists of one treble clef staff with the lyrics "Thou hast a might-y" written below it. The third system consists of two staves: one treble clef and one bass clef, both in the key of D major. The notation includes various musical symbols such as notes, rests, and dynamic markings like [5] and [6].

(10)

arm... Thou hast a mighty

[6] [6]

The musical score consists of 12 staves. The first system contains three staves of piano accompaniment in D major (two sharps) and 6/8 time. The second system contains a vocal line with lyrics 'arm. Thou hast a might-y, might' and piano accompaniment. The third system contains two staves of piano accompaniment. The score includes various musical notations such as dynamics ([f], p, [p]), triplets, and fingerings ([6], [#]).

⑬

Musical score for guitar with 12 staves. The score is in D major (two sharps) and 6/8 time. It features a melody in the upper staves and a bass line in the lower staves. The melody includes a triplet and a fermata. The bass line includes a triplet and a fermata. The score is marked with dynamics like 'f' and 'p', and includes fingering and articulation instructions like '[4]', '[#]', and '[y arm.]'.



20

Strong is thy

[3] [p] [p] [6/4] [#]

The musical score is written in D major (two sharps) and 6/8 time. It consists of several systems of staves. The first system shows two empty staves. The second system contains three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line begins with a fermata on a whole note, followed by a half note and a quarter note. The piano accompaniment features a series of chords, with a sharp sign indicating a specific chord. The bass line has a similar rhythmic pattern. The third system shows two empty staves. The fourth system contains two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line has a fermata on a whole note, followed by a half note and a quarter note. The piano accompaniment has a similar rhythmic pattern. The fifth system contains two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line has a fermata on a whole note, followed by a half note and a quarter note. The piano accompaniment has a similar rhythmic pattern. The sixth system contains two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line has a fermata on a whole note, followed by a half note and a quarter note. The piano accompaniment has a similar rhythmic pattern. The seventh system contains two empty staves. The eighth system contains two empty staves.

8 hand. Strong is thy

[6] [#] [6]

25

hand, and high, and

[6] [#] [6] [#]

The musical score is arranged in two systems. The first system consists of three staves: a vocal line in treble clef with a key signature of two sharps (D major) and a common time signature, and two piano accompaniment staves. The piano part features a bass line with chords marked [F] and [G], and a treble line with chords marked [F] and [G]. The second system consists of two staves: a vocal line with the lyrics "high is thy right hand." and a piano accompaniment line. The piano part includes a bass line with chords marked [G] and [G], and a treble line with a forte (f) dynamic marking. The score concludes with several empty staves.

Musical score for page 190, featuring vocal lines and piano accompaniment. The score is in D major (two sharps) and 3/4 time. It consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system includes a vocal line with lyrics and piano accompaniment. The third system includes a vocal line and piano accompaniment. The score includes dynamic markings such as *p* and *[p]*, and performance instructions like *Strong*. There are also some markings like *[3]* and *[6]* in the piano part.



The image shows a handwritten musical score on a 12-staff system. The score is written in D major (two sharps) and 6/8 time. It features a vocal line and piano accompaniment. The lyrics are: "is thy hand. Strong". A circled number "35" is located in the upper right area of the manuscript. The piano part includes chords marked with [6] and [6].

The musical score is arranged in a 12-staff system. The top two staves are empty. The third staff is the vocal line, starting with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The lyrics 'is thy hand, and' are written below the notes. The fourth staff is the piano accompaniment, starting with a bass clef and the same key signature and time signature. It includes chords marked with [6] and [#]. The fifth and sixth staves are empty. The seventh staff is another vocal line, starting with a treble clef and the same key signature and time signature. The lyrics 'is thy hand, and' are written below the notes. The eighth staff is the piano accompaniment, starting with a bass clef and the same key signature and time signature. It includes chords marked with [6] and [#]. The ninth and tenth staves are empty. The eleventh and twelfth staves are empty.

The image shows a musical score for voice and piano. It consists of several systems of staves. The top system has two empty staves. The second system has two empty staves with a circled number '40' in the center. The third system contains three staves: a vocal line in treble clef with a key signature of two sharps (D major) and a 3/4 time signature, and two piano accompaniment staves. The fourth system has two empty staves. The fifth system contains two staves: a vocal line with lyrics 'high is thy right hand, and high' and a piano accompaniment staff. The sixth system has two empty staves. The seventh system contains two staves: a vocal line and a piano accompaniment staff. The eighth system has two empty staves. The ninth system has two empty staves.



Musical score for a 12-stave system. The score includes vocal lines with lyrics "is thy right" and guitar accompaniment with chord diagrams. The key signature is D major (two sharps) and the time signature is 6/8. The system contains two systems of staves, each with a vocal line and a guitar line. The guitar line includes chord diagrams: 7, 6, [#] 7, [#], 7, 6, #.

Two empty musical staves.

Musical notation for the first system, including treble and bass clefs, a key signature of two sharps (D major), and a 6/8 time signature. The notation consists of three staves with various notes and rests.

Musical notation for the second system, including a treble clef, a key signature of two sharps, and a 6/8 time signature. The lyrics "hand. Strong is thy hand." are written below the notes.

Musical notation for the third system, including a treble clef, a key signature of two sharps, and a 6/8 time signature. The lyrics "3" and "6" are written below the notes.



(50)

8 Strong is thy hand, and high, and

$\frac{2}{4}$ 6

8 high is thy right

(51)

8 hand, and high _____ is thy right ___

6

Chorus

60

Oboe 1

Oboe 2

[Violin 1]

[Violin 2]

[Viola]

[Soprano]

[Alto] Thou hast a might-y arm, a might-y

[Tenor] Thou

[Bass] hand. Thou hast a might-y

arm, a might-y arm. Thou hast a might-y
hast a might-y arm, hast a might-y arm, a
arm, a might - y might-y arm, a
Thou hast a might-y arm, a might - - y,

[6] [6]

might - y arm.

[might - y arm.] Solo

8 might - y [arm.] Strong ___ is thy

[might - y arm.]

[f]

[f]

[f]

f p

[f]

f p

f [f]

[f]

[Strong is thy hand.]

[f]

[Strong is thy hand.]

*hand. Strong is thy

[f]

[Strong is thy hand.]

[f]

[f]

[6]

*Tenors sing the lower notes of the alto part.

70

Strong is thy hand.

[Strong is thy hand.]

*hand, and high, and

[Strong is thy hand.]

[##]

*Same as m. 67



High is thy right

High is thy right

high, is thy right

High is thy right

6 4 5

*Tutti



The image shows a handwritten musical score on 12 staves. The key signature is two sharps (F# and C#). The score is divided into several systems. The first system consists of five staves with rhythmic patterns and dynamic markings. The second system consists of five staves, including a bass staff with lyrics: "hand, and high". The third system consists of five staves, including a bass staff with lyrics: "hand, and high". The fourth system consists of five staves, including a bass staff with lyrics: "hand, and high". The score includes various musical notations such as slurs, accents, and dynamic markings.

*Tutti



80

is thy right hand.]

is thy right hand.

[is thy right hand.]

is thy right hand.]

6 4 5 5

Chorus

Vivace [f]

[Tromba] 1 & 2

[Oboe] 1 & 2

[Violin 1]

[Violin 2]

[Viola]

[Soprano] *Vivace* [f]

[Alto] [Blessed is the peo-ple,] 0 Lord, that

[Tenor] Blessed is the peo-ple, 0 Lord, that can re-

[Bass] [Blessed is the people,] 0 Lord [that can re-

[Vivace] Blessed is the people, 0 Lord, that

[f]

[f]

can re - joice, re - joice in thee;

joyce _____ in thee; they shall walk in the light, in the

joyce _____ in thee;] they shall walk in the

can re - joice, re - joice in thee;

[7] [6] [6]

musical score for voice and instruments, page 209. The score includes vocal lines with lyrics and instrumental parts for violoncelli soli.

[they shall walk in the light, in the light of thy coun-te-nance,]
in the light, in the light of thy countenance, shall
light of thy coun-te-nance.
light of thy coun-te-nance.
violoncelli soli

shall walk in the light of thy coun-te-nance, shall walk in the light
walk in the light of thy coun-te-nance, shall walk in the light

[#]

Musical score for page 211, featuring multiple staves with vocal lines and piano accompaniment. The score includes lyrics such as "of thy coun-te - nance.", "[Bless-ed is the peo-ple,] 0 Lord, that can re-", and "[Bless-ed is the peo-ple, 0 Lord, that]". Performance markings include [f], [tutti], and [6].

15

The musical score consists of 12 staves. The first five staves are instrumental accompaniment. The sixth and seventh staves are vocal lines with lyrics: "joice _____ in thee." and "joice _____ in thee. [p] Their de-". The eighth and ninth staves are vocal lines with lyrics: "can re - joice, re - joice in thee] Their de-light shall be daily," and "can re - joice, re - joice in thee." The tenth and eleventh staves are instrumental accompaniment. The twelfth staff is empty. Dynamics include *p* and *[p]*. A circled number 15 is in the top left corner.

The musical score consists of 12 staves. The top two staves are empty. The third and fourth staves contain a vocal line with lyrics: "light shall be daily, be dai-ly in thy name, be dai-ly in thy name. Their de-". The fifth and sixth staves contain a piano accompaniment line with lyrics: "[shall be dai-ly, be dai-ly in thy name, be dai-ly in thy name,]". The seventh and eighth staves are empty. The ninth and tenth staves contain a piano accompaniment line. The eleventh and twelfth staves are empty.

The musical score consists of 12 staves. The first four staves are instrumental, with the first two in treble clef and the last two in bass clef. The fifth staff is the vocal line with lyrics: "light shall be dai - ly in thy name. Blessed is the peo-ple, be daily in thy name, [Blessed is the peo-ple, O". The sixth staff continues the vocal line with lyrics: "Blessed is the peo-ple, be daily in thy name, [Blessed is the peo-ple, O". The seventh staff is the vocal line with lyrics: "[Blessed is the peo-ple, O". The eighth staff is the vocal line with lyrics: "[Blessed is the peo-ple, O". The ninth staff is the vocal line with lyrics: "[Blessed is the peo-ple, O". The tenth staff is the vocal line with lyrics: "[Blessed is the peo-ple, O". The eleventh staff is the vocal line with lyrics: "[Blessed is the peo-ple, O". The twelfth staff is the vocal line with lyrics: "[Blessed is the peo-ple, O".

The musical score consists of 12 staves. The top two staves are empty. The third and fourth staves contain a vocal line with lyrics: "light shall be dai-ly, be dai-ly in thy name and in thy right-eous-ness shall they". The fifth staff contains a piano accompaniment line with a dynamic marking of [p]. The sixth and seventh staves are empty. The eighth and ninth staves contain a vocal line with lyrics: "[light shall be dai-ly, be] dai-ly in thy name, thy righteousness shall they". The tenth staff contains a piano accompaniment line with a dynamic marking of [p]. The eleventh and twelfth staves contain a piano accompaniment line with dynamic markings of [7] and [6].

 12 Stave
Pacantino
Manuscript No. 51

 12 Stave
Pacantino

30

The musical score consists of 12 staves. The first system contains five staves: two grand staves (treble and bass clef) and three smaller staves. The second system contains five staves: two grand staves and three smaller staves. The third system contains five staves: two grand staves and three smaller staves. The fourth system contains five staves: two grand staves and three smaller staves. The fifth system contains five staves: two grand staves and three smaller staves. The sixth system contains five staves: two grand staves and three smaller staves. The seventh system contains five staves: two grand staves and three smaller staves. The eighth system contains five staves: two grand staves and three smaller staves. The ninth system contains five staves: two grand staves and three smaller staves. The tenth system contains five staves: two grand staves and three smaller staves. The eleventh system contains five staves: two grand staves and three smaller staves. The twelfth system contains five staves: two grand staves and three smaller staves. The lyrics are written in the vocal staves.

make their boast, their boast, shall they make their boast.
 make their boast, shall they make their boast.

Chorus

35

The musical score consists of several systems of staves. The top system includes a vocal line and four piano accompaniment staves, each marked with a forte dynamic [f]. The lyrics are: "For the Lord is our de - fense. For the Lord is". The second system continues the lyrics: "For the Lord is our de - fense. For the Lord is". The third system continues: "For the Lord is our de - fense. For the Lord is". The fourth system includes a bass line with lyrics: "For the Lord is our de - fense. [For the Lord is". The fifth system features a piano part with a forte dynamic 'f' and a 'Staccato' instruction. The number '47' is written below the piano part. The score concludes with several empty staves.

our de-fense. The Lord is our de - fense,] is our
our de-fense. The Lord is our de - fense, is our
8 our de-fense. The Lord is our de - fense, is our
our de-fense.] The [Lord is] our de - fense, is our

The musical score consists of two systems. The first system has five staves: three vocal staves (Soprano, Alto, Tenor) and two piano accompaniment staves (Right and Left Hand). The second system has six staves: three vocal staves and three piano accompaniment staves. The lyrics are printed below the vocal staves. The music is in G major and 4/4 time. The piano part features a steady accompaniment with chords and moving lines in both hands.

Allegro

Handwritten annotations in the first system include: a slur over the first two notes of the top staff; a '7' written above the first staff; a '7' written above the second staff; a '7' written above the third staff; a '7' written above the fourth staff; and a '7' written above the fifth staff. Dynamic markings include [f] in the third, fourth, and fifth staves.

[Allegro]

Vocal lines in the second system include the lyrics: "de-fense.", "de-fense.]", "de-fense.]", and "The ho - ly one of Is - rael". Dynamic markings include [f] in the first, second, and third staves.

Allegro

Dynamic marking [f] is present in the first staff of the third system.

Tasto Solo organo
violoncelli

The ho - ly one of Is - rael
 is our king.] [The ho - ly one of Is - rael
 is our king. The ho - ly one of Is - rael is our king, is our
 king, is our king.]

P 12 Stave
Possentino
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P 12 Stave
Possentino

_ is our king, is our king, is
 is our king.] is our king. The ho - -
 king, is our king, is our king, our king, our
 The ho - ly one of Is - rael

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

50

our king, our king,
 - - ly one of Is - ra-el
 king. The ho - ly one of Is - ra-el
 is our king. The ho-ly one of Is - - - ra-el

our king.
is our king.
is our king.
is our king.

6 6 7

Musical score for 12 staves, measures 1-3. The score is in D major (two sharps) and 4/4 time. The first system contains two staves with treble clefs and two staves with bass clefs. The second system contains two staves with treble clefs and two staves with bass clefs. The third system contains two staves with treble clefs and two staves with bass clefs. Dynamics include [f] and [ff]. The word "The" is written under the second staff of the second system.

P 12 Stave
Pizzantino
Manuscript No. 51

P 12 Stave
Pizzantino

The musical score consists of ten staves. The first five staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The sixth staff is the vocal line with lyrics: "ho - ly one of Is - rael is our king. The ho - ly". The seventh staff continues the vocal line with lyrics: "The ho - ly". The eighth staff continues with lyrics: "The ho - ly one of Is - rael". The ninth and tenth staves are instrumental accompaniment. The score includes dynamic markings such as *mf* and **[f]**. A rehearsal mark '8' is placed at the beginning of the eighth staff. The bottom of the page features a logo for Pascentino, Manuscript No. 51, and a copyright notice.

60

The musical score consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The second system includes three vocal parts and piano accompaniment. The lyrics are: "ho - ly one of Is - rael is our king. one of Is - rael is our king. is our king, our king. is our king." The piano part features chords and a bass line with figured bass notation: 5, 5, 5, 6, 7.

The musical score consists of 12 staves. The first system contains five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass). The second system contains six staves: two vocal staves with lyrics, two piano accompaniment staves, and a Bass staff. The lyrics are "The ho - ly" on the first vocal staff and "The" on the second. The third system contains two staves for the violoncelli, with the instruction "violoncelli" and the numbers "5 6 7" below them.

The ho - ly one of
 one of Is-ra-el is our king, our king,
 ho - ly one of Is - rael is our king, our

The

tutti

5 6 6 5 4 6 6 4 3

Detailed description: This is a musical score for 12 staves. The top section consists of five staves of instrumental music with various dynamics like [f] and [mf]. The middle section contains vocal lines with lyrics: 'The ho - ly one of one of Is-ra-el is our king, our king, ho - ly one of Is - rael is our king, our'. The bottom section features a piano accompaniment with a 'tutti' marking and a sequence of numbers: 5, 6, 6, 5, 4, 6, 6, 4, 3. The score includes various musical notations such as notes, rests, and dynamic markings.

230
70

The musical score consists of 12 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another vocal line). The bottom seven staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a figured bass line. The lyrics are: "Is - rael is our king. The ho - ly is our king, our king, king, is our king, our king. ho - ly one of Is - rael is our king." The figured bass line at the bottom contains the numbers: 6, 4, 5, 5, 6, 6, 6, 7, 5.

[f]

[f] [mf]

[f]

[mf]

one of Is - rael is our king. The ho-ly one of Is-ra-el

is our king, our king, our king,

The ho - ly one of Is - rael

The ho - ly one of Is - ra-el

violoncelli tutti

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a long note with a fermata. The second and third staves are piano accompaniment, with the second staff featuring chords and the third staff featuring a more active melodic line. The fourth and fifth staves are bass lines, with the fifth staff showing a rhythmic pattern of eighth notes.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "is our king. The _____ ho - ly" on the first line, "[is our king.] [The ho - ly" on the second line, and "[is our king.] [The ho - ly" on the third line. The piano accompaniment continues with similar rhythmic patterns as in the first system.

The third system of the musical score features piano accompaniment and a bass line. The piano part consists of chords and arpeggiated figures. The bass line continues with a rhythmic pattern of eighth notes. The system concludes with a double bar line.

5 6 6 6 6 2 4 8

one of Is - rael is our

one of Is - rael is our

one of Is - rael is our

one of Is - rael is our

[4] [6] [#]

king, our king.
king, our king.]
king.] king.]
king. king.].

APPENDIX 1

ANTHEM TEXTS

Rejoice in the Lord, O Ye Righteous
(Version I)

Movement I: Chorus

Rejoice in the Lord, O ye righteous, for it becometh well the just to be thankful. (Ps. 9:12)

Movement II: Tenor Solo and Chorus

For the word of the Lord is with me: and all his works faithful. He loveth righteousness and judgement. The earth is full of the goodness of the Lord. (Ps. 33:4,5)

Movement III: Alto Recitative

Blessed are the people whose God is the Lord Jehovah: and blessed are those whom he hath chosen to be his inheritance. (Ps. 33:12)

Movement IV: Alto Solo and Chorus

O Lord grant the King a long life. O prepare thy loving mercy and faithfulness that they may preserve him. Amen. (Ps. 61:6,7)

Movement V: Soprano-Alto Duet

Our soul hath patiently tarried for the Lord for he is our help and shield. Our heart shall rejoice in him because we have hoped in his holy name. (Ps. 33:20,21)

Movement VI: Chorus

Let thy merciful kindness O Lord be upon us like as we do put our trust in thee. Amen. (Ps. 33:22)

Rejoice in the Lord, O Ye Righteous
(Version II)

Movement I: Chorus

Rejoice in the Lord, O ye righteous, for it becometh well the just to be thankful. (Ps. 9:12)

Movement II: Alto Solo

I will give thanks unto thee, O Lord, with my whole heart. I will speak of all thy marvelous works. I will be glad and rejoice in thee. Yea, my songs will I make of thy name O thou most highest. (Ps. 9:1,2)

Movement III: Baritone Recitative

For thou Lord art good and gracious and of great mercy unto all them that call upon thee. (Ps. 86:5)

Movement IV: Soprano-Alto Duet

Our soul hath patiently tarried for the Lord for he is our help and shield. Our heart shall rejoice in him because we have hoped in his holy name. (Ps. 33:20,21)

Movement V: Chorus

Lord, thou hast heard the desire of the poor, and thine ear hearketh thereto. Thou preparest their heart and thine ear hearketh thereto. (Ps. 10:17)

Movement VI: Alto Solo

O Lord God of hosts who is like unto thee? Lord God of hosts thy truth most mighty Lord thy truth is on ev'ry side. (Ps. 89:8)

Movement VII: Tenor Recitative

The heavens are Thine, the earth also is thine. Thou hast laid the foundation of the round world, and all that is therein. (Ps. 89:11)

Movement VIII: Tenor Solo and Chorus

Thou hast a mighty arm. Strong is thy hand, and high
is thy right hand. (Ps. 89:13)

Movement IX: Chorus

Blessed is the people, O Lord, that can rejoice in thee;
they shall walk in the light of thy countenance. Their
delight shall be daily in thy name and in thy righteous-
ness shall they make their boast. For the Lord is our
defense. The holy one of Israel is our King. (Ps. 89:
15,16,18)

Chorus

Andante

Oboe 1 *glc* *[mf]*

Oboe 2 *[mf]*

Vio[lin]1 *[mf]*

Vio[lin]2 *[mf]*

[Viola] *[mf]*

[Soprano] *[Andante] [mf]*

[Alto] *[mf]* Lord, thou hast heard the de -

[Tenor] *[mf]* Lord, thou hast heard the de -

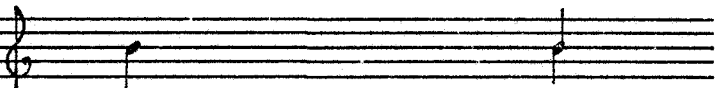
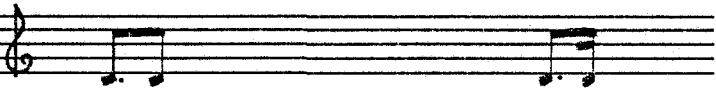
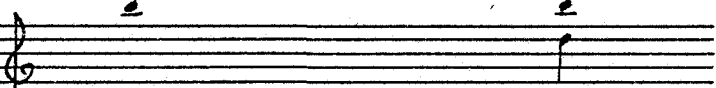
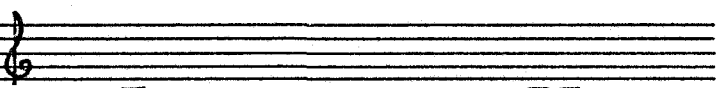

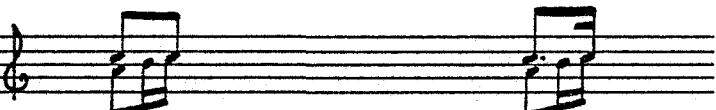
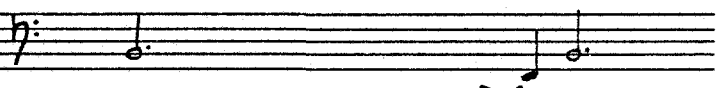
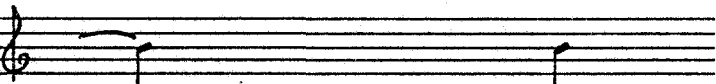
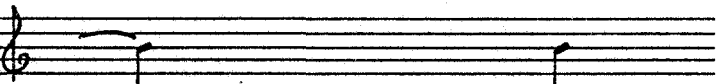
[Bass] *[mf]* Lord, thou hast heard the de -

[Andante] [mf] Lord, thou hast heard the de -





APPENDIX 2

CORRECTIONS AND ADDITIONS


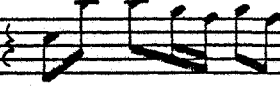
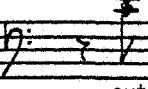



First Movement

Measure/Beat	Part	Original Version	Correction or Addition
35/1	Oboe I		
40/1	Oboe I		
47/4	Trumpet II		
49/1	Oboe II		
53/1	Trumpets		
58/3	Continuo	6 figure incorrect	 deleted
62/3	Oboe I		
65/1	Continuo		
67/1	Tenor		


240
Second Movement

Measure/Beat	Part	Original Version	Correction or Addition
22/1	Continuo	Forte dynamic mark placed under beat 2.	Forte dynamic mark placed under beat 1 in accordance with measure 22.
32/1-2	Violin I		
50/1	Continuo	# figure incorrect	deleted
53/2	Continuo		

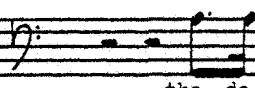
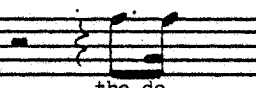
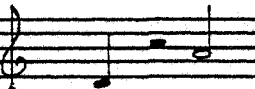
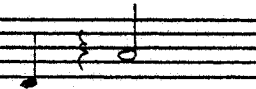
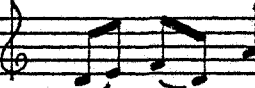

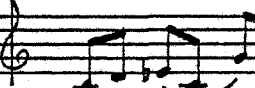
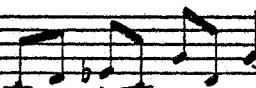


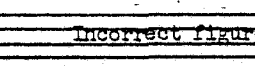
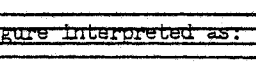
Third Movement

6/3	Baritone		
		and of great _____	and of great _____
14/2	Baritone		
		art	art
19/3	Continuo	figure blurred in MS	figure interpreted as 5
22/2	Baritone		
		all	all

Fourth Movement

Measure/Beat	Part	Original Version	Correction or Addition
13/1	Continuo	No dynamic mark indicated.	Forte dynamic mark added in accordance with version I.
18/3	Continuo	Piano dynamic mark placed under 19/1 in Version II.	Piano dynamic mark added in accordance with version I.
30/3	Continuo	Piano dynamic mark placed under 31/1 in Version II.	Piano dynamic mark added in accordance with version I.
42/2	Continuo	Piano dynamic mark not indicated.	Piano dynamic mark added in accordance with version I.
50/2	Violin II		
50/3½	Continuo	Piano dynamic mark under fourth beat in Version II.	Piano dynamic mark moved under beat 3½ in accordance with version I.
53/2½	Continuo	Piano dynamic mark placed under beat three in Version II.	Piano dynamic mark placed under beat 2½ in accordance with version I.
58/1-2	Soprano		
59/3½	Continuo	Piano dynamic mark placed under beat 4½ in Version II.	Piano dynamic mark placed under beat 3½ in accordance with version I.

Fifth Movement

Measure/Beat	Part	Original Version	Correction or Addition
5/3	Bass		
		the de-	the de-
17/2	Tenor		
		to, and	to, and
17/3	Alto		
		ear heark - eth, thou pre-	ear heark - eth, etc.
20/4	Alto		
		ear heark - eth	ear heark - eth
24-25	Soprano		
		ear heark - eth	ear heark - eth
29/1	Continuo		
		Incorrect figure: ♯	Figure interpreted as: ♯

Sixth Movement

4/3	Violin I		
16/1	Continuo		
17/2	Violin I		
17/4	Violin I		

Seventh Movement

Measure/Beat	Part	Original Version	Correction of Addition
3/1-2	Tenor		
7/1	Tenor		
8 <u>Eighth Movement</u>			
6/2	Violin I		
8/3	Tenor		
20/3	Continuo		
29/1-2	Violin I		
33/3	Continuo		
45/1	Violin II		
64/3	Oboe I		
74/1	Violin I	Forte dynamic mark placed under downbeat.	Forte dynamic mark moved under sixteenth note of first beat in accordance with 76/1.

Eighth Movement

The following sketch appears at the end of the eighth movement. Since it does not relate to either movement around it, it has been deleted from the edition. It is given here only for the sake of completeness.

Ninth Movement

Measure/Beat	Part	Original Version	Correction or Addition
21/3-4	Alto		
23/1	Continuo	daily	dai - ly
		Forte dynamic mark placed under first beat.	Forte dynamic mark deleted because of indication in previous measure.

Ninth Movement

Measure/Beat	Part	Original Version	Correction or Addition
30/1-2	Alto		
43/1-3	Tenor		
67/1-2	Tenor		
69/1	Continuo	<p>"tutti" placed under continuo part.</p>	<p>"tutti" moved to 68/5</p>
70/1	Trumpet II		

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